

1963

A Study of the Desirability of the State Music Supervisor

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A STUDY OF THE DESIRABILITY OF THE STATE MUSIC SUPERVISOR

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Dwight Eduard Morris
May 1963

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ACKNOWLEDGEMENT

Sincere appreciation is extended to Mr. A. Bert Christianson for his counsel and supervision in directing the writing of this study, and to Dr. G. Russell Ross and Dr. T. Dean Stinson for their many helpful suggestions and service on the thesis committee.

Acknowledgement is also extended to Mr. Clifford Wolfsehr who secured the loan of important background information for this study, and to Dr. Wayne S. Hertz for his objective evaluations and contributions as Chairman of the Department of Music.

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CHAPTER I

THE PROBLEM, LIMITATIONS, AND DEFINITION OF TERMS USED

The office of the state music supervisor has recently received increased national interest. Only a limited amount of information about the effects of this office upon the school and music education has been available at a time when greater and more diversified knowledge could be of value to education.

I. THE PROBLEM

Statement of the Problem

The purpose of this study has been to compare certain data and general information between states that do and states that do not employ a state music supervisor.

Importance of the Study

How desirable is the office of the state music supervisor? A number of diversified opinions would appear to exist. In a study which involved, in part, thirty state school superintendents without the services of a state music supervisor, Blakely (4:101) reported:

Administrators in twelve state departments of education indicated a favorable personal attitude toward having the office of a supervisor of music within the department. . . Seven administrators indicated that there was no place in a state department of education for a supervisor of music. Administrators from two state departments of education indicated that music supervision should be a local, not a state concern.

Among the recommendations of Blakely (3:420) is one which suggests, "An investigation concerned with the effectiveness of the office of the State supervisor of music within the State department of education." Later, Blakely (3:420-421) submits:

Possibilities for further study within this subject are seemingly endless. If the role of the office of the state supervisor of music is to continue to exercise an important part in music education within the several States of the United States, a greater amount of scholarly research must be devoted to this subject.

The nature of the problem, and the need for further information unavailable through related literature indicated the necessity for a variety of inquiries which could furnish both data and representative opinions.

II. LIMITATIONS OF THE STUDY

This study was limited to the following four areas as they were related to the music education programs in each respective state:

1. Research and legislation in each state during the past five years which has a direct relationship to the problem,
2. Activities sponsored by the several state chapters of the Federated Music Clubs, the Music Educators Associations, and the Music Teachers National Associations,

3. The training of prospective music educators, and
4. The program in the public schools as recommended by each state.

This study has not considered the opinions and activities of lay and professional organizations not previously mentioned. Neither has this study considered local or county music supervisors, nor their individual programs of music education because of the broad geographic area involved within the problem.

Basic Assumptions. The writer has assumed the following for the purposes of this study:

1. State school superintendents represent the collective opinion of their respective departments of education in matters affiliated with the office of the state music supervisor.
2. State presidents of the Music Educators Associations represent the collective opinion of their professional organization in matters affiliated with the office of the state music supervisor.
3. State music supervisors devote a majority of their time and energy to definite duties and responsibilities which, though they may differ from state to state, remain basically the same.

4. Through two questionnaires, one designed for use by a state school superintendent and the second designed for both a state music supervisor and a state president of a Music Educators Association, comparative reactions may be obtained between states that do and states that do not employ a state music supervisor.

III. DEFINITION OF TERMS USED

The following terms have been explained to avoid confusion for the purpose of this study alone.

1. The state music supervisor is that person, either appointed or elected to an office within the framework of the several state departments of education, whose responsibilities are directly concerned with public school music education throughout a single state of these United States.
2. The state supervisor of music is synonymous with the term--state music supervisor.
3. A classroom teacher is an educator employed by a school district for the primary purpose of instructing one group of students in several subject matter areas.
4. A music specialist is an educator employed by a school district for the primary purpose of music education.

5. A phase of music education refers to a performance or subject matter area within the realm of the music curriculum.
6. Classroom music shall mean those phases of music education primarily concerned with listening enjoyment and appreciation usually found within the grade school curriculum.
7. A curriculum guide refers to a general outline which includes suggested topics and sub-topics of instruction.
8. Professional help shall include those members of a state music supervisor's staff primarily employed for their training, experience, and background in the field of music education.
9. Non-professional help shall include those members of a state music supervisor's staff primarily employed for their vocational training in the field of secretarial science.
10. The mean is a statistical term commonly known as an "average" score.
11. The median is defined by Blommers and Lindquist (5:101) as " . . . the point on the score scale below which one-half, or 50 per cent, of the scores fall" [*italics in the original*].

12. The mode is a statistical term designating a score which has been repeated more frequently than other scores in the immediate vicinity.
13. Multimodal refers to two or more modes which appear within the same score scale.
14. The range is the arithmetic interval between the smallest and largest scores within a single score scale.

CHAPTER II

SURVEY OF RELATED LITERATURE

The problem of locating information directly concerned with this study has been difficult. The most direct study discovered thus far has been an unpublished doctoral dissertation of Blakely's (3:1-421) and Blakely's summary (4:99-109) recently published in the Journal of Research in Music Education. Other articles, surveys, and books of a more indirect relationship to this study have been located. These source materials were reviewed for the purpose of obtaining background information and possible criteria for comparisons within the limits of the study.

In September, 1962, the writer was informed by the National Education Association of twenty-three states which then currently employed state music supervisors. These states included: Alabama, Delaware, Florida, Georgia, Hawaii, Illinois¹, Indiana, Kentucky, Louisiana, Massachusetts, Mississippi, Missouri, Montana, New Hampshire, New York, North Carolina, Ohio, Pennsylvania, Tennessee, Texas, Virginia, West Virginia, and Wisconsin. Thus, state music supervisors are employed by 44 per cent of the fifty states.

¹It was later discovered and verified that Illinois did not employ a state music supervisor.

The Washington State Legislative Interim Committee on Education (20:11) has proposed, " . . . Teacher and teaching [italics in the original] are inseparable, and no study of education would be complete without them." Since a portion of this study has been concerned with the several music education programs, a general overview of instructional programs was undertaken. The National Education Association (16:9) recently stated:

One measure of the effectiveness of the instructional program is the proportion of pupils being graduated from high school. The high school graduates in 1959-60 as a percent [per cent] of the eighth grade enrollment in 1955-56 . . . ranged from 98.5 in Wisconsin to 51.1 in Virginia. For five states this percent [per cent] was 80 or more; for 14 states, under 60 [per cent] .

Both Wisconsin and Virginia employ a state music supervisor. Further, ten of the fourteen states under 60 per cent are states which employ a state music supervisor, and two of the five states with 80 per cent and above employ state music supervisors (16:12). The same article from the National Education Association (16:9) submits:

Money spent on schools is another rough measure of the quality of education. It is estimated that in 1961-62, on the average, \$414 per pupil will be spent for current expenses; the largest amount in New York, \$615; the smallest amount in Mississippi, \$220. . . . four states are spending over \$500 per pupil for current expenses; 20 states, \$400 to \$500; 17 states, \$300 to \$400; and nine states, less than \$300.

Again, both New York and Mississippi each employ a state music supervisor. Upon closer comparison, seven of the nine states spending less than three hundred dollars per

pupil each employ a state music supervisor.

The National Education Association (16:13) has attempted to show, " . . . in general the degree of financial effort [italics in the original] made by the people of the state to support their existing program of education." Close scrutinization of a Research Bulletin map by the National Education Association (16:11) has revealed five of thirteen states utilizing over 4.5 per cent of the personal income in state and local taxes for education employ state music supervisors. Of these five states, three include states spending less than three hundred dollars per pupil in school expenditures during the school year 1961-62. Also, one state employing a state music supervisor and spending less than three hundred dollars per student during the school year 1961-62, utilized less than 3.5 per cent of the personal income in state and local taxes for education during the previous year.

From the foregoing information, several conclusions were drawn bearing indirectly upon this study.

1. It appeared from the information obtained thus far, the employment of a state music supervisor does not guarantee a high percentage of high school graduates and from that standpoint cannot insure an effective overall program of education. However, Blakely (3:213) has said:

. . . the philosophy established for the office [State music supervisor] by various State boards of education and the co-ordination among divisions did not appear to be significant as presenting particular handicaps to the proper functions of the office of the State supervisor of music.

2. Roughly 78 per cent of the states employing a state music supervisor spent at least three hundred dollars per pupil during the school year 1961-62.
3. Most states employing a state music supervisor utilized 3.5 per cent or more of the personal income through state and local taxes for education during the school year 1961-62.

School District Size and Enrollment

An earlier publication of the National Education Association (15:15-17) discussed a national trend toward fewer school districts, with an increased number of students per district. During the school year 1959-60, it was noted that of fourteen states, each with over one thousand school districts, five states employed state music supervisors. Further examination of information by the National Education Association (15:16) revealed, of these same fourteen states, the three whose percentage of decrease in total school districts from 1931-32 to 1959-60 was less than 50 per cent do not employ a state music supervisor.

Certainly, no trend may be shown from such meager information. However, it would appear more likely for states to employ a state music supervisor at present or in the near future when there are few school districts and/or a large decrease in school districts, than for states where the opposite condition has prevailed over the same period of time.

This may suggest a possible correlation between the size and number of school districts within a given state and the likelihood of a state music supervisor being employed now or presently considered for the near future.

Other Factors Influencing the Employment of a State Music Supervisor

Other factors influenced the consideration of a state music supervisor within a given state. Blakely (4:102) submitted:

The office [State music supervisor] was created in a majority of the state departments of education because of the interest and influence of organizations outside the department, in many states primarily because of the interest of music educators of the state. Other influencing factors include the desire of chief state school officials for the office, the interest of the Federated Music Clubs, and . . . the influence of a prominent politician.

Music Related Research

Blakely (4:109) has reported, "The state supervisors of music are educationally alert in that they recognize the need for research and experimentation" However, to

this point no substantial information had been located giving a positive indication of music related research facilities within the respective departments of education.

The lack of information concerning music related research suggested a further search for information directly from the respective states. The information obtained was then used for a comparison between states that do and states that do not employ a state music supervisor.

Music Specialist Standards of Preparation

Music educator certification requirements also furnished information for the comparative purposes of this study. Blakely (4:106-107) found:

State supervisors of music had been primarily concerned with recommending to the state board of education definite standards for certification of teachers of music in the public schools. The supervisors [state music supervisor] also recommended that this criterion should continue to receive a great deal of concentration and attention.

Institutional accreditation appeared to be one national standard of music education preparation.

Tuthill (19:153) explained:

. . . programs in music education for the preparation of teachers are accredited by the National Council for Accreditation of Teacher Education in close co-operation with the National Association of Schools of Music.

The method of evaluation by the National Council For Accreditation of Teacher Education was stated by

Armstrong (1:206) thus, " . . . the council evaluates the pattern of courses, not the separate courses." A tabulation of general education curricula requirements of institutions accredited by the National Council for Accreditation of Teacher Education (18:5-600) revealed the most frequently mentioned requirements listed by the accredited institutions may be grouped as: (1) the language arts, (2) the natural or biological and physical sciences, (3) mathematics, (4) health and physical education, and (5) music and art. The most frequent program of professional education included curricula requirements in: (1) child growth and development, (2) child and/or adolescent psychology, (3) educational psychology, (4) introduction to education or teaching, and (5) courses in curriculum and teaching methods or techniques. In addition, all accredited institutions required pre-service experience of their teacher candidates in the form of student teaching.

The Commission of Accreditation and Certification in Music Education of the Music Educators National Conference, Marguerite V. Hood, Chairman, developed a schedule of recommended curriculum requirements for the prospective music educator in 1952 (8:1-4). The schedule after subsequent revision was accepted by the National Association of Schools of Music, the Music Teachers National Association and the American Association of Colleges for Teacher Education in February, 1953 (8:1).

The Commission of Accreditation and Certification in Music Education in their final schedule suggested percentages of minimum requirements within a music education undergraduate degree program of 120 semester hours which included: General Culture, 33 per cent, Basic Music, 14 per cent, Music Performance, 33 per cent, and Professional Education, 20 per cent. (8:1-4).

Specific course areas not mentioned by the National Council for Accreditation of Teacher Education (18:5-600), but suggested by the Commission of Accreditation and Certification in Music Education (8:1-4) for prospective music educators included the following: General Culture: Music literature, history, and/or appreciation; Basic Music: music fundamentals and theory; Music Performance: conducting, large and small ensembles, piano, and a major and a minor performance area in applied music; and Professional Education: courses in music education and materials.

A computation and analysis of teacher education requirements was made from information available in the 1961 edition of A Manual on Certification Requirements for School Personnel in the United States by Armstrong and Stinnett (2:24-54). Comparisons involving the mean, median, mode(s), and range of required semester hours were made to determine what difference might appear between states that do and states that do not employ a state music supervisor.

The range of semester hours required varied between states with and states without a state music supervisor. However, the mean, median, and mode upon comparison remained within one-half a semester hour for the areas of student teaching (both elementary and high school) and high school professional courses.

A greater difference was noted in the case of elementary professional education requirements. The mode for states with a state music supervisor was found to be 18 semester hours. The composite rating for states without a state music supervisor was found to be multimodal with modes at 20, 24, and 30 semester hours. A comparison of the mean and median requirements between states with and states without a state music supervisor found the mean to be 2.79 and the median to be 3.0 semester hours greater for states with a state music supervisor. An even greater difference appeared upon comparison of basic requirements for music education majors between states with and states without a state music supervisor.

The Commission on Accreditation and Certification in Music Education (8:2) has stated, " . . . experience shows that many school music teachers in all parts of the country find it necessary to teach both vocal and instrumental music." Therefore, semester hour requirements as used in this study would prepare the music education major to teach both vocal and instrumental music.

A music major is the state requirement in three states without a state music supervisor. Since no specific number of required semester hours could be ascertained for these three states, the comparisons involving basic music requirements were made between the twenty-two states which do employ a state music supervisor and the remaining twenty-five states which do not employ a state music supervisor.

The median semester hour requirement was found to be six hours higher for states which employ a state music supervisor than for states which do not employ a state music supervisor. The professional and student teaching requirements were found to vary no more than three semester hours between states with and states without a state music supervisor. From the analysis and interpolation of information by Armstrong and Stinnett (2:24-54), and the comparisons shown in the following chart, it would appear that states which employ a state music supervisor tend to require more semester hours in the field of music education.

Basic Requirements in Semester Hours

	<u>Mean</u>	<u>Median</u>	<u>Mode(s)</u>	<u>Range</u>
States <u>with</u> a state music supervisor	36.32	36.50	36	46
States <u>without</u> a state music supervisor	33.16	30.44	24, 30, 40	81

Public School Music Education

An investigation of current minimum requirements for music education within each state's public school curriculum was considered valuable for the purposes of this study.

Blakely (4:102) reported, " . . . The teaching of music in the public schools was not required by law in nine of the states in which there was a supervisor of music. . . ."

Therefore, it appeared that a number of states had established recommendations for a music education curriculum within the public schools. This indicated a need for additional information from each state, since further evidence of either individual state requirements or their recommendations had not been located.

National criteria for a suggested music education program in both the elementary and the secondary schools has been available for some time. The Music Educators National Conference adopted an "Outline of a Program for Music Education" in 1940, which was subsequently revised in 1951. The revised Outline suggested singing, rhythms, listening, playing various instruments, and creative activities from a child's pre-school education through grade six. Suggested courses available to the junior and senior high school student (grades seven through twelve) included: general music, vocal music, instrumental music, and special electives in music theory, history, and appreciation (14:47-51).

A March, 1959, publication of the National Association of Secondary School Principals, The Bulletin, contained the following statement by the Music Educators National Conference (13:5), " . . . Music is recommended as a required subject through grade nine, and as an elective through grades ten to twelve."

A further explanation of music curriculum organization prepared for The Bulletin by the Music Educators National Conference (12:7) stated:

Music educators think of the nucleus of the organization of the [total] music program as being a carefully planned series of general music opportunities available to all young people. From this nucleus they see stemming a wide selection of more specialized offerings for those who have the time, the interest, and the ability to pursue them--the chorus, the band, the orchestra, the theory and music appreciation class and applied music opportunities. Each, the general and more specialized music classes contributes to the effectiveness of the other.

The Music Educators National Conference (12:7) also observed, " . . . In most systems, all elementary pupils participate in classroom musical activities. . . ." Classroom music has been accomplished in several ways, however. In a report of "Music Instruction in the Self-Contained Classroom" Choate (7:9) declared:

. . . throughout the country two general types of music teaching are found: (1) music taught by the regular classroom teacher, generally with supervisory assistance--the self-contained classroom; and (2) music taught by a special music teacher--the departmental plan. In many systems special music teachers are employed for the upper grades or as needed--the semi-departmental plan.

Regardless of the plan adopted for teaching classroom music, materials and equipment are needed. Ernst (9:31) recommended that rhythm and melody instruments, autoharps, a phonograph with selected recordings, and supplementary song books be made available for use by elementary music classes in each building. Morgan (11:40) stated, "Practically all elementary schools are equipped with basic music textbooks to be placed in the hands of the children. . . ."

A published survey of the Systems of State Textbook Adoptions by Jelinek (10:6) reported the following three basic plans in use: " . . . (a) single or exclusive,² (b) multiple,³ and (c) free or open system of textbook adoptions in the various states."⁴ The state by state survey as summarized by Jelinek (10:7-25) indicated over one-half of the forty-eight states were using the open system of textbook adoption in 1956.

A comparison between states currently with and states currently without a state music supervisor, utilizing the findings of Jelinek (10:8-9), indicated a slightly greater percentage of states currently with a state music supervisor

²All schools use the same textbook for any given course of study.

³Local schools must select textbooks from a list of two or more recommended publications.

⁴Local schools may select any textbook of their own choosing.

used the multiple adoption. The open adoption is apparently used more by states without a state music supervisor. Few states, presently with or presently without a state music supervisor, used the closed adoption according to the information available. These comparisons have been indicated in Table I.

TABLE I

THE PERCENTAGE OF STATES UTILIZING VARIOUS FORMS
OF TEXTBOOK ADOPTION

<u>Elementary Level</u>	<u>Single</u>	<u>Multiple</u>	<u>Open</u>
Percentage of states <u>with</u> a music supervisor	13.6	40.9	45.5
Percentage of states <u>without</u> a state music supervisor	7.7	34.6	57.7
<u>Secondary Level</u>			
Percentage of states <u>with</u> a state music supervisor	13.6	36.4	50.0
Percentage of states <u>without</u> a state music supervisor	0.0	26.9	73.1

CHAPTER III

PROCEDURE

General Statement

The questionnaire was selected as the most practical method of surveying the extensive geographic area involved in this study. A questionnaire prepared for state school superintendents was labeled "Form A". An abbreviated questionnaire prepared for state music supervisors and presidents of State Music Educators Associations was labeled "Form B".

Specific Areas of Inquiry

Areas of inquiry of this study directed to all recipients of the questionnaire included:

1. State legislation and board of education recommendations of interest to music educators,
2. State music organizations actively interested in music education,
3. State department of education music research projects,
4. Public school music education emphasis, and
5. Opinions of the respondent.

