An Identification of Factors Associated with the Current Elementary Music Program in the Bellevue Schools

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AN IDENTIFICATION OF FACTORS ASSOCIATED
WITH THE CURRENT ELEMENTARY MUSIC PROGRAM
IN THE BELLEVUE SCHOOLS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
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July, 1968
APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS USED

I. INTRODUCTION

Music has been a part of elementary education in America for over a century. During that time the role of music in the curriculum has changed in many ways and the responsibility for the major portion of the music has alternated between the specialist and the classroom teacher. Since the early fifties, when its orientation was largely toward the social studies, music has come to be accepted as a discipline in its own right. This is evidenced in recent articles and in children's music texts, which are emphasizing the aesthetic qualities of music.

Following World War II, the concept of the self-contained classroom became more widely accepted and often each elementary classroom teacher had to assume the responsibility for teaching all the subjects, including those in the special areas of art, music and physical education. Though there are evidences today of departure from this plan through increased use of specialists and team teaching, the trend has been to retain the self-contained classroom on the primary level.

There are many excellent reasons for retaining this approach to education, particularly in the primary grades. However, music educators and administrators and many classroom teachers have realized that not all teachers have either the confidence or competence to carry out a program of music with their children.

Colleges and universities have attempted to structure courses to
prepare the future classroom teacher to teach music and district music personnel have provided supervision and in-service helps for people already teaching. However, such helps have still not provided security for many who lack either background or interest in music.

The problem, then, comes in defining the needs of the classroom teacher and meeting them in such a way as to provide the children in the primary grades with the background and experiences essential to the building of future understandings and enjoyment in music.

II. THE PROBLEM

The Bellevue Public Schools have grown rapidly during the last ten years from a district of eight elementary, one junior high, and one senior high school with a total enrollment of 7,493 to its current size of twenty-one elementary, six junior high, and four senior high schools with a total enrollment of 24,522. During that time, the elementary music staff has grown from one person to its present status of one elementary music specialist for every two buildings plus a full-time supervisor of elementary music.

In most schools the schedule of the music specialist is arranged so that she may visit the intermediate grades twice a week and the primary grades once every other week. It is hoped that the classroom teacher will supplement the work of the specialist with a daily planned lesson of at least twenty minutes so that the children may begin to develop security in making music and understanding of fundamental musical concepts.

Dr. Roy Patrick Wahle has stated the following in his introduction
Bellevue believes that music is not an art to be indulged in separation from its educational possibilities. Music is a great and vital force in education in this school district. Music should be fun, and it should offer opportunities for depth in self realization. No child in Bellevue will be denied this possibility to find the understanding and meaning through music. Here, music is for the child and his creative spirit. Music is for everyone and hence every teacher is a teacher of music. (12:iii)

The worth and desirability of this statement cannot be denied, but it is felt that there is some uncertainty among many teachers as to exactly what their role should and could be. It is also felt that not every teacher has the confidence or ability to be a "teacher of music." As a result, the music program loses some impetus in the primary grades when it is dependent on the musical strengths or enthusiasm of the individual classroom teacher.

**Purpose of the study.**

1. To determine the needs of the first grade teachers of the Bellevue Public Schools in the area of music by asking their assessment of the present system as it provides space, equipment, texts, supervision, and in-service opportunities.

2. To determine through comparison the effect of musical background, teaching experience, and college training on these needs.

3. To examine through related research, current attitudes toward music in the schools as well as the effect of the relationship of the self-contained classroom to the special areas, especially music.
4. To help create an awareness among the teachers contacted as to materials and aids available to them through the district.
5. To summarize the data in such a way that it might serve as a useful tool in determining how the needs of the teachers might be met.

Importance of the problem. In an age of rapid change, increased communications, and greater leisure--education has been handed a tremendous and challenging responsibility: to help develop skills and attitudes which will enable society to adapt to change, communicate in peace, and utilize leisure time in a constructive manner.

Many men have been helped in their search for self-understanding through music. Its role in both primitive cultures and advanced societies is well known. Realizing that each individual has a capacity for music, American educators have deemed it of enough importance to place it as part of the public school curriculum.

Through performing, creating, and listening to music, the total person can become involved. In this way, music not only required discipline, but in many ways it provides a release.

However, to be fully understood and appreciated, it is believed that musical concepts should be presented in a logical manner related to the pattern of child growth and development. To achieve this requires, of the teacher, both an understanding of music and of children.