In addition to the information listed above, state music supervisors were asked to indicate any departments such as other fine arts, speech and drama, or industrial arts

which were included under their supervision.

Additional areas of inquiry directed to the state school superintendents included:

1. Introductory information,
2. School district sizes and enrollments, and
3. Music specialist standards of preparation.

Questionnaire Distribution

One hundred twenty-two questionnaires were mailed to all prospective respondents simultaneously. Identification of each questionnaire was determined by postmark, and the type of inquiry form returned. A request for a reply was sent to all respondents whose questionnaire had not been returned within five weeks after the original mailing date. A second copy of the questionnaire was mailed to all respondents in three states where at least one reply had not been received after three additional weeks.

Presentation of Numerical Data

Decimals have been utilized for the mean and median values only. All percentages have been rounded off to the nearest whole number. In a few instances, total percentages were found to vary from 98 to 102 per cent. This deviation did not modify the findings of this study, however.

Tabulation and Analysis

Ninety-two valid responses were recorded from fifty states to constitute a return of 75 per cent. At least one response was received from each state. In over 50 per cent of the states, responses were received from either the state superintendent or the state music supervisor, and the president of the State Music Educators Association. Responses from all three recipients were received from 38 per cent of the twenty-two states that employ a state music supervisor. Two out of three replies were received from 47 per cent of the states that employ a state music supervisor. Responses from the state superintendent and the president of the State Music Educators Association were received from 64 per cent of the twenty-eight states that do not employ a state music supervisor. One additional response arrived too late to be tabulated and included in this study.

A single master sheet incorporating responses from both Form A and Form B of the questionnaire was used for tabulation. The analysis of the returns consisted of one or more objective computations. The mean, median, mode or modes, range, percentage and numerical differences were used for comparisons between states with and states without a state music supervisor. In addition, occasional subjective comments have been reported.

Final conclusions and recommendations have been based upon the results of the survey.

CHAPTER IV

RESULTS OF THE SURVEY

Serious consideration has been given to the possible establishment of a state music supervisor position in several states within the past few years. Of the twenty-two states which reported current employment of a state music supervisor, five states indicated the position had been added within the past ten years. Four state superintendents revealed the position of a state music supervisor was receiving serious consideration. The presidents of State Music Educators Associations in five additional states indicated through comments that music educators have recently considered the need for a state music supervisor. No serious consideration toward the establishment of the position was indicated by 57 per cent of the states without a state music supervisor.

Four states reported a state music supervisor had been employed at some previous time. Rhode Island reported a temporary vacancy existed for the office. The state superintendent from South Carolina stated that the appropriation for the office had been insufficient to secure a qualified person. New Mexico discontinued the state music supervisor position for budgetary reasons. It is to be noted, New Mexico also revealed a desire to re-establish the position when funds again became available. Comments

received from the state school superintendent of Maryland indicated the state music supervisor position had been eliminated in favor of "generalist" staff members.

Cooperative efforts between Maryland's State Department of Education, out-of-state consultants, and local music educators have been used recently to perfect curriculum guides and sponsor workshops in music education.

School District Size and Enrollment

State school superintendents were asked to indicate:

(1) the geographic location of school districts which served the greatest number of students, and (2) the number of school districts by enrollment.

School District Location. The geographic location of school districts within each state were divided into the following three areas: (1) rural area districts with a population under 5,000 patrons, (2) urban area districts with a population between 5,000 and 30,000 patrons, and (3) large municipal districts with a population over 30,000 patrons.

It is significant that 80 per cent of the states with a state music supervisor reported the greatest number of students were served by urban and large municipal districts. Upon comparison, 82 per cent of the responding states without a state music supervisor reported the greatest number of students were served by rural and urban area districts.

It was noted, one state without a state music supervisor reported students were evenly distributed among all three geographic areas. All four state school superintendents who reported serious consideration had been given to the establishment of a state music supervisor position were from states where urban and large municipal districts served the greatest number of students. Clearly, those states with a state music supervisor, and states which were giving the state music supervisor position serious consideration at the time of this study, tend to serve the greatest number of students through urban areas and large municipal districts. The geographic locations of school districts which served the greatest number of students for states with, and states without a state music supervisor has been summarized in the following chart:

	<u>Rural- Rural Urban Urban</u>			<u>Urban- Municipal Municipal</u>	
Number of states with state music supervisors	2	1	5	1	6
Number of states without state music supervisors	6	-	13	-	3

School District Enrollment. State school superintendents were requested to indicate the number of school districts with enrollments ranging from "under 150 students", to "over 25,000 students". Provision was made for the following three types of school district organization

patterns: (1) grades 1 through 12, (2) grades 1 through 8, and (3) grades 9 through 12. Due to the numerous enrollment grouping systems used within the various states, seven enrollment categories were used to incorporate the replies from all responding states.

School district enrollments were not available from a large number of states. Six states with a state music supervisor, and thirteen states without a state music supervisor responded. A summary of the replies has been recorded in Tables II, III, and IV.

The replies revealed a greater number of school districts encompassed grades one through twelve in the states with a state music supervisor, than in states without a state music supervisor. In the six states with a state music supervisor, the greatest number of districts maintained an enrollment between 1,500 and 4,999 students. In thirteen states without a state music supervisor, the greatest number of districts maintained an enrollment below 500 students. This information is recorded on Table II.

It was revealed 33 per cent of the six states which employed a state music supervisor maintained elementary school districts that included grades one through six, or eight. By comparison, 77 per cent of the thirteen states which did not employ a state music supervisor maintained elementary school districts. The largest number of districts for all states tended to maintain enrollments under

TABLE II

SCHOOL DISTRICT ENROLLMENT--GRADES 1 THROUGH 12

6 States with a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	10,000- 24,999	Over 25,000
Number of States Reporting	4	6	5	6	6	6	3
Range of Districts Reported	27- 240	1- 185	4- 199	10- 296	3- 57	1- 24	1- 9
Mean	117.50	85.83	95.60	106.17	24.17	13.50	5.00
Median*		80.25	95.50	175.00	21.25	14.00	

13 States without a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	10,000- 24,999	Over 25,000
Number of States Reporting	11	12	11	13	10	10	7
Range of Districts Reported	4- 312	2- 192	3- 38	2- 57	1- 42	1- 16	1- 5
Mean	71.27	33.17	13.36	24.54	13.00	5.50	2.29
Median	42.75	16.25	11.25	20.50	9.50	4.75	2.00

*The median was not computed when fewer than five states responded.

500 students. Table III, page 31, portrays this information. Over 2,000 of these districts with an enrollment under 500 students was reported by the State of Nebraska. The State of Maryland reported seven school districts with an enrollment of 10,000 students or more in grades one through six, or eight.

One state with a state music supervisor, Pennsylvania, reported high school districts that encompassed grades nine, or ten through twelve. The largest share of these districts maintained an enrollment between 500 and 4,999 students. Six states without a state music supervisor maintained high school districts. The largest share of these districts enrolled less than 500 students. This information is recorded in Table IV, page 32.

The usefulness of this inquiry was reduced by the limited response. However, the information obtained did indicate that states with a state music supervisor tended to maintain more school districts with larger enrollments than states without a state music supervisor.

State Legislation and State Board of Education Recommendations of Primary Concern to Music Education

Of the twenty-two states that employ a state music supervisor, 54 per cent reported legislation or recommendations of primary concern to music education had originated within the past five years. Of the twenty-eight

TABLE III

A SUMMARY OF SCHOOL DISTRICT ENROLLMENT
GRADES 1 THROUGH 6 (OR 8)2 States with a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	10,000- 24,999	Over 25,000
Number of States	2	2	2	1	1		
Reporting Range of Districts	128,	5,	2,	11	1		
Reported	340	64	15				
Mean	234.00	34.50	8.50				

10 States without a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	10,000- 24,999	Over 25,000
Number of States	9	5	5	4	2	1	1
Reporting Range of Districts	7-	2-	1-	2-	1-	2	5
Reported	2,387	22	7	12	5		
Mean	361.55	9.20	3.00	6.25	3.00		
Median*	131.00	6.75	2.25				

*The median was not computed when fewer than five states responded.

TABLE IV

A SUMMARY OF SCHOOL DISTRICT ENROLLMENT
GRADES 9 (OR 10) THROUGH 12

1 State with a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	Over 10,000
Number of States Reporting	1	1	1	1	1	
Number of Districts Reported	2	15	10	14	1	

6 States without a State Music Supervisor

	1- 499	500- 999	1,000- 1,499	1,500- 4,999	5,000- 9,999	10,000- 24,999	Over 25,000
Number of States Reporting	5	3	3	4	1	1	1
Range of Districts Reported	1- 28	2- 9	1- 2	1- 13	5	1	4
Mean	12.20	5.67	1.33	5.00			
Median*	10.25						

*The median was not computed when fewer than five states responded.

states that do not employ a state music supervisor, 39 per cent reported legislation or recommendations had originated within the past five years.

State music supervisors tended to be the most aware of recent legislation and recommendations. Presidents of State Music Educators Associations also tended to be more aware of recent legislation and recommendations than their state superintendents. Table V contains a summary of responses to this inquiry.

Comments. In five of six states that employ a state music supervisor, the comments received from state superintendents dealt with the addition, or the extension of minimum music requirements within the curriculum. A recent regulatory measure in Kentucky required that fine arts be included in the curriculum for accreditation. New Hampshire recently required any high school, designated as "comprehensive" to include a minimum of "three fine arts offerings" in their curriculum, it was revealed. Ohio has recently required music to be included in the curriculum, and Tennessee had set a minimum time during the week which must be devoted to music instruction. Florida had passed legislation which gave the State Department of Education responsibility for "setting and administering regulatory standards". Comments from the State of Hawaii revealed additional traveling music teacher positions had been

TABLE V

STATE LEGISLATION PASSED AND STATE BOARD OF EDUCATION
RECOMMENDATIONS MADE WITHIN THE PAST FIVE YEARS

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations
Yes	6 (27%)	10 (45%)	6 (27%)
No	11 (50%)	7 (32%)	7 (32%)
Total	17 (77%)	17 (77%)	13 (59%)
No Response	5 (23%)	5 (23%)	9 (41%)

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations
Yes	4 (14%)	7 (25%)
No	19 (68%)	16 (57%)
Total	23 (82%)	23 (82%)
No Response	5 (18%)	5 (18%)

provided recently.

The state music supervisors from three states also mentioned recent regulatory measures connected with the curriculum. North Carolina recently required music as a part of both the elementary and junior high school curriculum for accreditation. The state music supervisors in New Hampshire and Virginia reported that high schools must now offer courses in fine arts to receive state accreditation. The accreditation commission in Mississippi recently recommended that elementary schools offer more music instruction. Montana and Mississippi indicated changes in music teacher certification standards. State music supervisors in Pennsylvania and Tennessee cited regulatory measures which established minimum time allotments for classes in the public schools. The state music supervisor in Mississippi stated that the legislature had appointed a commission to study instruction and curriculum. According to this response, the commission had already outlined an adequate program, but no further action was reported.

In those states which employ a state music supervisor, presidents of the State Music Educators Associations in Florida, Kentucky, and North Carolina cited recent regulatory measures which dealt with the addition, or extension of minimum music requirements within the curriculum. Presidents of State Music Educators Associations in four states cited measures which concerned state participation in school

finance. The financial measures in Georgia, Kentucky, and North Carolina concerned the recognition of music teachers in state allotments for teachers' salaries, and average daily attendance figures. Tennessee was reported to have increased funds to schools which participated in consolidations into city and county units. Other regulatory measures cited included increased certification standards for music teachers in New Hampshire and Pennsylvania, the number and length of periods during the school day and a recent textbook adoption in Florida.

In the states that do not employ a state music supervisor, the comments from the state superintendents of Oregon and Nevada mentioned recent State Board of Education curriculum guide adoptions. The state superintendent of Oregon also stated that music instruction had been required in grades one through eight of each school. A recent regulatory measure cited by the state superintendent of North Dakota required accredited schools to offer a minimum of "one unit of credit" in music education. The state superintendent from Connecticut reported that a Consultant in Music Education had recently been created for the State Department of Education.

Responses from presidents of State Music Educators Associations in states that do not employ a state music supervisor were quite varied. The president of Vermont's Music Educators Association reported that the Department of

Education was revising their suggested curriculum. The president of the Maryland Music Educators Association stated that the Department of Education had recently published a curriculum guide. An increase in the General Education requirements for teachers was cited by the Music Educators Association president from Indiana. The inadequate appropriation for a state music supervisor in South Carolina was reported by that state's Music Educators Association president. This had also been reported by the state superintendent. Other legislation and State Board of Education measures included the recent formation of a legislative advisory committee on education in Minnesota, and a textbook adoption in Arizona.

Most regulatory measures of concern to music education tended to fall into the following three areas: (1) increased music instruction in the curriculum, (2) state financial assistance to schools, and (3) certification standards for music educators. A large portion of the respondents in states that employ a state music supervisor tended to cite recent regulatory measures affecting the curriculum. The variety of recent measures cited by respondents in states that do not employ a state music supervisor revealed no such tendency.

State Music Organizations Actively Interested in Music Education

Respondents were asked to reveal their awareness of state-wide activities of the following organizations: (1) the Federated Music Clubs, (2) the Music Educators Association, and (3) the Music Teachers National Association. A summary of the replies has been recorded in Tables VI, VII, and VIII.

The Interest of the Federated Music Clubs in Public School Music. The largest share of respondents revealed that they were aware of the interest in public school music by the Federated Music Clubs of their state. The degree of this interest was most often rated between "Normal" and "Moderate" on a scale which ranged from "Intense" interest, to "Not Aware" of any interest. The highest degree-of-interest rating reported by the state superintendents was "Normal". The state music supervisors appeared to be more aware of the interest of this organization than were either the state superintendents or presidents of State Music Educators Associations. In states without a state music supervisor, the presidents of State Music Educators Associations appeared to be more aware of the interest of this organization in public school music than the state superintendents. This information is recorded in Table VI.

TABLE VI

RESPONDENT AWARENESS TO
THE FEDERATED MUSIC CLUBS' INTEREST IN PUBLIC SCHOOL MUSIC

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
Intense		1 (05%)		1 (02%)
Above				
Normal		2 (09%)	2 (09%)	4 (06%)
Normal	5 (23%)	5 (23%)	3 (14%)	13 (20%)
Moderate	6 (27%)	5 (23%)	4 (18%)	15 (23%)
Not				
Aware	5 (23%)	3 (14%)	4 (18%)	12 (18%)
Total	16 (73%)	16 (73%)	13 (59%)	45 (68%)
No				
Response	6 (27%)	6 (27%)	9 (41%)	21 (32%)

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations	Total
Intense		2 (07%)	2 (04%)
Above			
Normal		3 (11%)	3 (05%)
Normal	11 (39%)	6 (21%)	17 (30%)
Moderate	1 (04%)	6 (21%)	7 (13%)
Not			
Aware	10 (36%)	6 (21%)	16 (29%)
Total	22 (79%)	23 (82%)	45 (80%)
No			
Response	6 (21%)	5 (18%)	11 (20%)

State Music Educators Association Activities. The largest share of respondents from the states with a state music supervisor revealed they were aware of ten or more activities assisted in some manner by the Music Educators Association in their state. In states without a state music supervisor, the number of activities were more varied. Table VII contains a summary of responses to this inquiry.

A single response from each state was used for a tally of the probable number of activities assisted in some manner by each State Music Educators Association. The responses utilized in their order of preference were: (1) the presidents of State Music Educators Associations, thirty-five states; (2) the state music supervisors, seven states; and (3) the state superintendents, five states. No response was available from three states not employing a state music supervisor. The results are shown in the following tally:

<u>Number of Activities</u>	<u>States with a State Music Supervisor</u>	<u>States without a State Music Supervisor</u>
10 or more	16	8
7-9	1	4
4-6	2	6
1-3	3	6
Not Aware	-	1

These results tend to reveal more student activities were assisted by the Music Educators Associations in states

TABLE VII

STATE MUSIC EDUCATORS ASSOCIATION ACTIVITIES

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
10 or More	10 (45%)	14 (64%)	8 (36%)	32 (48%)
7-9	1 (05%)	1 (05%)		2 (03%)
4-6		1 (05%)	2 (09%)	3 (05%)
1-3	2 (09%)		3 (14%)	5 (08%)
Not Aware	2 (09%)			2 (03%)
Total	15 (68%)	16 (73%)	13 (59%)	44 (67%)
No Response	7 (32%)	6 (27%)	9 (41%)	22 (33%)

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations	Total
10 or More	3 (11%)	7 (25%)	10 (18%)
7-9	2 (07%)	4 (14%)	6 (11%)
4-6	5 (18%)	5 (18%)	10 (18%)
1-3	2 (07%)	7 (25%)	9 (16%)
Not Aware	2 (07%)		2 (04%)
Total	14 (50%)	23 (82%)	37 (66%)
No Response	14 (50%)	5 (18%)	19 (34%)

that employ, than in states that do not employ a state music supervisor.

Music Teachers National Association Activities. A large portion of the respondents revealed they were quite unaware of activities assisted in some manner by the Music Teachers National Association in their state. A small number of respondents reported they were aware of one to three activities assisted in some manner by this organization. This information is contained in Table VIII.

Comments. Efforts to bring together all organizations interested in school music were reported by the Florida State Music Supervisor. The president of the Idaho Music Educators Association credited all three previously mentioned organizations with indirect contributions to a number of facets of the music program in his state. Special mention was also made of the cooperative efforts of the Idaho Federated Music Clubs to further the school music program in that state.

All respondents appeared most aware of the student activities assisted by their State Music Educators Associations. However, states with a state music supervisor tended to report a greater number of student activities assisted by the State Music Educators Associations than did the states without a state music supervisor.

TABLE VIII

RESPONDENT AWARENESS TO
MUSIC TEACHERS NATIONAL ASSOCIATION ACTIVITIES

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
10 or More	2 (09%)	1 (05%)		3 (05%)
7-9		1 (05%)		1 (02%)
4-6	1 (05%)	3 (14%)		4 (06%)
1-3	2 (09%)	4 (18%)	6 (27%)	12 (18%)
Not Aware	10 (45%)	7 (32%)	7 (32%)	24 (36%)
Total	15 (68%)	16 (73%)	13 (59%)	44 (67%)
No Response	7 (32%)	6 (27%)	9 (41%)	22 (33%)

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations	Total
10 or More		1 (04%)	1 (02%)
7-9		1 (04%)	1 (02%)
4-6		2 (07%)	2 (04%)
1-3	1 (04%)	5 (18%)	6 (11%)
Not Aware	12 (43%)	13 (46%)	25 (45%)
"None"	1 (04%)	1 (04%)	2 (04%)
Total	14 (50%)	23 (82%)	37 (66%)
No Response	14 (50%)	5 (18%)	19 (34%)

State Department of Education Music Research Projects

Respondents were asked to reveal the following information: (1) Whether or not their State Department of Education provided for the publication of music research projects, (2) the types of projects published,⁵ (3) the frequency of publication, (4) the groups of teachers who benefited most from the publications, and (5) the grades and courses of study for which state curriculum guides in music education were provided. Tables IX through XII contain summaries of replies to these inquiries.

State Publication of Music Research Projects. The tabulation of replies from states with a state music supervisor revealed a certain amount of disagreement among the respondents. A substantial portion of the replies from states without a state music supervisor agreed there were no provisions made for publication of music research by their respective State Departments of Education. A summary of replies is recorded in Table IX.

A state by state analysis revealed more states with a state music supervisor made some provision for publication of music research than did states without a state music supervisor. This information is summarized in the following

⁵This information was requested from state superintendents only.

TABLE IX

PROVISIONS FOR STATE DEPARTMENT OF EDUCATION
MUSIC RESEARCH PROJECTS

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
Yes	5 (23%)	10 (45%)	7 (32%)	22 (33%)
No	12 (54%)	5 (23%)	6 (27%)	23 (35%)
Total	17 (77%)	15 (68%)	13 (59%)	45 (68%)
No Response	5 (23%)	7 (32%)	9 (41%)	21 (32%)

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations	Total
Yes	3 (11%)	7 (25%)	10 (18%)
No	20 (71%)	15 (54%)	35 (62%)
Total	23 (82%)	22 (79%)	45 (80%)
No Response	5 (18%)	6 (21%)	11 (20%)

chart:

	<u>States with a State Music Supervisor</u>	<u>States without a State Music Supervisor</u>
At least one of the responses stated publication was provided	12	9
None of the responses stated publication was provided	10	19

Types of Music Research Projects Published by State
Departments of Education. Of the three states with a state
music supervisor that responded to this inquiry, Florida and
Kentucky reported State Research Division Reports and state
college and university results were published.

Of the three states without a state music supervisor
that responded to this inquiry, Iowa and Wyoming reported
state college and university study results were published.
Wyoming also reported independent research results were
published. The state superintendent from Colorado revealed
it was possible to publish State Research Division Reports.
Although no response was received to this inquiry from
Oregon, the president of the Oregon Music Educators
Association commented that the State Music Handbooks were
published by the State Department of Education.

Frequency of Publication. Twenty-two replies from nine states with a state music supervisor revealed some publication of research every one to five years. Replies from Mississippi and Pennsylvania revealed projects were currently in preparation. The replies from North Carolina reported informal music bulletins for the classroom teacher were published.

Nineteen replies from fourteen states that did not employ a state music supervisor revealed only three states that published research projects in music education at intervals from three to five years. Replies from the remaining eleven states revealed such projects were published only upon request of music educators or school administrators. The president of the Vermont Music Educators Association credited a curriculum revision within his state to such requests. However, five of these states also had revealed no current provision was made for the publication of music research projects. A summary of responses reporting the publication frequency of music research projects is contained in Table X.

Groups of Teachers Benefitting Most from State Research Projects. Seventeen respondents from eleven states with a state music supervisor tended to agree that classroom teachers in grades one through six, and grade school music specialists received the most benefit from State Department

TABLE X

PUBLICATION FREQUENCY OF MUSIC RESEARCH PROJECTS

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
Once-yearly	2	2	2	6
Once every Two Years	1	2	-	3
Once every Three to Five Years	1	2	1	4
Upon request by Music Educators	1	1	4	6
Upon request by School Administrators	1	1	1	3

States without a State Music Supervisor

	State School Superintendents	Presidents of State Music Educators Associations	Total
Once-yearly	-	-	-
Once every Two Years	-	-	-
Once every Three to Five Years	1	2	3
Upon request by Music Educators	3	8	11
Upon request by School Administrators	2	3	5

of Education research publications. In fourteen states without a state music supervisor, fifteen respondents tended to agree that grade school music specialists received the most benefit from music research projects published by their respective State Departments of Education. It is to be noted that publications from states with a state music supervisor tended to be of most benefit to both the elementary classroom teacher and the elementary music specialist. This information is recorded in Table XI.

Comments from respondents in Florida, Montana, Missouri, Utah, and West Virginia reported that colleges also benefited from state research publications. With the exception of Utah, the respondents had reported that a state music supervisor was employed.

Curriculum Guides for Music Education. Responses revealed 86 per cent of the states that employ a state music supervisor provided curriculum guides for grades one through six, inclusive. One-half of the states with a state music supervisor provided guides for grades one through nine, instrumental, and vocal music. Responses also revealed 32 per cent of the states with a state music supervisor provided guides in all areas of music education cited in the inquiry. Although Pennsylvania and Louisiana revealed no guides were provided, responses from these states reported that guides were currently being prepared for a

TABLE XI

THE DEGREE OF BENEFIT STAFF MEMBERS RECEIVED FROM
MUSIC RESEARCH PROJECTS

ALL RESPONSES

	Number of Responses from 11 states with a State Music Supervisor		Number of Responses from 14 states without a State Music Supervisor	
Classroom Teachers	Rank*		Rank*	
	1-3	4-6	1-3	4-6
Grades 1-3	13	4	6	9
Grades 4-6	12	5	5	10
Grades 7-9	8	9	6	9
Music Specialists				
Grade School	9	8	8	7
Junior High	6	11	7	8
High School	8	9	6	9

*A rank of 1-3 indicates a moderate to high degree of benefit, and a rank of 4-6 indicates that less-than-moderate to no benefit was given the item by the respondent.

large portion of this inquiry. Responses from three states that employ a state music supervisor reported additional curriculum guides in music education were being prepared. Guides were reported being prepared for high school music, instrumental, and vocal music courses in Kentucky. Respondents from New Hampshire and West Virginia reported guides were being prepared from grades seven through nine, and in Ohio, new guides were reported being prepared for all grades.

Although responses revealed one-half of the states that do not employ a state music supervisor provided guides between grade one and grade nine, responses also revealed that these guides did not always follow a numerical sequence of grades. For example, the president of the Idaho Music Educators Association reported guides were available for grades two, five, and eight. Only twenty-one per cent of the states without a state music supervisor reported curriculum guides for grades one through eight, inclusive. Further, guides were provided in all areas of the music curriculum cited in this inquiry among 14 per cent of the states without a state music supervisor. Of the nine states where no guides were provided for music education, Indiana, Kansas, Oklahoma, and Vermont were the only states where responses reported guides were currently being prepared. Fewer than one-fourth of the states without a state music supervisor

reported guides for high school music courses. A summary of states by number and percentage, which provided guides for music education is contained in Table XII (page 53).

Music Specialist Standards of Preparation

State superintendents were asked to reveal the number of semester hours necessary to teach both vocal and instrumental music in their respective states. Table XIII (page 54), contains a summary of the replies received for the following areas of preparation: (1) General Education, (2) Professional Education, (3) Music Theory and Fundamentals.

General Education. Replies revealed that General Education requirements were greater in states that employ than in states that do not employ a state music supervisor.

Professional Education. Replies revealed that state requirements in this area of preparation tended to remain the same whether or not a state music supervisor was employed.

Music Theory and Fundamentals. Replies revealed that states with a state music supervisor tended to require more semester hours in this area of preparation than did states without a state music supervisor.

Comments. The response from one state with a state music supervisor, Kentucky, explained that a degree and an

TABLE XII
CURRICULUM GUIDES
ALL STATES

	States with a State Music Supervisor		States without a State Music Supervisor	
Grades	States Per Cent		States Per Cent	
Grade 1	19	(86%)	16	(57%)
Grade 2	19	(86%)	14	(50%)
Grade 3	19	(86%)	16	(57%)
Grade 4	19	(86%)	15	(54%)
Grade 5	19	(86%)	15	(54%)
Grade 6	19	(86%)	15	(54%)
Grade 7	13	(59%)	14	(50%)
Grade 8	13	(59%)	14	(50%)
Grade 9	11	(50%)	8	(29%)
High School Courses				
Music Listening and Appreciation	9	(41%)	6	(21%)
Music Theory	7	(32%)	4	(14%)
Music History	8	(36%)	4	(14%)
Performance Areas				
Instrumental Music	11	(50%)	5	(18%)
Vocal Music	11	(50%)	5	(18%)
No Guides Provided	2	(09%)	9	(32%)
No information	1	(05%)	1	(04%)

TABLE XIII

MUSIC SPECIALIST STANDARDS OF PREPARATION

ALL STATES

States with a State Music Supervisor

Area of Preparation	Semester Hours Required				States	Per Cent
	Mean	Median	Mode	Range		
General Education	43.36	40.25	-	35	11	50%
Professional Education	21.14	18.88	18	8	14	64%
Music Theory and Fundamentals	36.31	32.83	24	30	13	59%
No Specific Number of Semester Hours Required					1	05%
No Response					7	32%

States without a State Music Supervisor

Area of Preparation	Semester Hours Required				States	Per Cent
	Mean	Median	Mode	Range		
General Education	36.67	38.75	40	20	9	32%
Professional Education	17.64	18.87	18	8	14	50%
Music Theory and Fundamentals	26.35	27.56	40	54	17	61%
No Specific Number of Semester Hours Required					4	14%
No Response					7	25%

area of preparation in music education was required for music specialist certification in that state.

A number of states without a state music supervisor reported a variety of preparation requirements, or a lack of them, through comments. Michigan reported the particulars of the music major were left to the institution. The state superintendent from Washington reported that "standards vary with the institution and the competency of the student". A response from Nebraska reported that eighteen semester hours of music were required for state certification. No mention of professional or general education requirements was made. The response from Rhode Island revealed the semester hours of General Education remained unspecified since that state used the 'approved program' approach. Although South Carolina required thirty semester hours for choral, and thirty-three semester hours for instrumental certification in the area of music, the response from the state superintendent stated that no definite requirements had been established for the music supervisor. The response from South Dakota reported that a minor in music education was required in that state.

Public School Music Education Emphasis

State superintendents were asked to reveal the following information: (1) were all public schools required to teach music, (2) if so, in what grades was music required, (3) what equipment and materials were suggested or required for elementary classroom music, and (4) in what grades were classroom music textbooks suggested or required.

All respondents were asked to reveal: (1) which phases of music education currently received the most instructional emphasis, (2) the approximate percentage of elementary classroom teachers teaching music without music specialist assistance, (3) the approximate percentage of elementary classroom teachers teaching music with music specialist assistance, and (4) the approximate percentage of elementary classroom music taught principally by music specialists.

Public School Music Education as a Required Part of the Curriculum. Replies from seventeen states with a state music supervisor revealed that 41 per cent (nine states) required music and 36 per cent (eight states) did not require music to be taught in the public schools. No response was received from the remaining 23 per cent, or five states with a state music supervisor. A comment from one state with a state music supervisor, Wisconsin, revealed that music in the public schools was encouraged, though not required.

The response from Florida revealed that accredited schools are required to include music in their curriculum. The Florida comment explained that in effect, this included all public schools in that state.

Replies from twenty-two states without a state music supervisor revealed that 32 per cent (nine states) required music and 46 per cent (thirteen states) did not require music to be taught in the public schools. No response was received from the remaining 22 per cent, or six states without a state music supervisor. A comment from one state, New Jersey, reported that although the curriculum was determined locally, all public schools included music in their curriculum.

States where Public School Music is Required by Grade Levels. Replies from states that employ a state music supervisor revealed two states, Hawaii and Tennessee, required music in grades one through six. Hawaii also reported that one semester of music was required in grade seven. Four states, Florida, Massachusetts, Pennsylvania, and West Virginia reported that music was a required curricular offering in grades one through eight. It is to be noted that West Virginia required music to be offered as an elective in grades seven and eight, however. New York reported music was required in grades seven and eight, and was also required to be offered in the curriculum as an

elective in grades nine through twelve. The response from Ohio reported that music was required in grades one through eight, and was a curricular elective in grades nine through twelve. In Kentucky, it was revealed that schools must offer music in grades one through twelve for accreditation. One state, Montana, reported that although music was required in the public schools, no grade levels were specified.

Replies from states that do not employ a state music supervisor revealed that New Mexico required music in grades one through six. Alaska, Iowa, Nevada, Oregon, and South Dakota all required music in grades one through eight. Two states, North Dakota and Wyoming, required music in grades one through twelve. The number and percentage of states that did and did not require music, and the grade levels reported are summarized in Table XIV.

Equipment and Materials Suggested or Required for Elementary Music. Replies received from thirty-six states revealed that only Florida required any equipment for classroom music. This equipment included: (1) a phonograph, (2) a piano, (3) a film strip/slide projector, and (4) a motion picture projector. The response from Florida also reported that all other equipment items listed in the inquiry, except the autoharp, were suggested for use in the elementary school. The response from Florida stated that

TABLE XIV

REQUIRED PUBLIC SCHOOL MUSIC BY GRADE LEVELS

ALL STATES

Grade Levels	States with a State Music Supervisor		States without a State Music Supervisor	
	States	Per Cent	States	Per Cent
Grades 1-6	2	(09%)	1	(04%)
Grades 1-8	4	(18%)	5	(18%)
Grades 7-12	1	(05%)	-	-
Grades 1-12	3	(14%)	2	(07%)
Music required, no grade levels specified	1	(05%)	1	(04%)
No requirement	7	(32%)	13	(46%)
No Response	4	(18%)	6	(22%)

the piano was "desirable, but not always practical or possible for each classroom".

Replies revealed one-half of the states with a state music supervisor suggested or required that all seven items listed in the inquiry were to be available for use in the elementary schools. The most frequently suggested items in states with a state music supervisor were (1) the phonograph, (2) rhythm instruments, and (3) the piano. Each of these items was reported by 68 per cent of the respondents. Two states with a state music supervisor, New Hampshire and Wisconsin, also listed the tape recorder. No information was received to indicate if this equipment was suggested or required, however. Only 9 per cent (two states) of the states that employ a state music supervisor reported that none of the items listed in the inquiry were suggested. One of these states, Tennessee, did comment that "Equipment and material necessary for teaching must be available." No such comment was received from the other state, Texas.

Replies from states without a state music supervisor revealed only 14 per cent (four states) suggested all seven items of the inquiry were to be available for use in the elementary school. None of these states reported that any equipment and materials were required. The most frequently suggested item of equipment was the phonograph. This item was reported by 36 per cent of the respondents from states

without a state music supervisor. Of the states that did not employ a state music supervisor, 32 per cent (nine states) reported that none of the items listed in the inquiry were suggested. One state, South Dakota, qualified this report. The comment from South Dakota revealed that although none of the inquiry items were required, the piano was 'standard' equipment. The number and percentage of states that suggested or required each item of equipment and materials in the inquiry are contained in Table XV.

Classroom Music Textbooks Suggested or Required in the Elementary and Junior High School Grades. Three of the states that employ a state music supervisor required a music textbook for use in the elementary and junior high school grades. These states, and the grades in which a textbook was required were: (1) Alabama--grades one through nine, (2) Hawaii--grades one through seven, and (3) West Virginia--grades one through six. Eight states with a state music supervisor suggested a music textbook. Replies revealed that Virginia suggested textbooks for grades one through seven, and Florida, Illinois, Kentucky, Montana, Pennsylvania, Texas, and Wisconsin suggested textbooks for use in grades one through nine. A comment from Florida reported that this state used a multiple adoption, and districts selected from three textbook series. Six states, or 27 per cent of the states with a state music supervisor

TABLE XV

EQUIPMENT AND MATERIALS SUGGESTED OR REQUIRED
FOR ELEMENTARY MUSIC

ALL STATES

Equipment and Materials	States with a State Music Supervisor		States without a State Music Supervisor	
	States	Per Cent	States	Per Cent
Rhythm Instruments	15	(68%)	9	(32%)
Melody Bells	14	(64%)	6	(21%)
Autoharp	14	(64%)	7	(25%)
Piano	15	(68%)	8	(29%)
Phonograph	15	(68%)	10	(36%)
Film Strip/ Slide Projector	13	(59%)	9	(32%)
Motion Picture Projector	12	(55%)	7	(25%)
None Suggested	2	(09%)	9	(32%)
No Response	5	(23%)	9	(32%)

did not suggest or require a music textbook for the elementary and junior high school grades.

Four of the states that did not employ a state music supervisor required a music textbook for use in the elementary and junior high school grades. These states, and the grades in which a textbook was required were:

(1) Indiana and Oklahoma--grades one through nine, and (2) Nevada and Oregon--grades one through eight. The response from Oregon also revealed that a textbook was suggested for grade nine. Three additional states without a state music supervisor suggested a music textbook. Replies revealed that Iowa suggested textbooks from grades one through eight, and Maine and North Dakota suggested textbooks for use in grades one through nine. Twelve states, or 43 per cent of the states without a state music supervisor did not suggest or require a music textbook for the elementary and junior high school grades. Of these states, the responses from Washington and Maryland reported that textbook selection was a local responsibility, and New Mexico reported that "textbooks are listed--local districts choose text". The number and percentage of states that suggested or required textbooks for elementary grades are summarized in Table XVI.

TABLE XVI

CLASSROOM MUSIC TEXTBOOKS SUGGESTED OR REQUIRED IN
THE ELEMENTARY AND JUNIOR HIGH SCHOOL GRADES

ALL STATES

Grade Levels	States with a State Music Supervisor		States without a State Music Supervisor	
	States	Per Cent	States	Per Cent
Grades 1-6	1	(05%)	-	-
Grades 1-7	2	(09%)	-	-
Grades 1-8	-	-	3	(11%)
Grades 1-9	8	(36%)	4	(14%)
None Suggested	6	(27%)	12	(43%)
No Response	5	(23%)	9	(32%)

Current Instructional Emphasis in Music Education.

Respondents were asked to rate the current instructional emphasis which several phases of music education received in their respective states. Each phase was to be assigned a rank from one to five. The phase or phases which received the greatest emphasis were to be assigned a rank of one. For the purpose of tabulation, those phases not rated by the respondents were assigned a rank of six.

Responses from the presidents of State Music Educators Associations in states without a state music supervisor revealed that band tended to receive a greater amount of instructional emphasis than elementary music. This tendency was also noticeable among the greater portion of all responses from the southeastern portion of the United States, (i.e. south of the Ohio and east of the Mississippi rivers). It was noted that ten of the twenty-two states that employ a state music supervisor were located in this region.

The remaining respondents tended to rank the phases of music education in the following order of emphasis: (1) elementary music and band, (2) chorus, (3) junior high school music listening and appreciation, (4) orchestra, and (5) private instruction.

In states that employ a state music supervisor, 45 per cent of the state superintendents reported that elementary music received the greatest instructional emphasis. The rank which the state superintendents most frequently reported for the phases of music education follow:

<u>Rank</u>	<u>Phases of Music Education</u>	<u>Per Cent Reporting</u>
1	{Elementary Music	45%
	{Band	27%
2	-	-
3	{Chorus	27%
	{Junior High School Music Listening and Appreciation	23%
4	-	-
5	Orchestra	27%
6	Private Instruction	25%

State music supervisors tended to agree with the emphasis reported by the state superintendents for all phases of music education except junior high school music listening and appreciation. This phase of music education was ranked fourth by 23 per cent of the state music supervisors.