Musical experiences in the primary grades provide the basis of understandings essential to future musical growth. Many schools expect the primary teacher to give this background to her children by requiring her to teach all or most of her own music. At the same time, her needs
in music as they relate to her background, training, and experience are often unrecognized, ignored, or at best, occasionally met.

Nye points to the need for determining teacher ability as he says,

This writer failed to find research which would indicate clearly that the classroom teacher needs more or less basic musical competence in music teaching at any particular grade level, although common practice often assigns music instruction to the room teacher in Grades 1, 2, and 3, while the specialist has this assignment in Grades 4, 5, and 6. Part-singing and added complexity of song material and listening activities are assumed to be reasons for the division of responsibility at this point. However, teaching music properly in the primary grades demands substantial musical abilities and knowledges. This is frequently overlooked by general educators and music educators alike. (55:94)

It would seem that a close look must be made at what is actually happening in the primary classroom in music and that necessary steps be taken to provide the children with the best possible experience.

Method of research. An interview questionnaire was arranged with fifty-eight out of sixty-four first grade teachers in the Bellevue School District #405. Each teacher was asked a series of sixty-four questions covering the areas of background, training, space, equipment, supervision, in-service, and feelings of adequacy in music. (Appendix B, page 88)

Each interview took approximately twenty minutes. An attempt was made to read the questions in a straightforward manner, without further comment, unless an explanation was requested. The answers were recorded exactly as stated and given to the teacher for verification.

Limitations of the study. The study was limited by several factors. 1. It was done in the Bellevue Public School District, a rapidly expanding suburban district with a high percentage of young teachers whose job it is
to educate children of a largely white middle-class and upper-middle class background.

2. Because of scheduling difficulties with one school, the study did not include all of the first grade teachers in the district.

3. The teachers' answers were limited strictly to their first reaction, as they were not given the questions prior to the interview.

4. No attempt was made to determine the actual musical competencies of the individual teachers. This was assessed completely on their rating of their own abilities.

5. The group was composed of first grade teachers, though it is believed that many of the same problems are faced by the majority of primary classroom teachers.

6. Because the study was limited to one district, there is a possibility that the attitude of the teachers toward music—as a reflection of the attitude of the person responsible for hiring teachers—may have been a factor in their employment.

7. It is not known to what degree teacher attitude was influenced by the attitude of the principal under whom they worked nor by the music specialist with whom they worked.

8. Finally, the study was limited by the size of the group, with some divisions being so small that to attribute any significance to them would be a mistake.

III. DEFINITION OF TERMS USED

1. Limited experience referred to any teacher with less than five
years of teaching experience.

2. **Experienced teacher** referred to any teacher with five or more years of teaching experience.

3. **Limited background** described teachers having little or no musical experience, either vocal or instrumental, during their childhood or in college. Those were teachers who expressed a general feeling of inadequacy in presenting music to their children.

4. **Rich background** described teachers with a good vocal and/or instrumental background, generally including some piano experience, who expressed an overall feeling of confidence in their ability to present music to their children as well as an understanding of basic musical concepts.

5. **Specialist** was the special music teacher, hired by the Bellevue Schools, to be responsible for the vocal music program in grades kindergarten through six for two schools. Her job included instructing children, giving demonstration lessons, coordinating music with the teachers, and serving as a resource person where needed.

6. **Self-contained** was interpreted as the concept of making each classroom teacher responsible for all the learning experiences of her class during a particular school year. This included not only those subjects considered as core subjects, but the areas of art, music and physical education as well.

7. **Methods and Materials** was a college level course designed to give the future teacher practical experience in utilizing instruments and working with the musical concepts he or she will be expected to develop.
with the children.

8. **Theory** was a college course designed to develop the basic musical understandings of the future teacher without particular regard to the practical aspects of how these might be communicated to children.

9. **Rhythm** referred to the aspect of music concerned with the pulse, but considered here as meaning any bodily reaction to music including games and dances, clapping, movement, the addition of rhythm instruments and similar activities.

10. **Listening** referred to that part of music education which attempts to build an appreciation and understanding of the mood, form, structure, color, and any other aspect of a piece of music that places it in the classification of being music.

11. **Creative music** referred to the provision of opportunities for the children to create new words to songs, new tunes, rhythmic accompaniments, melodic accompaniments, or any other type of activity which would call upon individual ideas or imaginations.