In states that employ a state music supervisor, 27 per cent of the presidents of State Music Educators Association reported that band received the greatest instruction emphasis. The rank which the presidents of State Music Educators Association most frequently reported

for the phases of music education follow:

<u>Rank</u>	<u>Phases of Music Education</u>	<u>Per Cent Reporting</u>
1	Band	27%
2	{ Chorus	23%
	{ Elementary Music	18%
3	-	-
4	{ Orchestra	23%
	{ Junior High School Music Listening and Appreciation	23%
5	-	-
6	Private Instruction	32%

In states with a state music supervisor, the presidents of State Music Educators Associations and the state superintendents tended to agree most about the large amount of instructional emphasis placed upon band, and the low amount of instructional emphasis placed upon private instruction. The presidents of State Music Educators Associations also tended to rank chorus and orchestra higher, and elementary music and junior high school music listening and appreciation lower than the state superintendents. State music supervisors and the presidents of State Music Educators Associations tended to agree most upon the degree of instructional emphasis which junior high school music listening and appreciation received.

In states that do not employ a state music supervisor, 36 per cent of the state superintendents reported that elementary music received the greatest emphasis. The rank which the state superintendents most frequently reported for the phases of music education follow:

<u>Rank</u>	<u>Phases of Music Education</u>	<u>Per Cent Reporting</u>
1	Elementary Music	36%
2	Band	27%
3	Chorus	21%
4	Junior High School Music Listening and Appreciation	21%
5	Orchestra	29%
6	Private Instruction	39%

The presidents of State Music Educators Associations tended to agree with the state superintendents in states without a state music supervisor for all phases of music education except band and chorus. Band was ranked first by 43 per cent, and chorus was ranked second by 29 per cent.

An additional comparison was based upon the six geographic locations of the Music Educators National Conference Divisions. These included: (1) the Eastern, (2) the North Central, (3) the Northwestern, (4) the Southern, (5) the Southwestern, and (6) the Western Divisions. This comparison tended to reveal that the greater amounts of instructional emphasis were placed upon elementary music, band, and chorus, in each division. Lesser amounts of

emphasis were placed upon junior high school music listening and appreciation, orchestra, and private instruction.

A comment received from the state music supervisor in Florida revealed that in his opinion, there was a distinction between the emphasis reported and what the emphasis should be. The state music supervisor from Kentucky stated that equal emphasis was expected. The president of the Nevada Music Educators Association revealed that orchestras existed in two cities of that state. Comments received from Maryland and Delaware reported that music education and instructional emphasis differed between local school districts. The respondent from Delaware also stated that because of this difference, his rating could not be considered accurate.

The responses received to this inquiry should be considered as estimates. Instructional emphasis may differ from district to district, just as individual estimates of instructional emphasis were found to differ from state to state. However, from the low degree of instructional emphasis which all respondents tended to rank junior high school music listening and appreciation, orchestra, and private instruction, it would appear that the emphasis upon these phases of music education needs to be strengthened in most states. Summaries of all responses to this inquiry are contained in Tables XVII through XXII, pages 70 to 75.

TABLE XVII

CURRENT INSTRUCTIONAL EMPHASIS--ELEMENTARY MUSIC

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
1	10 (45%)	7 (32%)	2 (09%)	19 (29%)
2	3 (14%)	4 (18%)	4 (18%)	11 (17%)
3	3 (14%)	3 (14%)	3 (14%)	9 (14%)
4	1 (05%)	1 (05%)	1 (05%)	3 (05%)
5	-	-	2 (09%)	2 (03%)
6	-	-	-	- -
No Response	5 (23%)	7 (32%)	10 (45%)	22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations	Total
1	10 (36%)	7 (25%)	17 (30%)
2	-	3 (11%)	3 (05%)
3	2 (07%)	5 (18%)	7 (13%)
4	3 (11%)	6 (21%)	9 (16%)
5	1 (04%)	1 (04%)	2 (04%)
6	-	-	- -
No Response	12 (43%)	6 (21%)	18 (32%)

TABLE XVIII

CURRENT INSTRUCTIONAL EMPHASIS--JUNIOR HIGH SCHOOL MUSIC
LISTENING AND APPRECIATION

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations		Total
1	3 (14%)	3 (14%)	-	-	6 (09%)
2	3 (14%)	1 (05%)	2 (09%)		6 (09%)
3	5 (23%)	4 (18%)	3 (14%)		12 (18%)
4	4 (18%)	5 (23%)	5 (23%)		14 (21%)
5	1 (05%)	1 (05%)	2 (09%)		4 (06%)
6	1 (05%)	1 (05%)	-	-	2 (03%)
No Response	5 (23%)	7 (32%)	10 (45%)		22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations		Total
1	1 (04%)	2 (07%)		3 (05%)
2	2 (07%)	5 (18%)		7 (13%)
3	2 (07%)	4 (14%)		6 (11%)
4	6 (21%)	7 (25%)		13 (23%)
5	4 (14%)	3 (11%)		7 (13%)
6	1 (04%)	1 (04%)		2 (04%)
No Response	12 (43%)	6 (21%)		18 (32%)

TABLE XIX

CURRENT INSTRUCTION EMPHASIS--BAND

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
1	6 (27%)	6 (27%)	6 (27%)	18 (27%)
2	5 (23%)	4 (18%)	3 (14%)	12 (18%)
3	5 (23%)	3 (14%)	1 (05%)	9 (14%)
4	-	-	1 (05%)	1 (02%)
5	1 (05%)	2 (09%)	1 (05%)	4 (06%)
6	-	-	-	- -
No Response	5 (23%)	7 (32%)	10 (45%)	22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations	Total
1	5 (18%)	12 (43%)	17 (30%)
2	7 (25%)	3 (11%)	10 (18%)
3	3 (11%)	2 (07%)	5 (09%)
4	1 (04%)	4 (14%)	5 (09%)
5	-	1 (04%)	1 (02%)
6	-	-	- -
No Response	12 (43%)	6 (21%)	18 (32%)

TABLE XX

CURRENT INSTRUCTIONAL EMPHASIS--CHORUS

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
1	5 (23%)	3 (14%)	3 (14%)	11 (17%)
2	3 (14%)	4 (18%)	5 (23%)	12 (18%)
3	6 (27%)	6 (27%)	2 (09%)	14 (21%)
4	2 (09%)	1 (05%)	1 (05%)	4 (06%)
5	1 (05%)	1 (05%)	1 (05%)	3 (05%)
6	-	-	-	- -
No Response	5 (23%)	7 (32%)	10 (45%)	22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations	Total
1	5 (18%)	5 (18%)	10 (18%)
2	5 (18%)	8 (29%)	13 (23%)
3	6 (21%)	7 (25%)	13 (23%)
4	-	1 (04%)	1 (02%)
5	-	1 (04%)	1 (02%)
6	-	-	- -
No Response	12 (43%)	6 (21%)	18 (32%)

TABLE XXI

CURRENT INSTRUCTIONAL EMPHASIS--ORCHESTRA

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
1	4 (18%)	3 (14%)	1 (05%)	8 (12%)
2	1 (05%)	-	1 (05%)	2 (03%)
3	2 (09%)	2 (09%)	2 (09%)	6 (09%)
4	2 (09%)	3 (14%)	5 (23%)	10 (15%)
5	6 (27%)	6 (27%)	2 (09%)	14 (21%)
6	2 (09%)	1 (05%)	1 (05%)	4 (06%)
No Response	5 (23%)	7 (32%)	10 (45%)	22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations	Total
1	-	3 (11%)	3 (05%)
2	-	3 (11%)	3 (05%)
3	2 (07%)	2 (07%)	4 (07%)
4	6 (21%)	4 (14%)	10 (18%)
5	8 (29%)	7 (25%)	15 (27%)
6	-	3 (11%)	3 (05%)
No Response	12 (43%)	6 (21%)	18 (32%)

TABLE XXII

CURRENT INSTRUCTIONAL EMPHASIS--PRIVATE INSTRUCTION

ALL RESPONSES

States with a State Music Supervisor

Rank	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
1	2 (09%)	-	1 (05%)	3 (05%)
2	1 (05%)	-	-	1 (02%)
3	-	2 (09%)	1 (05%)	3 (05%)
4	3 (14%)	2 (09%)	2 (09%)	7 (11%)
5	1 (05%)	2 (09%)	3 (14%)	6 (09%)
6	10 (45%)	9 (41%)	5 (23%)	24 (36%)
No Response	5 (23%)	7 (32%)	10 (45%)	22 (33%)

States without a State Music Supervisor

Rank	State School Superintendents	Presidents of State Music Educators Associations	Total
1	-	2 (07%)	2 (04%)
2	-	-	- -
3	2 (07%)	1 (04%)	3 (05%)
4	-	1 (04%)	1 (02%)
5	3 (11%)	4 (14%)	7 (13%)
6	11 (39%)	14 (50%)	25 (45%)
No Response	12 (43%)	6 (21%)	18 (32%)

Further comparisons failed to reveal any relationship between music specialist standards of preparation, the publication of curriculum guides by State Departments of Education, the presence of music as a required curricular offering, and the current instructional emphasis in music education.

The Estimated Percentage of Classroom Teachers that Taught Music Without Music Specialist Assistance. The respondents from states with a state music supervisor tended to agree that less than 19 per cent of the elementary classroom teachers taught music without the assistance of a music specialist. The state superintendents tended to estimate below 19 per cent, and state music supervisors between 10 and 19 per cent. The presidents of State Music Educators Associations tended to estimate below 9 per cent of the elementary classroom teachers taught music without assistance from a music specialist. A summary of all responses to this inquiry from states that employ a state music supervisor is contained in Table XXIII.

Responses to this inquiry from states without a state music supervisor were quite diverse. However, the greatest number of respondents tended to agree that more than 20 per cent of the classroom teachers taught music without the assistance of a music specialist. A large share of these respondents, primarily from states west of the Mississippi

TABLE XXIII

THE PERCENTAGE OF CLASSROOM TEACHERS THAT TAUGHT MUSIC
WITHOUT MUSIC SPECIALIST ASSISTANCE

ALL RESPONSES

States with a State Music Supervisor

Per Cent	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
00-09%	3 (14%)	2 (09%)	3 (14%)	8 (12%)
10-19%	3 (14%)	5 (23%)	2 (09%)	10 (15%)
20-29%	1 (05%)	-	-	1 (02%)
30-39%	-	-	-	- -
40-49%	1 (05%)	-	-	1 (02%)
50-59%	-	-	1 (05%)	1 (02%)
60-69%	-	2 (09%)	1 (05%)	3 (05%)
70-79%	2 (09%)	1 (05%)	-	3 (05%)
80-89%	1 (05%)	1 (05%)	-	2 (03%)
90-100%	-	1 (05%)	-	1 (02%)
No Response	11 (50%)	10 (45%)	15 (68%)	36 (55%)

river, estimated that 70 to 79 per cent of the classroom teachers taught music without music specialist assistance. The greatest portion of the state superintendents tended to estimate either less than 19 per cent, or more than 70 per cent of the classroom teachers taught music without assistance from a music specialist. Estimates from the presidents of State Music Educators Associations were quite diverse. However, a number of these respondents estimated that 70 to 79 per cent of the classroom teachers taught music without the assistance of a music specialist. For a summary of responses to this inquiry from states that do not employ a state music supervisor, see table XXIV, page 79.

The Estimated Percentage of Classroom Teachers that Taught Music With Music Specialist Assistance. Replies to this inquiry from states with a state music supervisor were extremely diverse. The estimates from the state superintendents, state music supervisors, and presidents of State Music Educators Associations revealed no tendencies as individual groups of respondents. However, the overall responses from these states revealed that the greater portion of the respondents tended to estimate that between 20 to 59 per cent of the elementary classroom teachers taught music with the assistance of a music specialist. A summary of responses to this inquiry from states that employ a state music supervisor has been recorded in Table XXV, page 80.

TABLE XXIV

THE PERCENTAGE OF CLASSROOM TEACHERS THAT TAUGHT MUSIC
WITHOUT MUSIC SPECIALIST ASSISTANCE

ALL RESPONSES

States without a State Music Supervisor

Per Cent	State School Superintendents	Presidents of State Music Educators Associations	Total
00-09%	3 (11%)	2 (07%)	5 (09%)
10-19%	3 (11%)	1 (04%)	4 (07%)
20-29%	1 (04%)	2 (07%)	3 (05%)
30-39%	1 (04%)	2 (07%)	3 (05%)
40-49%	1 (04%)	2 (07%)	3 (05%)
50-59%	1 (04%)	2 (07%)	3 (05%)
60-69%	1 (04%)	1 (04%)	2 (04%)
70-79%	3 (11%)	4 (14%)	7 (13%)
80-89%	1 (04%)	1 (04%)	2 (04%)
90-100%	2 (07%)	2 (07%)	4 (07%)
No Response	11 (39%)	9 (32%)	20 (36%)

TABLE XXV

THE PERCENTAGE OF CLASSROOM TEACHERS THAT TAUGHT MUSIC
WITH MUSIC SPECIALIST ASSISTANCE

ALL RESPONSES

States with a State Music Supervisor

	State School Superintendents	State Music Supervisors	Presidents of State Music Educators Associations	Total
Per Cent				
00-09%	-	1 (05%)	-	1 (02%)
10-19%	1 (05%)	2 (09%)	-	3 (05%)
20-29%	2 (09%)	2 (09%)	1 (05%)	5 (08%)
30-39%	1 (05%)	1 (05%)	1 (05%)	3 (05%)
40-49%	2 (09%)	2 (09%)	-	4 (06%)
50-59%	2 (09%)	1 (05%)	1 (05%)	4 (06%)
60-69%	-	1 (05%)	-	1 (02%)
70-79%	1 (05%)	1 (05%)	2 (09%)	4 (06%)
80-89%	-	1 (05%)	1 (05%)	2 (03%)
90-100%	2 (09%)	-	1 (05%)	3 (05%)
No Response	11 (50%)	10 (45%)	15 (68%)	36 (55%)

The responses from states without a state music supervisor tended to agree that 10 to 29 per cent of the elementary classroom teachers taught music with the assistance of a music specialist. The state superintendents tended to estimate that less than 29 per cent of the classroom teachers taught music with assistance from a music specialist. The presidents of State Music Educators Associations tended to estimate that 10 to 19 per cent of the classroom teachers taught music with assistance from a music specialist. See Table XXVI for a summary of responses to this inquiry from states that do not employ a state music supervisor.

The Estimated Percentage of Elementary Classroom Music Taught Principally by Music Specialists. The respondents from states with a state music supervisor tended to agree that less than 19 per cent of the elementary classroom music was taught principally by music specialists. The state superintendents tended to estimate that music specialists taught less than 9 per cent of the elementary classroom music in their respective states. State music supervisors tended to estimate that music specialists taught less than 19 per cent of the elementary classroom music. The presidents of State Music Educators Associations tended to estimate that less than 29 per cent of the elementary

TABLE XXVI

THE PERCENTAGE OF CLASSROOM TEACHERS THAT TAUGHT MUSIC
WITH MUSIC SPECIALIST ASSISTANCE

ALL RESPONSES

States without a State Music Supervisor

Per Cent	State School Superintendents	Presidents of State Music Educators Associations	Total
00-09%	3 (11%)	1 (04%)	4 (07%)
10-19%	3 (11%)	4 (14%)	7 (13%)
20-29%	5 (18%)	1 (04%)	6 (11%)
30-39%	-	3 (11%)	3 (05%)
40-49%	1 (04%)	1 (04%)	2 (04%)
50-59%	2 (07%)	3 (11%)	5 (09%)
60-69%	-	1 (04%)	1 (02%)
70-79%	1 (04%)	1 (04%)	2 (04%)
80-89%	1 (04%)	3 (11%)	4 (07%)
90-100%	1 (04%)	1 (04%)	2 (04%)
No Response	11 (39%)	9 (32%)	20 (36%)

classroom music was taught by music specialists. For a summary of all responses to this inquiry from states that employ a state music supervisor, see Table XXVII, page 84.

The respondents from states without a state music supervisor also tended to agree that less than 19 per cent of the elementary classroom music was taught principally by music specialists. The state superintendents tended to estimate that music specialists taught less than 19 per cent of the classroom music in their respective states. The presidents of State Music Educators Associations tended to estimate that music specialists taught less than 9 per cent of the elementary classroom music. A summary of all responses to this inquiry from states that do not employ a state music supervisor has been recorded in Table XXVIII, page 85.

It was noted that one state, New Hampshire, reported the widespread use of educational television for music education in grade one through grade three. A number of other comments emphasized that the responses to the inquiries concerned with elementary classroom music were to be considered as estimates. Several respondents reported that this information was not available.

A summary of estimates concerned with the elementary classroom music program, the classroom teacher, and the music specialist revealed the following general

TABLE XXVII

THE PERCENTAGE OF ELEMENTARY CLASSROOM MUSIC
PRINCIPALLY TAUGHT BY MUSIC SPECIALISTS

ALL RESPONSES

States with a State Music Supervisor

<u>Per Cent</u>	<u>State School Superintendents</u>	<u>State Music Supervisors</u>	<u>Presidents of State Music Educators Associations</u>	<u>Total</u>
00-09%	4 (18%)	4 (18%)	2 (09%)	10 (15%)
10-19%	2 (09%)	3 (14%)	1 (05%)	6 (09%)
20-29%	-	1 (05%)	2 (09%)	3 (05%)
30-39%	1 (05%)	-	-	1 (02%)
40-49%	1 (05%)	2 (09%)	-	3 (05%)
50-59%	2 (09%)	1 (05%)	1 (05%)	4 (06%)
60-69%	1 (05%)	1 (05%)	-	2 (03%)
70-79%	-	-	-	- -
80-89%	-	-	1 (05%)	1 (02%)
90-100%	-	-	-	- -
No Response	11 (50%)	10 (45%)	15 (68%)	36 (55%)

TABLE XXVIII

THE PERCENTAGE OF ELEMENTARY CLASSROOM MUSIC
PRINCIPALLY TAUGHT BY MUSIC SPECIALISTS

ALL RESPONSES

States without a State Music Supervisor

Per Cent	State School Superintendents	Presidents of State Music Educators Associations	Total
00-09%	7 (25%)	6 (21%)	13 (23%)
10-19%	6 (21%)	3 (11%)	9 (16%)
20-29%	1 (04%)	3 (11%)	4 (07%)
30-39%	1 (04%)	2 (07%)	3 (05%)
40-49%	1 (04%)	2 (07%)	3 (05%)
50-59%	-	2 (07%)	2 (04%)
60-69%	-	-	- -
70-79%	-	-	- -
80-89%	1 (04%)	-	1 (02%)
90-100%	-	1 (04%)	1 (02%)
No Response	11 (39%)	9 (32%)	20 (36%)

information: (1) A greater percentage of elementary classroom teachers taught music without the assistance of a music specialist in states that do not employ a state music supervisor. (2) A greater percentage of elementary classroom teachers taught music with the assistance of a music specialist in states that employ a state music supervisor. (3) Respondents from all states tended to agree that less than 19 per cent of the elementary classroom music was taught principally by a music specialist.

An additional comparison revealed that respondents who reported a high degree of emphasis was placed upon elementary music, also tended to estimate that less than 29 per cent of the elementary classroom teachers taught music without assistance from a music specialist.

Opinions of the Respondents

Respondents were given an opportunity to reveal their opinions about the following: (1) Whether or not the addition of a state music supervisor assisted in establishing better correlation between music and other courses of study, (2) whether or not the addition of a state music supervisor assisted in establishing a closer liaison between a state's Board of Education and music educators, (3) what services of the state music supervisor might be discontinued, and (4) what was considered the most outstanding service rendered to the public schools by a state music supervisor.

The State Music Supervisor and the Correlation

Between Music and Other Courses of Study. In states with a state music supervisor, all responding state superintendents and state music supervisors agreed that the state music supervisor had assisted in establishing a better correlation between music and other courses of study. However, one president of a State Music Educators Association stated that the state music supervisor had not assisted in this manner. One president of a State Music Educators Association stated that the state music supervisor had "possibly" assisted in the correlation between music and other courses of study. All other presidents of State Music Educators Associations agreed that the state music supervisor had been of assistance. The president of the Florida Music Educators Association commented that their Consultant in Music Education had "caused great progress to be made especially in the Elementary schools". A summary of the opinions received in answer to this inquiry from respondents in states with a state music supervisor is shown below:

	<u>Opinion Expressed</u>			
	<u>Yes</u>	<u>No</u>	<u>Other Opinions</u>	<u>No Response</u>
State School Superintendents	15	-	-	7
State Music Supervisors	15	-	-	7
Presidents of State Music Educators Associations	9	1	1	11

In states without a state music supervisor, most respondents also agreed that the addition of a state music supervisor would assist in establishing a better correlation between music and other courses of study. In answer to this inquiry, one state superintendent stated that he did not know, and another state superintendent stated that the state music supervisor probably would assist in this matter. Two presidents of State Music Educators Associations agreed that the addition of a state music supervisor would not assist in establishing a better correlation between music and other courses of study. One president of a State Music Educators Association declared that a divided opinion existed about this matter in his state. One additional president of a State Music Educators Association stated that the addition of a state music supervisor would "possibly" be of assistance. The president of the Idaho Music Educators Association suggested that his answer was dependent upon whether "the person hired had the correct background and ability". The president of the Minnesota Music Educators Association suggested that the addition of a state music supervisor "would bring about better correlation of music education between grades as well as between school systems". The Washington Music Educators Association President declared that "much care would need to be taken in the selection of such a person". He also added that the correlation between music and other courses of study would depend upon the degree

to which the state music supervisor "was in complete understanding and sympathy with other subjects as listed" in the inquiry. A summary of the opinions received in answer to this inquiry from respondents in states without a state music supervisor is shown below:

	<u>Opinions Expressed</u>			
	<u>Yes</u>	<u>No</u>	<u>Other Opinions</u>	<u>No Response</u>
State School Superintendents	15	-	-	11
Presidents of State Music Educators Associations	18	2	3	5

The State Music Supervisor and the Liaison Between the State Board of Education and Music Educators. In states with a state music supervisor, most respondents agreed that the state music supervisor had assisted in establishing a closer liaison between the State Board of Education and music educators of the state. In answer to this inquiry, two respondents, a state superintendent and a president of a State Music Educators Association agreed that the state music supervisor had not been of assistance in this matter. The state music supervisor from Pennsylvania stated that "Music educators do not deal directly with the State Council. No other group does either". A comment from the state music supervisor in Tennessee stated that although perhaps only a "working relationship" existed between the State Board of Education and music educators, the addition of a state music

supervisor had possibly improved this relationship. A summary of opinions received in answer to this inquiry from respondents in states with a state music supervisor is shown below:

	<u>Opinions Expressed</u>			
	<u>Yes</u>	<u>No</u>	<u>Other Opinions</u>	<u>No Response</u>
State School Superintendents	13	1	-	8
State Music Supervisors	16	-	-	6
Presidents of State Music Educators Associations	11	1	-	10

In states without a state music supervisor, most respondents also agreed that a state music supervisor would assist in establishing a closer liaison between the State Board of Education and music educators of the state. In answer to this inquiry, one state superintendent stated that he did not know, and another state superintendent stated that a state music supervisor probably would be of assistance in this matter. Two state superintendents agreed that the addition of a state music supervisor would not assist in establishing a closer liaison between these two groups. One president of a State Music Educators Association stated that the addition of a state music supervisor would "possibly" be of assistance. A comment from the Nebraska State Superintendent suggested that although a state music supervisor might assist with such a liaison, the addition of

a state music supervisor was not necessary since this problem did not exist in Nebraska. Although the state superintendent from Alaska did not express an opinion to this inquiry, the following explanation was received; "No 'Special' supervisor is employed in Alaska due to the prohibitive expense of going from school to school by commercial or chartered airplanes". The president of the Idaho Music Educators Association suggested that establishment of a closer liaison between the State Board of Education and music education would depend upon the qualifications of the state music supervisor. The president of the Oregon Music Educators Association reported that "a good spirit of cooperation now exists". A summary of the opinions received in answer to this inquiry from respondents in states without a state music supervisor is shown below:

	<u>Opinions Expressed</u>			
	<u>Yes</u>	<u>No</u>	<u>Other Opinions</u>	<u>No Response</u>
State School Superintendents	15	2	3	8
Presidents of State Music Educators Associations	22	-	2	4

Services of the State Music Supervisor Which Respondents Recommend be Discontinued. Fifteen state superintendents, fourteen state music supervisors, and eighteen presidents of State Music Educators Associations answered this inquiry. Only one respondent, a state music

supervisor, suggested any discontinuance of a service. This service involved the answering of questionnaires. Although not a service, one president of a State Music Educators Association did suggest that the appointment of a state music supervisor should not have political implications. Another president of a State Music Educators Association replied, a problem existed since their state music supervisor was under Civil Service. No further elaboration was made on this point, however. One state superintendent, and nine presidents of State Music Educators Associations in states without a state music supervisor simply stated that their state did not employ a state music supervisor. It was assumed from their statements that these respondents did not care to recommend any services which might be discontinued, for that reason.

Outstanding Services Rendered to the Public Schools by the State Music Supervisors. This inquiry involved a subjective reply from each respondent. Respondents were asked to reveal what they considered the most outstanding service rendered to the public schools by a state music supervisor. However, a number of respondents listed several services in their reply to this inquiry.

A tendency was observed for a large portion of the services listed by the respondents to fall into the following three general areas: (1) Co-ordination and consultation services, (2) services which involved public relations and

liaison activities between the State Department of Education, the State Board of Education, educators, and the general public, and (3) research and publication services. Responses of a less specific nature (i.e. "Vital leadership", "professional improvement", etc.), were classified under a fourth heading, Comprehensive Comments, to facilitate the organization of this inquiry.

Thirty comments were received from fourteen state superintendents in states that employ a state music supervisor. Twenty-one comments suggested the most outstanding services rendered to the public schools by state music supervisors involved co-ordination and consultation. Four comments suggested research and publication services, and two comments suggested public relations and liaison services. An additional three comments were considered too comprehensive to be classified under any general service area. The response to this inquiry received from state superintendents in states with a state music supervisor appear in the appendix beginning with page 155.

Twenty-eight comments were received from eleven presidents of State Music Educators Associations in states that employ a state music supervisor. However, it was noted that ten of these comments were received from one respondent, the president of the Florida Music Educators Association. Fifteen comments from the presidents of State Music Educators

Associations in states with a state music supervisor suggested public relations and liaison services. Eight comments suggested that research and publication services were among the outstanding services rendered to the public schools by the state music supervisors. No comments received from the presidents of State Music Educators Associations were considered too comprehensive to be classified under any general service area. The responses to this inquiry received from the presidents of State Music Educators Associations in states with a state music supervisor appear in the appendix beginning with page 160.

Eighteen comments were received from twelve state music supervisors. Ten comments suggested that the most outstanding services these respondents had rendered to the public schools involved co-ordination and consultation. Two comments suggested research and publication services. Five additional comments were considered too comprehensive to be classified under any general service area. The responses to this inquiry from the state music supervisors appear in the appendix beginning with page 165.

Twenty-three comments were received from twelve state superintendents in states that do not employ a state music supervisor. Fifteen comments suggested the most outstanding services that could be rendered to the public schools by a state music supervisor involved co-ordination and

consultation. Four comments suggested public relations and liaison, and two comments suggested the areas of research and publication. Two additional comments were considered too comprehensive to be classified under any general service area. The responses to this inquiry from state superintendents in states without a state music supervisor appear beginning with page 156, in the appendix.

Thirty comments were received from twenty presidents of State Music Educators Associations in states that do not employ a state music supervisor. Twenty-two comments suggested the most outstanding services that could be rendered to the public schools by a state music supervisor involved co-ordination and consultation. Six comments suggested public relations and liaison services, and one comment suggested research and publication services. Two additional comments received from presidents of State Music Educators Associations were considered too comprehensive to be classified under any general service area. The responses to this inquiry received from the presidents of State Music Educators Associations appear beginning with page 160 of the appendix.

The wording of the replies to this inquiry was extremely diversified. However, the most outstanding services rendered to the public schools by state music supervisors as considered by all groups of respondents,

tended to be in the general area of co-ordination and consultation.

Additional Information

Most state music supervisors are not responsible for other courses of study. Responses revealed six states where courses of study other than music were included within the office. These courses of study were generally in the area of the fine arts. Specific areas mentioned included Art, Drama, and Speech and Drama.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to compare certain data and information between states that do and states that do not employ a state music supervisor. Background information and the criteria used in this study was obtained through a survey of related literature. In view of the extensive geographic area involved, the information from state school superintendents, state music supervisors, and presidents of Music Educators Associations was obtained through the use of a questionnaire.

I. SUMMARY

Twenty-two states employ a state music supervisor. Respondents from nine states without a state music supervisor reported the addition of this office was receiving serious consideration. In addition, it was revealed that in three of four states where a state music supervisor had previously been employed, respondents were seriously considering the re-establishment of the office. The reply from one of these states revealed the vacancy in the office was temporary. The office had been discontinued in the remaining two states for budgetary reasons.

It was established that states with a state music supervisor tend to serve the greatest number of their students through urban and large municipal districts. The greatest number of students in states without a state music supervisor tended to be served through rural and urban districts. A large number of states were not able to furnish a breakdown of the number of school districts by enrollment classifications. However, from the data received, states with a state music supervisor appeared to maintain more school districts with greater enrollments than did states without a state music supervisor. It was also observed that states seriously considering the addition of a state music supervisor tended to maintain school districts with greater enrollments than states that were not seriously considering the position.

Respondents revealed most of the state regulatory measures of concern to music education which have been adopted during the past five years tended to fall into the following areas: (1) increased music instruction in the curriculum, (2) state financial assistance to schools, and (3) certification standards for music educators. The largest portion of responses from states with a state music supervisor tended to cite regulatory measures which increased music instruction in the curriculum. The variety of responses from states without a state music supervisor revealed no such tendency. Further, the greatest number of

regulatory measures were reported from states that employed a state music supervisor.

The majority of all respondents revealed they were aware of a moderate to normal interest in public school music by the Federated Music Clubs in their respective states. However, the greatest portion of respondents from states that did not employ a state music supervisor were unaware of the activities and interests of this organization. Most state Music Educators Associations tended to assist with ten or more student activities each year in states with a state music supervisor. By contrast, most respondents in states without a state music supervisor reported between one and nine student activities were assisted by this organization. Also, the majority of all respondents were quite unaware of student activities assisted yearly by the Music Teachers National Association in their respective states.

At least one response from each of twenty-one states reported their respective State Departments of Education provided for publication of music research projects. Of the states, twelve employ and eleven do not employ a state music supervisor. However, the information from these twenty-one states revealed little concerning the types of research published. The frequency of publication varied from one to five years in states with a state music supervisor, and from three to five years in states without a state music

supervisor. A number of states also reported such projects were published upon requests of music educators and school administrators. Responses from states with a state music supervisor revealed such publications were usually of most benefit to elementary classroom teachers and grade school music specialists. Respondents in states without a state music supervisor tended to agree that these publications were usually of most benefit to grade school music specialists.

Most states that employ a state music supervisor also provide curriculum guides in the elementary grades. In many cases these guides extended into the junior and senior high school curriculum. Guides in eleven states with a state music supervisor were reported to cover instrumental and vocal music as well. In states that do not employ a state music supervisor, responses revealed that slightly over one-half of the states provide curriculum guides in the elementary grades. Guides in five states without a state music supervisor were reported to cover instrumental and vocal music. Guides did not extend into the junior and senior high school curriculum as frequently in states without a state music supervisor, as they did in states with a state music supervisor. Respondents from nearly one-third of the states without a state music supervisor reported no curriculum guides were provided.

Preparatory requirements for music specialists tended to be greater in states that employ a state music supervisor. This was particularly noticeable in the areas of music theory and fundamentals and general education. Yet professional education requirements tended to remain the same, whether or not a state music supervisor was employed. However, many states without a state music supervisor tended to leave general education requirements for the institutions of higher learning to determine. This tendency was found less often among states that employ a state music supervisor.

Although music is not a required course of study in many states, the majority of states encourage music as a part of the public school curriculum through suggestions for equipment and textbooks. This encouragement tended to be strongest among states that employ a state music supervisor. Rhythm instruments, the piano, and the phonograph were suggested by 68 per cent of the states with a state music supervisor. In contrast, 36 per cent of states without a state music supervisor suggested the phonograph as an item of equipment, and other items were suggested by a considerably lower percentage of these states. Textbooks were suggested for grades one through nine inclusive by 36 per cent of the states that employ a state music supervisor, textbooks were suggested for grades one through nine by 14 per cent of the states that do not employ a state music supervisor.

A number of states without a state music supervisor revealed that textbook selection was considered a local responsibility.

Most respondents estimated that elementary music, band, and chorus received the greater amounts of instructional emphasis in their respective states. Lesser amounts of emphasis generally reported were junior high school music listening and appreciation, orchestra, and private instruction. Most respondents reported that elementary music received the greatest instructional emphasis. However, respondents from eleven southeastern states revealed that band tended to receive more emphasis than elementary music. Ten of these states employ a state music supervisor. These estimates show general tendencies only. It appears the degree of instructional emphasis which any phase of music education received varied widely from state to state, and between individual respondents within any given state.

The estimates of respondents revealed that a greater percentage of elementary classroom teachers taught music without the assistance of a music specialist in states that do not employ a state music supervisor. In states that do employ a state music supervisor, a greater percentage of classroom teachers taught music with assistance from a music specialist, estimates revealed. However, all respondents

tended to agree that less than 19 per cent of the elementary classroom music was taught principally by a music specialist. A further comparison revealed that in states where elementary music received the most emphasis, less than 29 per cent of the elementary classroom teachers taught music without assistance from music specialists.

An overwhelming majority of all respondents agreed that the addition of a state music supervisor had assisted (or could assist) in establishing a better correlation between music and other courses of study. Most respondents further agreed the addition of the office had assisted (or could assist) in establishing a closer liaison between their respective state boards of education and music educators.

Most respondents recommended no services of the state music supervisor be discontinued. All respondents tended to agree the most outstanding services rendered to the public schools by the state music supervisors involved co-ordination and consultation. Other services mentioned included public relations and liaison between the State Department of Education, educators, and the general public, as well as research and publication services for educators.

II. CONCLUSIONS

This paper has been titled "The Desirability of the State Music Supervisor." Desirability is a subjective term. It has been examined by both objective and subjective means. The office of the state music supervisor is a desirable addition in that it has tended to provide for higher standards of preparation for music specialists. It has tended to provide a focal point for concentration upon statewide acceptance and co-ordination of music education in a manner which could not be shown in the greater proportion of states without the office.

The existence or non-existence of a state music supervisor did not appear to have an effect upon the degree of instructional emphasis received by the several phases of music education. However, it has been established that states which employ a state music supervisor, as a group, tended to provide curriculum guides of a broader scope and, in some cases, a more sequential grade pattern. A greater proportion of elementary classroom teachers taught music with assistance from a music specialist in these states. Also, in-service training projects for the elementary classroom teacher tended to be mentioned more often.

The results of this study are not meant to reflect upon the quality of music education within any state. This is a matter which only those locally acquainted with the educational program in its entirety can adequately determine.

III. RECOMMENDATIONS FOR FURTHER STUDY

The findings of this study have emphasized a need for additional information about certain aspects of the music education program in public schools throughout our country. Further study is suggested in the following areas:

1. A more thorough examination, state by state, of the proportion of music specialists and classroom teachers teaching music education in the elementary and junior high school grades.
2. A study to determine the degree of improvement in-service training programs have accomplished for the elementary classroom teacher and the resulting benefits to their students.
3. A study of the relationship between instructional emphasis given certain phases of music education and the degree of assistance classroom teachers receive from music specialists.
4. An examination of factors which would increase the amount of emphasis placed upon both the junior high school music class and the public school orchestral program.

Further studies appear possible, in many other related areas. Perhaps as a result of this and similar studies, additional sources of information may become available to educators and administrators about the

educational advantages which may be achieved through the addition of a state music supervisor to their State Departments of Education.

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APPENDIX A

SAMPLE QUESTIONNAIRES, LETTERS OF TRANSMITTAL
AND LETTERS OF REQUEST FOR RESPONSE

Dwight E. Morris
104 South Pine Street
Ellensburg, Washington

Honorable Winifred A. LeCroy
Superintendent of Education
State Department of Education
Montgomery 4, Alabama

Dear Mr. LeCroy;

Under the supervision of the Department of Music at Central Washington State College, a study is being made of the position commonly referred to as the State Music Supervisor. In an attempt to gather important data, it has become necessary to request some specific information about your state's present education system and program, as well as your department's opinions about the State Music Supervisor and his services.

Your response to the enclosed questionnaire, together with information from other prominent educators in your state, will aid considerably in an effort to compare music education programs between states that do employ, and states that do not employ a State Music Supervisor. This information will become the basis of a Master's thesis at Central Washington State College, Ellensburg, Washington. In the event your time does not permit you to personally complete this questionnaire, would you have a staff member other than your department's Music Supervisor or Consultant complete this form.

Please accept my sincere thanks for your time and your patience in helping us collect this important data. The enclosed card is for your convenience, should you desire a copy of the findings of this study.

Very truly yours,

Dwight E. Morris

QUESTIONNAIRE-FORM A

A STUDY OF THE DESIRABILITY OF THE STATE MUSIC SUPERVISOR

I. Introductory Information

1. Does your state now employ a State Music Supervisor, or a similar person whose responsibilities are directly concerned with public school music education?
Yes _____ No _____
2. If the answer to number 1 above is yes, please indicate the number of years this position has existed. _____
3. If the answer to number 1 above is no, did this position exist at any previous time? Yes _____ No _____
4. If your state previously included a State Music Supervisor, but does not at the present time--check one of the reasons below which best describes why the position was discontinued.
 - _____ a. budget
 - _____ b. ineffective administration of the office
 - _____ c. incorporation into other departments
 - _____ d. temporary vacancy
 - _____ e. other reasons (kindly list below)

5. If your state presently does not employ a State Music Supervisor, is the state Office of Education seriously considering the addition of such a position in the near future? Yes _____ No _____

II. School District Size and Enrollment

1. Which area listed below best describes the geographic location of the school districts that serve the greatest number of students in your state?
 - _____ a. rural area districts with a population (not enrollment) under 5,000 patrons
 - _____ b. urban area districts with a population between 5,000 and 30,000 patrons
 - _____ c. large municipal districts with a population over 30,000 patrons

2. Please indicate in the appropriate squares provided below the number of public school districts in your state with enrollments corresponding to those listed to the left.