12. **In-service** was training provided by the school district for teachers within that district or area. This is usually comprised of a workshop or series of workshops designed to help develop useful skills for teaching.
CHAPTER II

REVIEW OF RELATED LITERATURE

The inclusion of music in a program of education for children brings with it a tremendous challenge. As with any area deemed worthwhile to our children and hence to our society, those who administer and those who teach must constantly be seeking ways in which the experiences provided will be of most benefit.

At the same time, it is essential that the abilities and needs of the teachers be kept in mind and recognition be given to both their strengths and weaknesses and attempts made to capitalize on the one and compensate for or correct the other.

It is the purpose of this chapter to examine various writings concerning the role of music in education, specifically on the primary level, as well as current thoughts and studies relevant to the way in which the goals of such a program are being achieved.

I. THE PLACE OF MUSIC IN EDUCATION

Music has earned a place in the ranks of education over a period of many centuries. Its value both to the individual and to society has been stated in many ways by many great people. The following quote from Plato's Republic could be easily stated today:

A musical education is of the greatest importance, because rhythm and harmony penetrate very deeply to the inward places of the soul and affect it most powerfully, imparting grace; and also because one who has been so trained will perceive most keenly the defects of both art and nature. With true discrimination he will commend and enjoy beautiful objects and, receiving them into his soul, will grow to be beautiful and good. (73:III)
Benefits to society. The society of the second half of the twentieth century is faced with many challenges brought by urbanization, increased technology, rapid growth, poverty, racial unrest, and greater leisure time. With all of these comes an even greater challenge—that of developing human understanding and communication both between individuals and societies. The humanities and arts by their very nature contribute to the development of skills vital to communication. Lilla Belle Pitts states:

Therefore, in an ultimate sense, the function of music is the same as that of all art and all science, which is: to extend man's knowledge of and control over himself and to deepen his insight into and mastery of the conditions of the environment in which he lives. (65:65)

Benefits to the individual. Music can serve society only as it serves the individual members of that society. To each person, music can bring the challenge of a discipline which has "form and design, cause and effect." (33:36) With training in any one or all of the areas of music reading, performance facility, or music appreciation, a person is equipped to enjoy music on his own during his leisure time activities. (11:45)

The value of music to the individual as it helps to illuminate and bring understandings of other cultures as well as history cannot be forgotten.

If our great hunger today is for human understanding, for comprehension in the best sense of other peoples and cultures than our own, what better way to satisfy this hunger than to come upon an awareness of these peoples and cultures as their goals; their longings, their motivations have been revealed through their arts? (30:28)
Quite aside from the social values of music is another important value which is much more elusive and difficult to define. "Each of us has within him a capacity for response which does not depend on verbal symbols of communication." (75:35)

The combination of human feelings, values, and sentiments make up what is known as aesthetics. There seems to be general agreement among sources here cited that these sensibilities must be educated and can be educated only through what is truly the very best in music. (75:35; 30:30; 19:405; 18:62; 7:26; 8:32)

Karl Gehrken's, in an article entitled "Five Decades of Music Education," stated:

Music is on the one hand intended to give human beings pleasure and diversion of an innocent kind, thus lightening the burden of everyday life; but it is also expected to heighten and deepen man's spiritual life by stimulating him to experience and enjoy esthetic thrills, to have occasional high moments during which he ascends to the very mountaintop. (19:405)

Music, then, encompasses many values which are of significance to each individual personally and as a functioning member of society:

Music merits an important place in the educational system because it represents one of the most significant human achievements, because it is a unique symbolic system which appeals to the life of feeling and of the mind, and because musical competence contributes unique esthetic richness to the quality of living. Furthermore, the right kind of experience with music can make a powerful contribution to the development of rational powers, and such development is almost universally accepted as the central purpose of education. (41:40)

The task of educators. The mandate to the schools is clear. This is perhaps best illustrated in the words of the "Tanglewood Declaration" which came out of the Tanglewood Symposium held in the summer
of 1967. Included in the discussions were leaders from all phases of American life and it is difficult at this point to predict the far-reaching implications of their thinking. However, the following statement is of great significance to the field of music and music education, and it provides an excellent summary of the preceding points as well as an outline for the future.

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum. (52:51)

Music educators proposed that this be accomplished in ways outlined in an accompanying declaration.