	A. school districts with GRADES 1 THROUGH 12 inclusive	B. school districts with GRADES 1 THROUGH 8 inclusive	C. school districts with GRADES 9 THROUGH 12 inclusive
under 150 students			
150-249 students			
250-499 students			
500-799 students			
800-999 students			
1,000- 1,499 students			
1,500- 2,499 students			
2,500- 4,999 students			
5,000- 7,999 students			
8,000- 9,999 students			
10,000- 12,499 students			
12,500- 14,999 students			
15,000- 24,999 students			
over 25,000 students			

III. State Legislation and Board of Education Recommendations

1. Has there been any legislation passed, or State Board of Education recommendations made within the past five years which primarily concerned music education in your state?
 Yes _____ No _____

If "Yes", kindly list the nature of the legislation or recommendations briefly.

- a. _____

 b. _____

 c. _____

IV. State Music Organizations Actively Interested in Music Education

1. To what degree are you aware of the Federated Music Clubs' interest in Public School Music in your State?

- _____ a. intense
 _____ b. above normal in comparison to other music organizations
 _____ c. normal
 _____ d. moderate
 _____ e. not aware of their activities

2. Please indicate the number of student music activities sponsored, financially assisted, or otherwise aided each year by your state's Music Educators Association, and Music Teachers National Association by placing a check in the appropriate square below.

	A. Music Educators Association	B. Music Teachers National Association
10 or more activities		
7-9 activities		
4-6 activities		
1-3 activities		
not aware of this particular organization's activities		

V. State Department of Education Music Research Projects

1. Does your State Department of Education provide for the publication of Music Research Projects of interest to Educators in the public schools?
Yes _____ No _____
2. If the answer to number 1 above is yes, what type or types of music research projects does your State Department of Education publish for release to educators in the public schools? (Kindly check all which apply).
_____ a. State Research Division Reports
_____ b. State College and University study results
_____ c. Independent research results
_____ d. others (kindly list below)
- _____
- _____
3. How frequently has your state's Department of Education published results of music research projects for use by educators within the past five years? (check one)
_____ a. once each year
_____ b. once every two years
_____ c. once every three to five years
_____ d. upon request from music educators
_____ e. upon request from school administrators
_____ f. comment (Any brief statement of policy will be appreciated).
- _____
- _____
- _____
4. In your estimation, which group of teachers listed below benefits most from the results of music research projects published by your state's Department of Education? Please rank from 1 through 5, giving 1 the greater emphasis, and 5 the least emphasis).
- _____ a. grades 1-3
_____ b. grades 4-6
_____ c. grades 7-9
_____ d. grade school music specialists
_____ e. junior high school music specialists
_____ f. high school music specialists
_____ g. others (kindly list below)
- _____
- _____

5. Please indicate all categories listed below for which your state's Department of Education provides curriculum guides in music education.

- ☐ a. grade 1 ☐ d. grade 4 ☐ g. grade 7
☐ b. grade 2 ☐ e. grade 5 ☐ h. grade 8
☐ c. grade 3 ☐ f. grade 6 ☐ i. grade 9

☐ j. high school courses in music listening and appreciation
☐ k. high school courses in music theory
☐ l. high school courses in music history
☐ m. instrumental music
☐ n. vocal music
☐ o. none provided
☐ p. other (kindly list below)
-
-

VI. Music Specialist Standards of Preparation

1. Please indicate in the appropriate squares, the number of semester hours necessary to meet the standard requirements to teach both vocal and instrumental music in your state. (A semester hour is equal to $1\frac{1}{2}$ quarter hours).

A. General Education	B. Professional Education	C. Music Theory and Fundamentals

2. If your state does not require a specific number of credit hours for A, B, or C in question 1 above, please indicate your state's criteria for determining adequate preparation within the particular area or areas in the space provided below.

1. Are all public schools required to teach music in your state?

Yes _____ No _____

- | | | |
|----------------------------|----------------------------|-----------------------------|
| <u> </u> a. grade 1 | <u> </u> e. grade 5 | <u> </u> i. grade 9 |
| <u> </u> b. grade 2 | <u> </u> f. grade 6 | <u> </u> j. grade 10 |
| <u> </u> c. grade 3 | <u> </u> g. grade 7 | <u> </u> k. grade 11 |
| <u> </u> d. grade 4 | <u> </u> h. grade 8 | <u> </u> l. grade 12 |

- a. elementary classroom music
- b. junior high school music-listening and appreciation.
- c. band
- d. chorus
- e. orchestra
- f. private instruction

Place a check in the appropriate square, in answer to the questions below, as they apply to your state's public schools.

[illegible]

7. Does your state suggest or require any of the equipment and materials listed below be available for use in each elementary school? (Please use S for suggested, and R for required in the appropriate space or spaces).

<input type="checkbox"/> a. rhythm instruments	<input type="checkbox"/> f. film strip/slide
<input type="checkbox"/> b. melody bells	<input type="checkbox"/> projector
<input type="checkbox"/> c. autoharp	<input type="checkbox"/> g. motion picture
<input type="checkbox"/> d. piano	<input type="checkbox"/> projector
<input type="checkbox"/> e. phonograph	<input type="checkbox"/> h. none of these

other equipment and materials (please indicate if suggested or required).

8. Does your state suggest or require any classroom music textbook for the elementary and junior high school grades? Please use S for suggested, and R for required in the appropriate space or spaces below).

<input type="checkbox"/> a. grade 1	<input type="checkbox"/> d. grade 4	<input type="checkbox"/> g. grade 7
<input type="checkbox"/> b. grade 2	<input type="checkbox"/> e. grade 5	<input type="checkbox"/> h. grade 8
<input type="checkbox"/> c. grade 3	<input type="checkbox"/> f. grade 6	<input type="checkbox"/> i. grade 9

☐ j. no textbook suggested or required for classroom music

VIII. Opinions of the Respondent

1. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about better correlation between music, art, language, science, and other courses of study?

Yes _____ No _____

2. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about a closer liaison between the state's Board of Education and music educators?

Yes _____ No _____

3. What service or services of the State Music Supervisor would you recommend be discontinued?

4. What do you consider to be the most outstanding service that has been (that could be) rendered to the public schools by a State Music Supervisor?

Dwight E. Morris
104 South Pine Street
Ellensburg, Washington

Mr. Emerson S. Van Cleave
State Supervisor of Music
State Department of Education
Montgomery 4, Alabama

Dear Mr. Van Cleave;

Under the supervision of the Department of Music at Central Washington State College, a study is being made of the position commonly referred to as the State Music Supervisor. In an attempt to gather important data, it has become necessary to request some specific information about your state's present education system and program, as well as your department's opinions about the State Music Supervisor and his services.

Your response to the enclosed questionnaire, together with information from other prominent educators in your state, will aid considerably in an effort to compare music education programs between states that do employ, and states that do not employ a State Music Supervisor. This information will become the basis of a Master's thesis at Central Washington State College, Ellensburg, Washington.

Please accept my sincere thanks for your time and your patience in helping us collect this important data. The enclosed card is for your convenience, should you desire a copy of the findings of this study.

Very truly yours,

Dwight E. Morris

QUESTIONNAIRE-FORM B

A STUDY OF THE DESIRABILITY OF THE STATE MUSIC SUPERVISOR

I. State Legislation and Board of Education Recommendations

1. Has there been any legislation passed, or State Board of Education recommendations made within the past five years which primarily concerned music education in your state?
 Yes _____ No _____

If "Yes", kindly list the nature of the legislation or recommendations briefly.

- a. _____

 b. _____

 c. _____

II. State Music Organizations Actively Interested in Music Education

1. To what degree are you aware of the Federated Music Clubs' interest in Public School Music in your State?

- _____ a. intense
 _____ b. above normal in comparison to other music organizations
 _____ c. normal
 _____ d. moderate
 _____ e. not aware of their activities

2. Please indicate the number of student music activities sponsored, financially assisted, or otherwise aided each year by your state's Music Educators Association, and Music Teachers National Association by placing a check in the appropriate square below.

	A. Music Educators Association	B. Music Teachers National Association
10 or more activities		
7-9 activities		
4-6 activities		
1-3 activities		
Not aware of this particular organization's activities		

III. State Department of Education Music Research Projects

1. Does your State Department of Education provide for the publication of Music Research Projects of interest to Educators in the public schools?
Yes _____ No _____

2. How frequently has your state's Department of Education published results of music research projects for use by educators within the past five years? (check one)
____ a. once each year
____ b. once every two years
____ c. once every three to five years
____ d. upon request from music educators
____ e. upon request from school administrators
____ f. comment (Any brief statement of policy will be appreciated).

3. In your estimation, which group of teachers listed below benefits most from the results of music research projects published by your state's Department of Education? Please rank from 1 through 5, giving 1 the greater emphasis, and 5 the least emphasis).

____ a. grades 1-3
____ b. grades 4-6
____ c. grades 7-9
____ d. grade school music specialists
____ e. junior high school music specialists
____ f. high school music specialists
____ g. others (kindly list below)

4. Please indicate all categories listed below for which your state's Department of Education provides curriculum guides in music education.
____ a. grade 1 ____ d. grade 4 ____ g. grade 7
____ b. grade 2 ____ e. grade 5 ____ h. grade 8
____ c. grade 3 ____ f. grade 6 ____ i. grade 9

____ j. high school courses in music listening and appreciation
____ k. high school courses in music theory
____ l. high school courses in music history
____ m. instrumental music ____ n. vocal music
____ o. none provided ____ p. other (kindly list below)

IV. Public School Music Education Emphasis

1. Please rate the following phases of music education in order of current instructional emphasis in your state. (Rank 1 through 5, giving 1 the greater emphasis, and 5 the least emphasis).
- ☐ a. elementary classroom music
 - ☐ b. junior high school music-listening and appreciation.
 - ☐ c. band
 - ☐ d. chorus
 - ☐ e. orchestra
 - ☐ f. private instruction

Place a check in the appropriate square, in answer to the questions below, as they apply to your state's public schools.

	0- 9%	10- 19%	20- 29%	30- 39%	40- 49%	50- 59%	60- 69%	70- 79%	80- 89%	90- 100%
2. What approximate percentage of elementary classroom teachers (grades 1 through 6--or 8) teach music WITHOUT music specialist assistance?										
3. What approximate percentage of elementary classroom teachers teach music WITH music specialist assistance?										
4. What approximate percentage of elementary classroom music is principally taught by a music specialist?										

V. Opinions of the Respondent

1. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about better correlation between music, art, language, science, and other courses of study?
- Yes _____ No _____

2. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about a closer liaison between the state's Board of Education and music educators?
Yes _____ No _____
3. What service or services of the State Music Supervisor would you recommend be discontinued?
- _____
- _____
- _____
4. What do you consider to be the most outstanding service that has been (that could be) rendered to the public schools by a State Music Supervisor?
- _____
- _____
- _____

VI. Additional Information

1. What courses of study other than music are included under your supervision? (Please check all which apply)
- _____ a. other fine arts
- _____ b. speech and drama
- _____ c. industrial arts
- _____ d. other (kindly list below)
- _____
- _____
- _____

Dwight E. Morris
104 South Pine Street
Ellensburg, Washington

Mr. Lacy Powell, Jr., President
Alabama Music Educators Association
Mobile, Alabama

Dear Mr. Powell;

Under the supervision of the Department of Music at Central Washington State College, a study is being made of the position commonly referred to as the State Music Supervisor. In an attempt to gather important data, it has become necessary to request some specific information about your state's present education system and program, as well as your organization's opinions about the State Music Supervisor and his services.

Your response to the enclosed questionnaire, together with information from other prominent educators in your state, will aid considerably in an effort to compare music education programs between states that do employ, and states that do not employ a State Music Supervisor. This information will become the basis of a Master's thesis at Central Washington State College, Ellensburg, Washington.

Please accept my sincere thanks for your time and your patience in helping us collect this important data. The enclosed card is for your convenience, should you desire a copy of the findings of this study.

Very truly yours,

Dwight E. Morris

QUESTIONNAIRE-FORM B

A STUDY OF THE DESIRABILITY OF THE STATE MUSIC SUPERVISOR

I. State Legislation and Board of Education Recommendations

1. Has there been any legislation passed, or State Board of Education recommendations made within the past five years which primarily concerned music education in your state?
 Yes _____ No _____

If "Yes", kindly list the nature of the legislation or recommendations briefly.

- a. _____

 b. _____

 c. _____

II. State Music Organizations Actively Interested in Music Education

1. To what degree are you aware of the Federated Music Clubs' interest in Public School Music in your State?

- _____ a. intense
 _____ b. above normal in comparison to other music organizations
 _____ c. normal
 _____ d. moderate
 _____ e. not aware of their activities

2. Please indicate the number of student music activities sponsored, financially assisted, or otherwise aided each year by your state's Music Educators Association, and Music Teachers National Association by placing a check in the appropriate square below.

	A. Music Educators Association	B. Music Teachers National Association
10 or more activities		
7-9 activities		
4-6 activities		
1-3 activities		
Not aware of this particular organization's activities		

III. State Department of Education Music Research Projects

1. Does your State Department of Education provide for the publication of Music Research Projects of interest to Educators in the public schools?

Yes _____ No _____

2. How frequently has your state's Department of Education published results of music research projects for use by educators within the past five years? (check one)

_____ a. once each year
_____ b. once every two years
_____ c. once every three to five years
_____ d. upon request from music educators
_____ e. upon request from school administrators
_____ f. comment (Any brief statement of policy will be appreciated).

3. In your estimation, which group of teachers listed below benefits most from the results of music research projects published by your state's Department of Education? Please rank from 1 through 5, giving 1 the greater emphasis, and 5 the least emphasis).

_____ a. grades 1-3
_____ b. grades 4-6
_____ c. grades 7-9
_____ d. grade school music specialists
_____ e. junior high school music specialists
_____ f. high school music specialists
_____ g. others (kindly list below)

4. Please indicate all categories listed below for which your state's Department of Education provides curriculum guides in music education.

_____ a. grade 1 _____ d. grade 4 _____ g. grade 7
_____ b. grade 2 _____ e. grade 5 _____ h. grade 8
_____ c. grade 3 _____ f. grade 6 _____ i. grade 9

_____ j. high school courses in music listening and appreciation
_____ k. high school courses in music theory
_____ l. high school courses in music history
_____ m. instrumental music _____ n. vocal music
_____ o. none provided _____ p. other (kindly list below)

IV. Public School Music Education Emphasis

1. Please rate the following phases of music education in order of current instructional emphasis in your state. (Rank 1 through 5, giving 1 the greater emphasis, and 5 the least emphasis).
- ☐ a. elementary classroom music
 - ☐ b. junior high school music-listening and appreciation.
 - ☐ c. band
 - ☐ d. chorus
 - ☐ e. orchestra
 - ☐ f. private instruction

Place a check in the appropriate square, in answer to the questions below, as they apply to your state's public schools.

	0-9%	10-19%	20-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-89%	90-100%
2. What approximate percentage of elementary classroom teachers (grades 1 through 6--or 8) teach music WITHOUT music specialist assistance?										
3. What approximate percentage of elementary classroom teachers teach music WITH music specialist assistance?										
4. What approximate percentage of elementary classroom music is principally taught by a music specialist?										

V. Opinions of the Respondent

1. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about better correlation between music, art, language, science, and other courses of study?
- Yes _____ No _____

2. Has (would) the addition of a State Music Supervisor assisted (assist) in bringing about a closer liaison between the state's Board of Education and music educators?

Yes _____ No _____

3. What service or services of the State Music Supervisor would you recommend be discontinued?

4. What do you consider to be the most outstanding service that has been (that could be) rendered to the public schools by a State Music Supervisor?

Dwight E. Morris
104 South Pine Street
Ellensburg, Washington
January 28, 1963

Joseph Kirschner
President, Georgia Music Educators Association
786 Cleveland Avenue S.W.
Atlanta 15, Georgia

Dear Mr. Kirschner;

You may recall receiving an inquiry form, "A Study of the Desirability of the State Music Supervisor", on or about the eighteenth of December. A tally of respondents has revealed that a completed inquiry form has not yet been received from your office. In view of the recent change in postal rates, additional postage has been enclosed for the return envelop.

To date, response to the inquiry form has been very gratifying. However, since a number of requests have been received for the findings of this study, it has become even more imperative to achieve as high a percentage of returns from each state as possible. May I request your assistance in this matter? Your completion and return of the inquiry form will be extremely appreciated.

In the event your office has not received the above inquiry form, please advise me, and I shall see that you receive the form by return mail.

Should your response be in the mail at this time, kindly accept my sincere appreciation for your time and assistance in helping us collect this important data.

Very truly yours,

Dwight E. Morris

[FIRST LETTER OF REQUEST]

Dwight E. Morris
104 South Pine Street
Ellensburg, Washington
February 16, 1963

Joseph Kirschner
President, Georgia Music Educators Association
786 Cleveland Avenue S.W.
Atlanta 15, Georgia

Dear Mr. Kirschner;

You may recall receiving a request for a response to an inquiry form, "A Study of the Desirability of the State Music Supervisor", earlier this month. It will be difficult to incorporate any information received after March 1, 1963. The National Education Association, as well as a number of educators have indicated their interest in this study, and I had hoped to include any information you might provide.

I have been informed of a few instances where the original letter of transmittal and the inquiry form were not received by the prospective respondents. Since no completed inquiry forms have been received from your state, I am enclosing a second copy.

Should your response be in the mail at this time, kindly accept my sincere appreciation for your time and assistance in helping us collect this important data.

Very truly yours,

Dwight E. Morris

[SECOND LETTER OF REQUEST]

APPENDIX B

RECORD OF COMMENTS

The comments from respondents have been recorded on the following pages as they appeared on the questionnaire. All comments have been arranged by sections and inquiry numbers corresponding to those employed in Form A of the Questionnaire, page 112 through page 119 of Appendix A.

A few words have been omitted due to the uncertainty of interpretation. These words have been indicated by a query enclosed within parentheses as in the following example--(?).