Music educators at Tanglewood agreed that:

1. Music serves best when its integrity as an art is maintained.
2. Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant garde music, American folk music, and the music of other cultures.
3. Schools and colleges should provide adequate time for music in programs ranging from pre-school through adult or continuing education.
4. Instruction in the arts should be a general and important part of education in the senior high school.
5. Developments in educational technology, educational television, programed instruction, and computer-assisted instruction should be applied to music study and research.
6. Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
7. The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the 'inner city' or other areas with culturally deprived individuals.
8. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed. (52:51)
II. MUSIC IN THE PRIMARY GRADES

Musical capacity of children. Although not everyone's capacity for music has been developed to the same degree or level, it is well accepted that each person has a capacity for music. One frequently mentioned example of the innate quality of music is the interchange, both rhythmic and vocal, of children as they play with their friends, the ease with which they pick up rhymes, and the sing-song way they call to each other. "It is nearer the truth to regard the musician, not as a special kind of person but every person as a special kind of musician." (61:5) Italics in the original

One belief commonly misheld is that children who cannot carry a tune are tone deaf. Alice Snyder took care to reiterate that in actuality only one per cent of the population is tone deaf and that "if a child can speak he can sing. All he needs is experience." (71:11)

The problem then comes in providing each child with enough worthwhile experiences to begin the development of his potentialities in music.

Our job is to seize children's enthusiasm at the flood tide. Few will turn out to be great musicians, but they will have a good time and they will most certainly develop a genuine love for music. They will learn a surprising amount about it, too. And if we do happen to have a musical genius in our midst, what better way of cultivating his creative powers than to develop at an early age the music he has within him? (68:6)

Sheehy went on from there to stress the necessity of helping each child to discover his voice prior to the end of the third grade, after which the habit of not using their singing voices becomes ingrained and difficult to break because of the obvious reasons of maturity and peer relations.
The program of music. This must begin at an early age, proceed in a logical sequence, and include many musical experiences. These must be planned and not just left up to chance. M.E.N.C. developed the Child's Bill of Rights in Music which helps to give a basic direction to instruction.

I. Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II. As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III. As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV. As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.

V. As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI. Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him. (13:522)

The primary child must become oriented to music through the activities of singing, playing, moving, and listening--the important elements in all phases of music. (31:124) Mursell pointed to the need for starting to build awareness of mood and expression in music as well as the development of interest and initiative in exploring music. (48:305) Beatrice Krone listed the goals as "joy and satisfaction for all children and for the teacher" with active participation which requires a music corner in each
A well-structured first grade program must develop concepts of "tempo, length and duration of tones, highness and lowness of pitch, dynamics, characteristic rhythmic patterns, and the way music is constructed (repetition and contrast in phrases and melodies in songs and instrumental compositions). (4:35) The children should become acquainted with melody line and get a feeling of interval relations. Simple musical terms should be used in connection with their singing so they can grasp their meaning. They may begin seeing simple rhythmic and melodic patterns notated to acquaint them with some of the aspects of notation. They should experience music by singing, playing instruments, listening, moving, and creating. (21:36) All of this leads to the development of discrimination, expression, and the production of musical effects. (3:131)

Music must be made a vital part of the lives of the children. It can fit beautifully with all of the school curriculum as is pointed out by Nye and Nye. Music provides variety in daily living activities—a sort of relief or rest. It helps add interest to the social living program, and provides for the development of skills and special interests. And finally, it has value as music for its own sake—recreated and created by each individual. (56:6) This last point was re-emphasized by Charles Leonhard as he stated that music must not always just be a kind of emotional catharsis or variety of fun. (41:53)

The music program must have direction and be carried out daily on at least a twenty minute basis. (55:64)

Thus do we prepare children for that time when they will decide what music means to them. They cannot make a truly valid judgment unless they have been recipients of truly musical development
at the hands of a truly musical person. Unless one knows a subject, his freedom to criticize it is limited indeed. We are obliged to give every child a valid basis for such judgments as he wishes to make. (3:131)

There was general agreement among all the sources read that if the preceding goals were achieved in the primary grades, then the entire program could move toward the development of concepts of harmony, form, and the type of musical discriminations which will indeed give each child a basis for a permanent love of music.

III. THE DEVELOPMENT OF MUSIC IN EDUCATION

From the beginnings of music in the elementary schools of America, a great variety of demands has been placed on the classroom teacher. These range from a departmentalized program requiring virtually no assistance from the classroom teacher to the idea of the self-contained classroom which placed the entire responsibility for the music program on the shoulders of these teachers.

Early history. The early Singing Schools got their start in America during the early eighteenth century. They were a private endeavor to improve the singing in the churches and their main aims were the study of choral music and the acquisition of the art of music reading. (5:11) They lasted for over 150 years and helped to bring music to the average person in a form which he could understand.

The nineteenth century saw the rise of the singing school with the help of Lowell Mason and Samuel Eliot, who established the Academy of Music in Boston. They soon began holding what they called National Musical Conventions in
which many people were trained in the fundamentals of music based on the principles of Pestalozzi, a Swiss educator. They were to:

1. Teach sounds before symbols
2. Learn through observation rather than telling
3. Teach one thing at a time
4. Learn each step well before going on to the next
5. Give theory and principles only after the music has been experienced (26:163)

Many of these people later became school music teachers and their influence was felt all over the country.

On August 8, 1838, the Boston school board accepted a proposal by Lowell Mason to make music a regular part of the elementary school curriculum. (5:49) At this time, the teaching of music was left strictly to the specialist teacher, but by 1853, the Cleveland schools had deemed this inadequate and initiated the plan of having the classroom teacher teach the music. (26:165)

After the Civil War, school music flourished in the big-city systems. Other specialized subjects were added and the role of the classroom teacher began to be questioned.

But in the two decades following the Civil War the relations of the grade teacher to music teaching was by no means clear. Many felt that they should not be asked to teach music and that it was an act of grace on their part to do so. They shared the rather common feeling that this was the business of the special music teachers. (5:104)

Just prior to the turn of the century, the normal schools began training elementary music specialists and there was a gain in the number of schools hiring music teachers. (5:110)

Public school music during the twentieth century. The twentieth century brought with it a new philosophy of education, one which centered
on the child. This had a positive effect on music education in that it helped to justify its place in the curriculum and gave it an important role in the development of the child. (26:167)

At this same time, the field of music education gained recognition as a profession and the Music Supervisors Conference was organized. This later became what is now known as the Music Educators National Conference.

Hermann pointed to the 1920's as a period in which the specialist or supervisor ruled in the manner of a "benevolent autocrat," a time when the classroom teacher had little say in the special areas. (26:160) He termed the 1930's as a period of resistance to music supervisors in which the music curriculum moved away from an emphasis on note reading and became oriented instead toward the social studies. This naturally placed the burden of the program back on the shoulders of the classroom teacher.

Some of the problems arising from this are evident in theses written at the University of Washington in the 1930's. The first, done in 1932, studied the music curriculum of the teacher's colleges. In it, the writer questioned the amount of training classroom teachers were actually receiving and recommended that "no student teacher teach music until she has had a course in school music" and that colleges must "be concerned with the fitness of a teacher for her job." (66:130)

The second, which studied current trends in the elementary music curriculum, concluded with the statement that future teachers should spend much time studying music until they are "saturated with it." (43:69)

The last of the three theses had a similar title to the first but was done in 1936. The main conclusions drawn were that students enter
college without the musical background for college success and later professional work and that the time allowed in college for the preparation of the elementary teacher in music is not sufficient. (64:77) It is interesting to note that much of music education outlines the same points.

The depression of the 1930's was followed by World War II and the load was thrown almost completely on the shoulders of the classroom teacher. The concept of the self-contained classroom began to be accepted again in the many districts which had long since abandoned the "one-room schoolhouse." Only the larger districts could afford to retain the specialist supervisors and their role became one of "assisting and sharing rather than ordering." (26:168)

IV. MUSIC AND THE SELF-CONTAINED CLASSROOM

The concept of the self-contained classroom has been retained since the 1940's with some success and some failure. Basically the idea of the self-contained classroom has some advantages in that the classroom teacher is with the children all day and knows them well enough to be able to meet their needs through music. She is also aware of the content of the rest of her program so that she can relate the music to it, thereby providing a very meaningful experience for the children. (56:85; 63:86)

James Mursell cited the contributions of the classroom teacher as being of "utmost value, so long as they are part of a planned, sequential, coordinated whole." (50:9) Italics in the original. He believes that classroom teachers can teach music, provided they realize that musical growth is and what it requires.
Others such as Marguerite Hood believe that the concept of the self-contained classroom will work only under certain conditions.