SECTION I

State School SuperintendentsInquiry
NumberResponse

- 1 12 of the 21 counties have state employed "music teachers". (New Jersey)
- 1 Position presently unfilled. (Rhode Island)
- 2 Position has existed 20 years. (Alabama)
- 4 Most members of this department are generalists. The State Department of Education had various consultants, both in Maryland and outside Maryland, to improve teacher competencies in music education. This Department has also held various workshops throughout the State in order to improve the teaching of music. At the present time we have a curriculum guide entitled Music in Our Maryland Schools which is a tangible result of the cooperation of music people throughout the State of Maryland, members of this Department, and our consultant, Dr. Francis Andrews, Professor of Music, University of Pennsylvania. (Maryland)
- 4 a Appropriation made for several years but not sufficient to secure qualified person. (South Carolina)
- 5 When funds available (yes) (New Mexico)
- 5 There is no single position limited to the music field. (New Jersey)
- 5 We are suggesting to the Legislature the provision for a Supervisor of Fine Arts in the next budget. (Washington)

SECTION II

- 1 We have all (Kentucky)
- Items indented are not completed since we do not have time to check this for you and I do not consider it of value to us at this time. (Kentucky)
- 1 Combination of a., b., c. (Maryland)

Inquiry
NumberResponse

- 1 The X categories are very close in number.
(a) may be slightly larger than (b). (Montana)
- 1 40% of our students are located in 10 districts.
(Oklahoma)
- 1 b Urban and rural 2,500 - 8,000. (West Virginia)
- 1 c This distorts the picture in Tenn. (Tennessee)
- 2 Specific Info. not available. (Colorado)
- 2 We now have few small districts as a result of
many consolidations. (Kentucky)
- 2 This information not available. (Missouri)
- 2 New Jersey has several organizational plans that
do not fit your survey. K-6-3-3, - regional schools,
consolidated districts, etc. (over 2,000 El. schools &
600 Secondary schools) (the average secondary school is
1,000 students). (New Jersey)
- 2 Information not available in this form.
(Tennessee)
- 2 a All school districts (we call them "Divisions")
are organized on a basis of grades 1 - 12. (Virginia)

SECTION III

- 1 1955 - Am. Sub. H.B. #76 requires that "The
fine arts, including music, be included in the
curriculum. (Ohio)
- 1 a A consultant in Music Education for the State
Department of Education. (Connecticut)
- 1 a Legislation gives prerogative of setting and
administering regulatory standards to the State Dept.
of Education--new accreditation standards are currently
being finalized. (Florida)
- 1 a Created the position of Assistant Director of
Music Education. (Hawaii)

Inquiry
NumberResponse

- 1 b Additional traveling music teacher positions.
(Hawaii)
- 1 a Officially designating areas of instruction which
include Fine Arts in a comprehensive program making it
necessary to include Fine Arts for accreditation.
(Kentucky)
- Provision of ASIS units for enrichment areas
such as fine arts (bonus unit) on sampling only 4%
indicated as teaching non music subjects. (Kentucky)
- 1 a Course of Study material for elementary music
adopted by State Board. (Nevada)
- 1 a Min. St. and Recommended Practices for N.H.H.S.
"There shall be at least 3 fine arts offerings in each
H.S. (New Hampshire)
- 1 No and Yes (North Dakota)
- a Accredited schools must offer a minimum of 1 unit
of credit. (North Dakota)
- b Instructors must have a minimum of a minor prep.
(North Dakota)
- 1 a State Board Requirement: In grades one-six,
a minimum of 60 minutes of instruction shall be provided
in the fundamentals of music. (Tennessee)
- 2 No legislation, but state elementary curriculum
guides approved by the State Board of Education require
that music instruction shall be included in the grades
one through eight program of studies in each school.
(Oregon)

SECTION III

Presidents of State Music Educators Associations

- 1 Textbook adaptation. (Arizona)
- 1 Not that I know of. (Connecticut)
- 1 a Curriculum content & scope (Florida)

Inquiry
Number

Response

- 1 b Length and number of periods per school day
(Florida)
- c Textbook adoption (Florida)
- 1 a Allowance of music teachers to be counted as
faculty in receiving state money for teacher salaries.
(Georgia)
- b Allowance of music teachers to receive state
grants for summer graduate study. (Georgia)
- c Appropriations for publishing an elementary
music guide. (Georgia)
- 1 a An increase in general education requirements for
licensing of teachers. (Indiana)
- 1 a Provision of special units for teaching of music
(In addition to classroom units) (Kentucky)
- b Making complete music program necessary for
accreditation. (Kentucky)
- c Full credit with combinations in performing
groups and music subjects. (Kentucky)
- 1 a No legislation - but State Dept of Education
published a "curriculum guide" entitled "Music in our
Maryland Schools in 1959. (Maryland)
- 1 a An advisory committee on Fine Arts, music, drama,
and art, has been formed. This is an advisory committee
to the governor & legislature. To date no progress.
(Minnesota)
- 1 12 semester hours of music ed for a minor in
teaching music on elementary & jr. high level.
(New Hampshire)
- 1 a Accredited Junior High Schools must offer general
music taught by a music specialist. (North Carolina)
- b A school may employ a music teacher from the
State Teacher Allotment if average daily attendance in
any classroom does not exceed 35. (North Carolina)
- 1 A law allowing pvt teachers to be certified to
teach (upon passing a competency exam) instr. music
in Pa. schools. (Pennsylvania)
- 1 a For State Supervisor of Music. The appropriation
was not large enough to pay a competent person. We're
still "dickering" with this matter. (South Carolina)

Inquiry
Number

Response

- 1 a Increase in funds available for schools
 (Tennessee)
- b Concerning consolidation of city & county school
 systems (Tennessee)
- 1 Revision of suggested curriculum now being done
 by State Dept. of Ed. (Vermont)
- 1 Supervisor of Music has been suggested for
 consideration in 1963-65 Biennium - however it does not
 have first priority - so will have little chance for
 success. (Washington)

SECTION III

State Music Supervisor

- 1 a 1953 the Board of Education created the position
 of Assistant to the Director of Music Education.
 (Hawaii)
- b There are seven additional traveling music
 teachers. (Hawaii)
- 1 a Certification requirements were raised for music
 specialists. (Mississippi)
- b. Accreditation commission recommended more
 elementary music. (Mississippi)
- c State Legislature appointed a Legislative
 Committee to study instruction, curriculum, etc. An
 adequate program was outlined but no action has been
 taken (statutory) (Mississippi)
- 1 By legal omission, eliminated certification of
 Applied Music Certification through State Dept. of
 Public Instruction. (Montana)
- 1 No legislation. The State Board of Education in
 its publication "Minimum Standards and Recommended
 Practices for New Hampshire High Schools--Grades 9-12"
 requires that each high school to be designated as
 comprehensive must give three offerings for credit in
 the Fine Arts. (New Hampshire)

<u>Inquiry Number</u>	<u>Response</u>
1	Music instruction became a necessary part of elementary and junior high school accreditation. (North Carolina)
1	Music is required for all students grades 1-8 as part of their general education program. (Ohio)
1	This question should be divided. No to the first; yes to the second. (Pennsylvania)
b	Regulates number of meetings per week for grades 7-9. (Pennsylvania)
1	Specifically spelled out the minimum time to be allotted weekly for instruction in music and art (grades 1-6) (Tennessee)
1	The State Board regulation pertaining to high school accreditation has changed from "2 units in fine and 10 in practical arts shall be offered" to "12 units in fine and practical arts shall be offered." (Virginia)
1	To date, no legislation has been passed. However at the upcoming legislature, a bill to ease restrictions for transporting students to music activities on school buses will be presented and, I believe, passed. In the near future, the State Board will be asked to up the music requirements from grades 1-6 to grades 1-9. I believe that they will act favorably on this recommendation. (West Virginia)

SECTION IV

State School Superintendents

1	This organization contacts the State Dept. about this matter. (South Carolina)
1 d	However, efforts are presently being made by this office to bring the various groups interested in school music together. (Florida)
2	I have no idea (Oklahoma)
2	We do not have this information (Oregon)

Inquiry
NumberResponse

- 2 In the state there are 3 music groups:
 All state Choir
 All state Band
 All state Orchestra (South Dakota)
- 2 This information would have to be obtained from
 these two organizations. (Texas)
- 2 a These are regional and state contests. (Ohio)
- 2 b Also several college supported activities.
 (New Jersey)
- 2 a Varies from year to year. (Washington)
- b None (Washington)

SECTION IV

Presidents of State Music Educators Associations

- 1 I am aware of their program and work with them--
 with guidance their efforts can be very helpful to the
 school music program. (Idaho)
- 1 e Little, if any. (Nevada)
- 2 This question is difficult to answer because
 these groups have indirectly contributed the leadership
 and impetus to all facets of the program. (Idaho)
- 2 A scholarship is given each year to a college
 music student. (Maine)
- 2 a PMEA - 10 or more activities. (Pennsylvania)
- 2 a 7-9 activities, VMEA. (Vermont)
- b 1-3 activities, MENC (Vermont)
- 2 b Per. - schools.
 only through personnel (Minnesota)

SECTION IV

State Music SupervisorsInquiry
NumberResponse

- 1 No. IV is asking for more than one opinion.
Community music clubs and musicians unions have
expressed interest through granting scholarship
opportunities. (New Hampshire)
- 2 b Have had no response from several inquiries.
(Tennessee)
- 2 a VMEA Sponsored student events:
1. Regional Bands - 5 locations
2. Regional Choruses - 4 locations
3. District Competition-Festivals - 7 locations (cho.)
4. District Competition-Festivals - 7 locations (inst.)
5. All-State Band--1
6. All-State Chorus--1
In light of the above you may choose to change response
given on previous page. (Virginia)

SECTION V

State School Superintendents

- 1 Though it does not try to duplicate state music
magazine reports, dissertation abstracts, etc. (Florida)
- 1 If money were available it could be done.
(Montana)
- 1 We are in the process of publishing music guides
for Elementary (grades 1-6) and High Schools (grades 7-
12) (Ohio)
- 1 Has not to date (West Virginia)
- 2 a Statistical (Florida)
- b limited circulation (Florida)
- d excerpts of research, studies, practices similar
to that enclosed [Biennial Report] . Also provide
personnel directory which gives teaching areas, etc.
(Florida)

<u>Inquiry Number</u>	<u>Response</u>
2	KMEA (Kentucky)
3	No requests that I am aware of (Connecticut)
3	No special - some project material of which music is a part has been published--actually item c (above) comes closest to meeting criteria for publication (Idaho)
3	None (Indiana)
3	None (Maine)
3	It is the policy of the State Department of Education to work closely with Supervisors of Music in Maryland to improve teacher competencies. (Maryland)
3	Nothing specifically in the area of research. (Montana)
3	In the educational directory each year No research projects concerning music education (Nebraska)
3	Very little done in this field (Nevada)
3	Considerable data is gathered but not reported through separate music publications. (New Jersey)
3	None (New Mexico)
3	Summarize all activities offerings on a state wide basis. (North Dakota)
3	None (Oklahoma)
3	We have little research in this area to report. (Oregon)
3	Never (Rhode Island)
3	Not at all (South Dakota)
3	No research projects. We publish only music curriculum guides for teachers and supervisors (Texas)
3	No music research projects have been published (Vermont)

<u>Inquiry Number</u>	<u>Response</u>
3	We have published none up to this time. (Washington)
3	As needed (West Virginia)
4	No publications to date (Colorado)
4 g	College (music teacher training) (Florida)
4	How can you be sure? (Kentucky)
4	Not enough done to determine (Nevada)
4 g	college teacher training All benefit about equally. (West Virginia)
4	Impossible to judge (Wyoming)
5	A brief curriculum guide in music started some time ago, but has not been completed. (Connecticut)
5	H. S. credit for private music instruction. Note: These are combined into an Elementary and a Secondary guide plus other smaller and more limited guides. (Florida)
5	None (Iowa)
5 j., k., l., m., n., o.,	being formulated. (Kentucky)
5	We have a curriculum guide entitled <u>Music in Our Maryland Schools</u> , grades Kindergarten through 12, which is used throughout Maryland. (Maryland)
5	Have worked on practically all of these at one time or another. (Montana)
5	One publication, grades 1-8 (Nebraska)
5	Grade 7, 8, 9 in process. (New Hampshire)
5	"Music for the Classroom Teachers" - (K-8) (New Jersey)
5	Guides for Grades 1-8 (New Mexico)
5	In process--all grades (Ohio)

<u>Inquiry Number</u>	<u>Response</u>
5	None (South Dakota)
5	All grades 1-12, both vocal and instrumental (Texas)
5	Guides for grades 1-6 and 7-12 are now in preparation (Vermont)
5	g., h., i., under preparation. (West Virginia)

SECTION V

Presidents of State Music Educators Associations

1	Not to my knowledge (Arkansas)
1	Not to my knowledge (Connecticut)
1	Probably could be arranged for - at present no such projects. State department could help in such a situation. (Georgia)
1	It has not thus far. (Idaho)
1	They publish the State Music Handbooks (Oregon)
1	Not to my knowledge (Pennsylvania)
1	Not to my knowledge (Washington)
3	None (Arkansas)
3	I do not know of any. (Connecticut)
3	Not much has been done to date but the State Music Educators Association is sponsoring activity with State Dept. cooperation. (Florida)
3	None yet--answer to (1) above answers this (Georgia)
3	Very little in the Fine Arts area has been done by our State Dept. of Education (Idaho)
3	State Curriculum Guide only. (Now in process) (Indiana)

Inquiry
Number

Response

- 3 d upon request from music educators varies
 (Kentucky)
- 3 None (Maine)
- 3 None at all since I've been in this state (1946)
 unless you consider the curriculum guide as such.
 (Maryland)
- 3 We have just started our research council in the
 MMEA and supported by the State Department who do the
 printing. (Missouri)
- 3 Music research projects are more often handled by
 the National Music Educators Conference. (Montana)
- 3 Don't know of any. (Nebraska)
- 3 Occasional article in the N.H. Educators Journal
 Difficult to check a, b, or c, above as to regularity.
 (New Hampshire)
- 3 During the past two years the State Dept. has
 developed and published new standards for accreditation
 covering all grades. A new music bulletin for the
 classroom teacher is out this year. A curriculum guide
 for the high school choral teachers has just been
 published. A consumer music in the high school course
 outline has been developed and is being printed now. A
 course of study for H.S. band directors is being
 developed and will be published. (North Carolina)
- 3 Never (North Dakota)
- 3 Working on curriculum guide at present time--
 will be published in '64--First revision in many years.
 (Oklahoma)
- 3 I am not aware of the State Dept. of Education
 publishing results of music research or the frequency of
 this publication (Oregon)
- 3 They exist but I do not know of the results being
 published (Pennsylvania)
- 3 We do not have a State Supervisor of Music
 (South Dakota)

<u>Inquiry Number</u>	<u>Response</u>
3	This resulted in the curriculum revision (Vermont)
3	None to my knowledge (Washington)
3	Nothing has been done, however (Wyoming)
4	not applicable (Arkansas)
4	Emphasis is according to need. High school activities more highly developed (Kentucky)
4	Research book go only to colleges who have or offer an MA in Mus. Ed. (Missouri)
4	(would) (Nebraska)
4	Published projects too infrequent to indicate any emphasis. (New Hampshire)
4	If you are referring to the State Music guide, teachers from all grades can benefit from this. (Oregon)
4	Collegiate institutions (Utah)
4	Can't grade because nothing has been done (Wyoming)
5	I do not have this information (Arkansas)
5	We have county guides (California)
j	We have one sitting on the shelves ready to be printed and nothing happens. It's been there 3 or 4 years. (California)
5	None at present. We are at work on one now. (Connecticut)
5	j., k., l., are not very complete and are not used much. (Florida)
5	These are not very well done. (Idaho)
5	Very meager suggestions grades 1-9 (Iowa)
5	Not provided (Kansas)

Inquiry
NumberResponse

- 5 grades 1-9 (Kentucky)
- 5 j., k., l., and appreciation, m., n., p, general music
 (Kentucky)
- 5 Curr. for Elem. grades now being re done to be
 followed by new Jr. and Sr. guides. (Louisiana)
- 5 Guides are provided 1-6, 7-9, 10-12. Allied
 Arts. (Missouri)
- 5 Don't know (Nebraska)
- 5 None that I know of (Nevada)
- 5 Grades 1-6 printed. 7-8 started but never
 completed. (New Hampshire)
- 5 Our new guide will cover most of above items.
 (Oklahoma)
- 5 j., k., l., m., n., To a degree all of these. (Oregon)
- 5 The last one in Pa. was printed in 1932.
 (Pennsylvania)
- 5 grades 1-9 Rural school curriculum.
 (South Dakota)
- 5 7-12 in preparation (Tennessee)
- 5 j., k., l., m., n., Only that these courses exist!
 Curriculum study now being done in this area. (Vermont)
- 5 grades 7&8 pub. approximately 1953. General
 pamphlet on Music Ed. (36 pages) (Wisconsin)
- 5 We hope to accomplish this in the next two or three
 years. (Wyoming)

SECTION V

State Music Supervisor

<u>Inquiry Number</u>	<u>Response</u>
1	The department will publish research; however none has been completed at this date. (Tennessee)
3	No research projects have been submitted for publication. (Delaware)
3	As a "rule of thumb" we try to keep at least one project underway. (Louisiana)
3	Very rarely. I am working on a research project now that will be published. (Mississippi)
3	We do not rate a curriculum bulletin or guide as music research. (New Hampshire)
3	Informal research, published in form of bulletins which will aid teachers. (North Carolina)
3	Being prepared--based upon recognized need. (Pennsylvania)
3	This position is new in Tennessee (1 yr.) and while research is under way none has been published--except a directory of music teachers. (Tennessee)
3	Recently the State Dept. allocated funds for the first time which will enable me to publish a Elem. curr. guide (should be out in 1963) and a junior high instrument (?) music guide (out in 1964). (West Virginia)
4 g	college and University (Missouri)
4	Workshops for elementary classroom teachers - research projects--study guides. (Montana)
4	This would certainly be conditioned by the kind of published material and the scope of study. (New Hampshire)
5	New elementary guide in preparation. (Louisiana)

Inquiry
NumberResponse

- 5 In process. 7, 8, 9. (New Hampshire)
- 5 The above material is contained in the two curriculum guides Mus. Ed. in the Ohio Elementary Schools, Music Ed. in the Ohio Junior-Senior High Schools. (Ohio)
- 5 Being prepared--covers all k-12 plus college standards. (Pennsylvania)
- 5 A curriculum guide: music (grades 7-12) is in preparation. (Tennessee)
- 5 "Music in Grades One-Twelve--A Guide to Curriculum Development". (Virginia)

SECTION VI

State School Superintendents

- 1 a, b, c Does not apply (Hawaii)
- 1 150 clock hrs. student teaching (New Jersey)
- 1 This varies from one college to another,
24 hours would satisfy state requirements (Texas)
- 2 24 semester hours of applied music
18 semester hours in professional education
1 credit in practice teaching (Hawaii)
- 2 Degree and area in music receives 12 grade
certificate (Kentucky)
- 2 Particulars of music major left to recommending
institution. Music teachers more frequently have from
40 to 60 S. H. credit. (Michigan)
- 2 Blanket Certificate to teach music 18 S. H.
required. Hours not specified. (Nebraska)
- 2 General Education not specified as we operate on
the "approved program" approach. (Rhode Island)