In schools were there is enough assistance for the classroom teacher by special music teachers to insure for the children a good, continuous, and well-balanced music curriculum, this idea works. But when unskilled classroom teachers are thrown almost entirely on their own resources without enough help in a field like music the result is that boys and girls have little or no music experience of either immediate or lasting value. (29:50)

Robert Choate took a similar view as he said "from most educational viewpoints, the self-contained classroom is ideal given excellent teachers or adequate instructional assistance." (10:9)

However, these conditions do not always exist, so the concept of the self-contained classroom has in recent years undergone a great deal of criticism. Some of the frustrations were ably expressed by Anne Pierce.

It might be assumed that, since music has been a part of the curriculum for a considerable time, classroom teachers would have gained useful and lasting musical knowledge and skills when they attended elementary schools. It might also be assumed that when preparing for elementary school teaching, students would enroll in college courses to prepare themselves adequately to teach music. But such is by no means always the case. (60:11)

Others are critical of the attitudes of the teachers and question their desire and/or ability to teach music. (58:36; 32:4;8) Still others blame the textbooks as a direct reflection of teacher attitude. One outcome of this discontent was a grant by the U.S. Office of Education to Julliard School of Music which it hoped would point the way to improved texts. The charge was that current textbooks are unrelated to twentieth century American culture, that they leave out aesthetics, and that there is not a representative selection from many musical styles and periods. (17:40)

A national study done in 1963 reported that in the first grade during
that year, five per cent of the children were receiving no formal music instruction, 40.5 per cent were being taught by classroom teachers only, 40.2 per cent by the specialist and classroom teacher, and 12.6 per cent by the specialist only. Though 75 per cent of the schools required classroom teachers to teach music, 63 per cent did not require proficiency in music for hiring. (26:180)

The indications seem to be that music is moving more and more toward being accepted as a learning in its own right and that more and more people are beginning to agree with Charles Burnsworth, who said, "Theoretically, the self-contained classroom makes sense. Practically, its desirability may be questioned." (9:41)

Musical training of the teacher. Over a period of many years, people concerned with music education have given recognition to the plight faced by the elementary classroom teacher as she attempts, often with a limited background, to bring music to her children.

Even back in 1929, Alice Thorn wrote in reference to music that "the primary grades often neglect its use, so much so that kindergarten children often miss it sorely as they pass into first grade." (76:xi) She attributed this to lack of training on the part of the classroom teacher. The same sentiments have been echoed and re-echoed since that time with college textbooks, articles, and studies written to determine adequacies and correct inadequacies.

Margaret Newton reported a study done in Minnesota in 1953 in which over 50 per cent of the classroom teachers were unable to teach their own music. (54:67) Others state, as Frances Andrews did, that good elementary classroom teachers are rarely specialists in music. (1:79) Britton questioned
whether it is really feasible to expect them to be so, in light of the number of skills or competencies they would have to have in music. He cited over one hundred specific skills required to teach what is currently included in the elementary curriculum. (6:55)

A nationwide study done in 1961 by the research division of the N.E.A. surveyed teachers across the nation and reported the following pertinent information.

1. 21% of the elementary teachers polled thought schools were putting too little emphasis on music for enjoyment, appreciation, and participation— that is, music for the large majority who lack the talent to excel in musical performance.

2. There is a trend toward more music in the public schools with 90% of the elementary schools offering formal instruction in music.

3. Although most elementary teachers are required to teach music, they are not generally required to have training in teaching music.

4. In 3/4 of the classrooms the regular classroom teacher is responsible for the music program and only 1/3 of the districts require the ability to teach music.

5. The quality of music education is generally higher in large districts.

6. Large districts tend to supply more equipment than do small districts.

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<tr>
<td>Record Players</td>
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<td>Rhythm Instruments</td>
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<tr>
<td>for Primary Grades</td>
<td>81%</td>
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<td>Autoharps</td>
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(51:54-55)

One determination of a teacher's competence and confidence in music would come from the extent of her background in music prior to college training. Peter Dykema in the School Music Handbook stated that it is necessary in his opinion for teachers to have music prior to college and he went on to
say "music is an essential part of the preparation of all teachers. It is literally in the air constantly, whether we seek it or not. Even for those who do not expect to give instruction in music, some knowledge and appreciation of it and some ability to produce it are necessary for ordinary cultural intercourse." (13:1)

Louise Myers stressed the need to develop the "innate musicality" of the classroom teacher through "experiences comparable to those suggested for children." (53:v) Two theses written at Central Washington State College in the early 1950's have some bearing on the discussion at this point.

The first thesis was written for the purpose of defining and analyzing the problems faced by educators concerning the teaching of the homeroom music teacher. In this study, Hill attempted to show the conditions of the homeroom music situation in relation to the qualifications of the teachers as both the teachers and their principals evaluated training, experience, and equipment, as well as making suggestions for improvement. (27:6-7)

The study was done in the state of Washington during the years 1948-1949, and it included 209 schools, all of which had at least 20 pupils. Results relevant to this study are as follows:

1. On hundred forty-one teachers answered the question, "Do you feel adequately prepared in light of the courses listed above, to teach your own music classes?" Fifty-two per cent of the teachers answered Yes, twenty-nine per cent answered No, and eighteen per cent answered Questionable. This means that barely one-half of the teachers believe that they are qualified. (27:45)

2. Each teacher contacted in this study was asked to list the equipment available for her use in teaching music. Two-thirds of the schools provided pianos for the teacher's use. Record players are found in eighty-four per cent of the schools. Only fifty per cent of the schools have records. Barely two-thirds of the schools have series song books. (27:48)
3. Each teacher was asked to list her suggestions for improving the work of the homeroom music teacher. . . . Two-thirds of the teachers felt that more Methods in college preparation would improve their work: twenty-nine per cent wanted more Practice Teaching; twenty-one per cent wanted more Piano Study; thirteen per cent wanted more Music Theory. (27:49)

From these results, Mr. Hill recommended that college training of the classroom music teacher be standardized and improved and that more music methods should be included in the content of the college course. He also felt that a study should be made as to the correlation of the ability to play piano to teaching music and he called for more equipment in the classroom. (49:51-52)

The purpose of the second study was "to examine the replies of a number of classroom teachers from Central Washington College to determine their background of training and their success in the field." (35:8) The writer hoped as a result of this to be able to point up areas where college curriculum might be improved.

The study included graduates of Central Washington College of Education who were non-music majors and minors and it also included a survey of music supervisors throughout the state of Washington.

The background of training of the classroom teacher in music before entering college was considered important by Miss Kimmel because it influenced the interest and capabilities of the classroom teacher at a later time.

Approximately 43 per cent of the teachers were able to sing accurately and match pitches after high school. This percentage is significant since over half of those questioned answered that they did not have this important skill which is required for singing. (35:49)

Of all those questioned 56 per cent had help in planning their music program while nearly 34 per cent did not. (35:49)
The study indicated that most of the help given to the classroom teacher was provided by special music teachers, district music supervisors and other teachers.

When asked the question on what further music training they felt would be advantageous, 50 per cent of the teachers stated that they were in need of more understanding of music methods, approximately 50 per cent needed more confidence in teaching music, 49 per cent needed more knowledge of music fundamentals, 46 per cent needed a higher degree of skill in playing the piano, 46 per cent needed more knowledge of suitable teaching materials, and 34 per cent needed a higher degree of skill in singing. (35:53-54)

When asked what room equipment they would find useful for more effective music teaching, 47 per cent wanted records, 43 per cent wanted phonographs, 32 per cent needed pianos and 28 per cent rhythm instruments. (35:54)

The results of the questionnaire sent to the music supervisors indicated that they felt the classroom teacher was in a better position to correlate and enrich the curriculum than the special music teacher and that although teachers often felt unprepared in the area of music—interest, confidence, and a willingness to go ahead would help them to succeed. (35:55)

Two doctoral dissertations from the University of Oregon delved into the problem of teacher inadequacies as they relate to background and training. The thesis of Robert Glasgow dealt with an evaluation of an in-service training course in music which he provided for elementary teachers. He concluded that "a primary cause of musical inadequacies of classroom teachers is insufficient or ineffective music education during childhood" and that "most college courses in music as currently organized fail to overcome insufficient or ineffective music education during childhood." (20:81) He goes on to recommend that teacher training institutions should give the future teachers more practical experience, their training in music should be spread over a
two to three year period, there should be uniformity in requirements and standards for teacher certification, in-service should be geared to the needs of the group, and that elementary instruction should be improved so that the same things do not have to be re-taught in college. (20:82)

Chester Squire made an evaluation of the elementary teacher education program at Southern Oregon College by having graduates rate their college courses and by having principals rate teacher competencies. On a rating scale of 28 possible teacher competencies, music rated 28th, or last. One-third of the teachers felt they were insufficiently prepared to teach music while 21 per cent felt their college preparation was more than adequate. (72:134; 138, 167) Music methods rated third in the list of courses as less than average value, (72:41) "Forty per cent expressed the opinion that student teaching was below average value in preparing them to teach music." (72:167)

Suggestions to develop teacher competency. A study was done in Minnesota in 1953 by Margaret Newton and showed that at that time over 50 per cent of the classroom teachers were unable to teach their own music. (54:67) She encouraged the following as possible solutions to their predicament.