Inquiry
NumberResponse

- 2 The Dept. requires a teacher to have 30 hr
(credit) for choral or public school music teaching;
33 hrs for instrument (music) instruction, From State
Level no definite requirement for music supervisor.
(South Carolina)
- 2 Minor or Minor+ in music education
(South Dakota)
- 2 b 15 for endorsement at secondary level
 18 for endorsement at elementary level
(Virginia)
- c Performance 15 s. h. Basic Music Knowledge
15 s. h. (Virginia)
- 2 State standards vary with the institution and
with the competency of the student. The decision for
kind and quantity of study is based upon recommendations
of departments. (Washington)
- 2 For General Music Endorsement: 8 sh vocal;
8 sh instr; 8 sh theory.
 For Instrumental Music End.; 24 sh music,
including 8 sh instrumental music.
 For Vocal Music End.; 24 sh music including
8 sh vocal music (Wyoming)

SECTION VII

State School Superintendents

- 1 Only those schools which are accredited by the
state. This is, in practice, all public schools, as
there are none existing solely on local funds. (Florida)
- 1 For accreditation above emergency--yes (Kentucky)
- 1 Curriculum is determined locally--however all
have music (New Jersey)
- 1 Elementary yes, Secondary no. (Oregon)
- 1 All grades 1-6 (South Dakota)
- 1 All are encouraged (Wisconsin)

<u>Inquiry Number</u>	<u>Response</u>
2	A few high schools require one music or "humanities" course in 10-12 (Florida)
2	All grades as above (Kentucky)
2	All (grades) (Massachusetts)
2	Statute says Instruction shall be given in all public schools in ... music ... it does not mention specific grades. (Montana)
2	Each school required to have music--is elective. (Ohio)
2 g., h.,	when in elementary school Elementary schools. (West Virginia)
3	This is not necessarily what the emphasis <u>should</u> be. (Florida)
3	Equal emphasis expected, included where possible, band directors do develop orchestras (Kentucky)
3	Music Education differs in the 24 local units of Maryland. Consequently, I am unable to generalize concerning the emphasis (Maryland)
4 5 6	Estimate only (Florida)
4 5 6	We have no material on this (Maine)
4 5 6	Do not have this information (Maryland)
4	Can not give you anything definite here. We have no figures to rely on. This is strictly a guess. (Montana)
4 5 6	Not available. ETV assists with 2 lessons per week for grades 1-3 in about 300 schools (New Hampshire)

Inquiry
NumberResponse

- 6 This varies considerably in the local districts
(New Jersey)
- 4 About 95% of Elementary Teachers in S.C. teach
5 music without specialist assistance
6 95% Ele. on their own. (South Carolina)
- 4 No information available but most take some
training in their college courses.
5 Few, if any, possibly 5%
6 No data--most teachers in small schools (90% of
all) handle it themselves--few larger ones have special
teacher (South Dakota)
- 4
5 Information not available in this form
6 (Tennessee)
- 7 All suggested for use (Alabama)
- 7 No (Connecticut)
- 7 d desirable, but not always practical or possible
for each classroom. Elementary course of studies
requires students experience playing on melody, rhythm,
and harmonic instruments (Florida)
- 7 No (Michigan)
- 7 Suggested equipment, tape recorder
(New Hampshire)
- 7 State building guide is available along with
consultant service on planning music programs
(New Jersey)
- 7 None required but piano is "standard" equipment
(South Dakota)
- 7 Equipment and material necessary for teaching
must be available (Tennessee)
- 7 No (Texas)
- 7 Suggests (West Virginia)
- 7 Tape recorder (Wisconsin)

<u>Inquiry Number</u>	<u>Response</u>
8	No (Connecticut)
8	We now have a multiple adoption--3 text series are available (Florida)
8	State approves all grades, District adopted (Kentucky)
8	Each local unit assumes responsibility for all instructional materials (Maryland)
8	No (Michigan)
8	Textbooks are listed--local districts choose text (New Mexico)
8	None (Ohio)
8	Do have a music bulletin (South Dakota)
8	Yes, for all grades (Texas)
8	Textbook selection is local decision (Washington)
8	Adopted (West Virginia)

SECTION VII

Presidents of State Music Educators Associations

3 e	(except Las Vegas and Elko) (Nevada)
4	
5	purely an estimate (Arkansas)
6	
4	
5	Based only upon opinion (Connecticut)
6	
4	
5	Do not have this information. There is a wide variation within the state from county system to county system. Some fine, some bad (Florida)
6	
4	
5	No accurate way of answering this one (Georgia)
6	

Inquiry
NumberResponse

4
5 I would guess (Idaho)
6

4
5 These checks are only approximate. We have no
6 exact data on this (Iowa)

4 No statistics available from the State Dept.
5 regarding these questions on the elementary level.
6 Therefore I can give you no information regarding same
Musical assistance varies from none to specialists
visits once or twice a week in some places, plus
Educational TV in many communities (two classes lessons
a week) (New Hampshire)

6 1-8 or 4-6?
1-3, I would say about 9%
4-6, I would say about 70% (Oregon)

3 50-59% a guess
4 50-59%
5 20% (Tennessee)

4
5 Not qualified to answer (Texas)
6

SECTION VII

State Music Supervisors

3 Can't be accurate since the program emphasis
varies from district to district (Delaware)

3 We do not have private instruction in Ohio
Schools--This is extra-curricular (Ohio)

3 Not possible to rate in any State, I hope.
(Pennsylvania)

f The Commonwealth does not deal with outside
private instruction (Pennsylvania)

Inquiry
Number

Response

4 This type of information not collected by this department. Every school union has at least one music educator. A strong ETV instructional program assists pupils in grades 1 through 3 in about 300 schools throughout the state. (New Hampshire)

4
5 Why don't you do this for a study?
6 (Pennsylvania)

4 This data not available in this form. Any
5 reaction would be a guess. A general opinion is that
6 most music is taught by the classroom teacher--almost 100% (Tennessee)

6 Less than 1% (Virginia)

SECTION VIII

State School Superintendents

1 to a limited degree (New Jersey)

1 Probably (Oklahoma)

1 It does improve the program (West Virginia)

2 I can answer these objectively as I have been in the position for only one year, and taught in Fla. schools prior to the establishment of the state supervisory office. (Florida)

2 No "Special" supervisor employed in Alaska due to the prohibitive expense of going from school to school by commercial or chartered airplanes. (Alaska)

2 I suppose so, but not necessary--no problem in Nebraska. (Nebraska)

2 Most definitely true. (Kentucky)

2 If the State would provide enough money to secure a competent music supervisor it could bring about a closer liaison between the State Board of Education and music education. (South Carolina)

<u>Inquiry Number</u>	<u>Response</u>
2	Possibly (South Dakota)
2	Not between the Board and the music educators (Tennessee)
2	It has in this instance (West Virginia)
3	This office exists to promote better music education and to provide needed services to counties. When it is apparent that certain services are not needed these are discontinued or are absorbed by the counties and music associations. (Florida)
3	None (Illinois)
3	None--but who can cover it all? (Kentucky)
3	None of those functioning. Additions desirable. (Massachusetts)
3	None (Montana)
3	None (Ohio)
3	None (Rhode Island)
3	New Position--cannot answer question (Tennessee)
3	None (Texas)
3	None (West Virginia)
3	None (Wisconsin)
4	Liaison between music teachers and administrators, development of in-service training groups of elementary teachers. (Alabama)
4	In-service teacher workshops, Personnel directory coordinative services between various groups, levels, etc. Development of guides, outlines, reprint of reports Communications with county coordinators and schools County and schools visits, evaluations, etc. (Florida)

Inquiry
Number

Response

- 4 In-service training for elementary classroom teachers (Hawaii)
- 4 Leadership and coordination with and among all professional resources in music education.
Consultant service to schools and Ed. groups (Illinois)
- 4 Coordinate the program (Indiana)
- 4 Develop Curriculum Guides
Promote inservice training programs and
Coordinate the teaching of music at all grade levels (Iowa)
- 4 Liaison between mus., Art, & Adm. & State
Dist Interpretation of program
Development of Bulletin Syllabi etc. (Kentucky)
- 4 Emphasize the importance of music to children and what it can do for them intellectually, socially, physically, emotionally, aesthetically, and ethically (Maine)
- 4 The State Music supervisor certainly would coordinate the local educational systems in Maryland. However, I do think that this coordination is brought about at the present time by our general supervisors with the assistance of specialists in music, both in Maryland and outside of Maryland. (Maryland)
- 4 Use of music as a catalytic agent in unifying local, state, and regional music educators by sponsoring music performances using the material contained in pupil's basal books as program material (Massachusetts)
- 4 General supervisory service - particularly helping in those schools with no qualified music instructors available (Montana)
- 4 In-service Education (New Hampshire)
- 4 Consultant Services - research -
Clearing house for annual status survey (New Jersey)
- 4 Vital leadership. Developing high standards in music education (New York)

Inquiry
Number

Response

- 4 Vital leadership. Developing high standards in music education (New York)
- 4 Coordinate all programs to attain a better planned scope & sequence grades 1-12 (North Dakota)
- 4 Emphasis on General music--Every child has an opportunity to have music experiences--This is true of all elementary grades (1-8) (Ohio)
- 4 Coordinate music activities.
Assist in improving music instruction through inservice activities and general supervision of the program. (Oregon)
- 4 Leadership (Rhode Island)
- 4 A State Supervisor of music could be of great service in evaluating the music program; also supervising and implementing music program. (South Carolina)
- 4 New Position--cannot answer question. (Tennessee)
- 4 To strengthen the music curriculum and make the program more academically respectable and more uniform and better balanced. (Texas)
- 4 Coordinate music programs
Promote music activities
Stimulate public interest in music
Serve as consultant in music to teachers (Vermont)
- 4 (1) State Curriculum Guides being prepared.
(1) Consultant Service to Public Sc's.
(1) Coordination of program (West Virginia)
- 4 Upgrading quality of music instruction and making music a recognized part of the curriculum (Wisconsin)
- 4 Coordination - Liaison - instructional leadership (Wyoming)
- 4 To serve as a consultant to help districts provide quality music experience to all boys and girls that will add to the liberal aspects of broad education. (Washington)

SECTION VIII

Presidents of State Music Educators Associations

<u>Inquiry Number</u>	<u>Response</u>
1	I hope so (Connecticut)
1	We have had a consultant in music education for about 8 years. He has caused great progress to be made especially in Elementary schools. (Florida)
1	If the person hired had the correct background and ability. (Idaho)
1	There is considerable difference of opinion in this state. Personally I feel that the right person would be a step in the right direction. (Iowa)
1	This point is questionable (Michigan)
1	It would bring about better correlation of music education between grades as well as between school systems. (Minnesota)
1	We have a State Music Ed. consultant--they are studying the (?) about now but it has not been adopted to my knowledge. (Pennsylvania)
1	Yes. It will--we have had one only the past two years. (Tennessee)
1	Possibly (Texas)
1	Possibly (Vermont)
1	Unless such a person was in complete understanding and sympathy with other subjects as listed. Much care would need to be taken in the selection of such a person. (Washington)
2	I hope so (Connecticut)
2	If the person had the ability and background to do the job. (Idaho)
2	Yes. We have a State Music Sup. (Louisiana)
2	Possibly (Michigan)

Inquiry
NumberResponse

- 2 Although, I must say that a good spirit of
cooperation now exists (Oregon)
- 2 It has (Tennessee)
- 3 We have none (Arizona)
- 3 We have no position in this state (Arkansas)
- 3 We have none at present (Connecticut)
- 3 None be discontinued. He should do everything in
his power to help music education within his state.
(Georgia)
- 3 We do not have a supervisor (Kansas)
- 3 None (Kentucky)
- 3 None (Missouri)
- 3 Politics should be removed from the area of
appointing the state music supervisor. This office is
not political but the hiring office is - so the
tendency is somewhat political. (Montana)
- 3 At present we have none. (Nebraska)
- 3 We have no State Music Supervisor, and this is
one of the projects of my term of office that we hope
to accomplish. (Nevada)
- 3 None that I know of in this state (New Hampshire)
- 3 None. (North Carolina)
- 3 I would delete none of the service now but would
add many more services to the list. (Our basic problem
in Ohio is that our State Supervisor is under Civil
Service.) (Ohio)
- 3 Too early to evaluate (Tennessee)
- 3 At the present time Vermont has no State
Supervisor of Music (Vermont)
- 3 Don't have one. The State Dept. of Education
can't afford to hire one. (Wyoming)

Inquiry
Number

Response

- 4 Curricular development. Equipment procurement.
Certification upgrading (Arizona)
- 4 To bring all levels of music to comparable
emphasis given to bands (Arkansas)
- 4 Make music a first class citizen by giving it
some statewide recognition (California)
- 4 Lacking appropriation for a salary of a State
Supervisor of Music, and lacking state board
representation for music, we are at present engaged in
securing the appointment of a committee of 6-10 music
educators to serve as an advisory or representational
committee at state level. This is frankly a wedge
toward the supervisorship we feel desirable.
(Connecticut)
- 4 Represent music in State policy levels
Work for coordination and curriculum
Work to develop backward counties
Serve as consultant to counties on music
Work with Music Educators Associations
Work with music clubs on project ideas to
correlate with public school music
Work to make private teacher more effective as
an adjunct to school music program
Promote research projects and send out
information on results
Have state guides and handbooks developed
and distributed
Help keep music educators informed on trends
in music education (Florida)
- 4 Coordination and tieing up of various education
groups.
Dissemination of information.
Development of elementary curriculum
Keeping of a watchful eye, with a music interest
in all that goes on in the state. (Georgia)

Inquiry
Number

Response

- 4 Music in the state of Michigan is handled without a state music supervisor, plus the fact that we feel no impact whatsoever from our State Board of Education. The burden of music activity in the state of Michigan is handled through two or three organizations (school music, that is): Michigan Music Educators Association (which is the state branch of MENC) and the Michigan School Band and Orchestra Association. We are sorry that we are divided this way, but a breach developed many years ago which we have not been able to heal to this day. Our MMEA has as its working organization the Michigan School Vocal Assn. which handled festivals and contests in both Sr. High and Jr. High vocal music, plus honors choir. Clinics at all other levels are handled by coordinators as departments of MMEA. But cooperation from the state level outside of Michigan Education Association (MEA) is nil. (Michigan)
- 4 To emphasize the fulfillment of the music requirements as to time, facilities, materials. Second to get music into the ranks of educational learning. (Minnesota)
- 4 He has been instrumental in having music included as part of the curriculum in the State course of study. Its inclusion is a must now to have a AAA triple A rating in school systems evaluation. (Missouri)
- 4 As a co-ordinator between the music teacher and administration in problems arising from mis-understandings between a predominantly sports minded group of administrators and the music teacher. The administration will listen to a state official when he will not act on recommendations of his music teacher. This would tend to be true in smaller schools. The larger schools with a music supervisor in the system generally do not have this problem.
- In larger systems (and smaller) the state supervisor has presented in service clinics for the music staff and teachers handling music classes in the lower grades. This is of great value for means of co-ordinating statewide uniformity. (Montana)
- 4 Set up a uniform curriculum for school music at all grade levels and in all phases of music. (Nebraska)

Inquiry
Number

Response

- 4 Unification, raising of standards and liaison between the various school districts and regions of the state. (Nevada)
- 4 N. H. has a state director of music & art combined. Most outstanding service is in the assistance in setting up (financially & otherwise) workshops in music & art for elementary classroom teachers in various parts of the state. Planning for same is done through local specialists in Art and Music.
Presenting ways and means of improving music programs and methods of teaching through a state dept. bulletin or newsletter presenting information regarding summer-school offerings, scholarship help for worthy students in music, scholarships for teachers in service for advancement and improvement, educational TV programs for the classroom. (New Hampshire)
- 4 Resource person
Keep music promoted at State level
(North Carolina)
- 4 Placing of "acceptance" or "importance" on this aspect of music. It would, by implication, force many schools to approach this area in a serious manner.
(North Dakota)
- 4 That of a curriculum person, making sure curriculum guides are current and made available to all persons within the state. We have new curriculum guides ready for publication at the present time. (Ohio)
- 4 In helping each school system to develop a well balanced music program. (Oklahoma)
- 4 We have no State Music Supervisor so I couldn't answer this. (Oregon)
- 4 An up to date curriculum guide. (Pennsylvania)
- 4 May the good Lord just send South Carolina a state supervisor before I retire or die!
(South Carolina)

Inquiry
Number

Response

- 4 Coordination of required music - state wide.
Teacher preparation
Inspection of facilities and recommendations for
improvement. (South Dakota)
- 4 Established a relationship between State Dept.
of Education & Music Teachers. (Tennessee)
- 4 Supervision in all its ramifications. (Utah)
- 4 To enlarge the quantity, quality, and scope of
music education in the state. (Vermont)
- 4 1. Better coordination of materials and
procedures throughout the state.
2. To work as a liaison unit between the colleges
and the public schools in a. Teacher Training
b. Curriculum Improvement
c. Staff Utilization
3. Work with School District Administrators
toward the improvement of a. Staff Utilization
b. Curriculum
c. Scheduling
d. Better understanding
teachers-administration
and the WIAA. (Washington)
- 4 A better correlation of all the arts. A more
consistent program from grades 1-12. Better and more
thorough planning for all areas of music. (Wyoming)

SECTION VIII

State Music Supervisors

- 2 Music educators do not deal directly with the
State Council. No other group does either. May I
suggest you study this relationship? (Pennsylvania)

Inquiry
NumberResponse

- 2 I doubt if there will ever be too much liaison between music educators and the State Board of Education. There is possible a working relationship between the former and the State Department of Education, and there is evidence of an improvement in this area. Before the position of state supervisor of music was created there was no point of focus within the department for music educators to concentrate. Improvement, while not objectively measured, is evident from the great number of calls received for professional assistance and from the instances in which the state supervisor of music has been drawn upon as representative of the department. (Tennessee)
- 3 None (Delaware)
- 3 None (Illinois)
- 3 Answering questionnaires (hah!) (Louisiana)
- 3 None. More services are needed, only time does not permit. (Missouri)
- 3 None (Montana)
- 3 This is a dual position with responsibility for both the visual and tonal arts. There is insufficient time for adequate service. Time is spent encouraging forms of in-service education rather than on making statistical studies. (New Hampshire)
- 3 None (Ohio)
- 3 None (Pennsylvania)
- 3 We are in the process of establishing a service pattern. Not ready to recommend any discontinuance at this time. (Tennessee)
- 3 I can think of none. Rather, if personnel permitted the extent of service should be broadened. (Virginia)
- 3 None (West Virginia)
- 4 In-service training of elementary classroom teachers (Illinois)

<u>Inquiry Number</u>	<u>Response</u>
4	Leadership - consultant services! (Illinois)
4	Consultant help to individual school systems. (Louisiana)
4	Visitation in schools with intent to develop music program--personal touch. (Mississippi)
4	Promotion of music education throughout the schools of this state. (Missouri)
4	Professional improvement (New Hampshire)
4	In-service training of teachers. The promotion of music offerings in the junior and senior high schools (North Carolina)
4	Music curriculum development assistance. (Ohio)
4	All are equally important (Pennsylvania)
4	Provide leadership at the state level (Tennessee)
4	Consultant Service to Administrators In-Service Education for Teachers--especially elementary classroom teachers. (Virginia)
4	Development of curriculum guides, merging all specialist groups into a single, strong music ed. association, development of pilot programs (West Virginia)