1. Provision of more workshops by competent people on the level of the classroom teacher.
2. Encourage the hiring of people competent to teach music.
3. State requirements for practical college courses in music.
4. Need for student teaching experience in music.
5. Need for actual practice in presenting songs.
6. Need to develop fundamental musical skills.
7. Need to know music textbooks.
8. Must have knowledge of piano.
9. Need to have specific experiences.
10. Need to have college classes grouped so non-musician is not competing with music major. (54:67)
Many people feel that the classroom teacher is capable of carrying on a good music program and point out the numerous avenues of help available to her. "Many different kinds of musical experiences can be provided for and with children by all teachers, despite limitations in their knowledge of musical techniques." (14:v)

The main point stressed by all of the writers was that the teacher must be willing to go ahead and learn and grow with her children. (42:i; 80:157) V.L. Replogle stated that teachers want help in using art and music to better advantage. This help is usually available through specialists but the teacher must be willing to stay in the room while the specialist is present and "jump in and ask her for help." (65:157)

Several possible aids usually available to both the singer and non-singer are recordings, simple melody instruments, radio and television programs, in-service work, visits to successful teachers, and attendance at workshops. (80:158; 47:61)

Recognition was given to the plight of the classroom teacher by Nye and Nye as they stated:

Classroom teachers are not music majors, and cannot be expected, as a group, to possess all of the skills of the specially trained musician. Therefore, it is just to state that if classroom teachers are assigned responsibility for the teaching of music, it is to be expected that they be generously provided with the tools by use of which they can do more effective teaching. (56:252)

Thus, by their statement, they encouraged the provision of the piano, song bells, autoharp, and rhythm instruments by each school for use in the classroom.

A similar theme was voiced by Gladys Tipton in a list of suggestions
for the classroom teacher as she prepares to teach music. Her list is preceded by the reminder that "teachers can teach only what they know." (78:35) She feels that the teacher should become familiar and comfortable with musical performance in the form of singing, playing classroom instruments, and moving to music. They should become familiar with many suitable songs and recordings. They should learn how to organize a good sequence of learning for children in all aspects of music and gradually become aware of the basic components of music through the music itself. (78:35)

Suggestions for improvement of the classroom teacher raises again the question of the feasibility of time spent by the teacher in preparation in relation to the benefit derived by the children. Jessie Fleming reported a study done in Maryland in 1950-1951 titled The Determination of Musical Experiences Designed to Develop Musical Competencies Required of Elementary School Teachers in Maryland. In it, she listed eighty-three activities which should be included in the school curriculum, eighty-eight musical competencies necessary for teachers to possess, and eighty-eight experiences which should be provided for future teachers. She then called for a drastic revision of teacher education programs. (15:59-67)

Thus, the question of the practicality of having the classroom teacher totally or almost totally responsible for her music program is brought to the fore by many educators, in music and out.

V. RECOMMENDATIONS AS TO WHO SHOULD TEACH THE MUSIC PROGRAM

Opinions favoring a specialist-classroom teacher team. As would be expected, opinions differ as to who should take the responsibility for
carrying out the program of music in the elementary grades. Many people believe that the program which will be of most benefit to children is one in which the classroom teacher and the specialist work as a team. This attitude has been expressed over the last thirty years by some of the most prominent people in music education; In her book titled *Music in the New School*, published in 1937, Beatrice Krone said it is the job of both in her statement that "without enthusiastic support of the room teacher, the music program cannot become a truly functional part of the educational experiences of that particular classroom group." (36:6)

Emma D. Sheehy alluded to the knowledge of the classroom teacher regarding the individual needs of her class members, and stressed that as such, the teacher is in a unique position to develop a positive attitude toward music as she seeks to meet those needs.

It is skill in understanding children, however, and not skill in music techniques that will bring the greatest rewards in fostering a child’s love for music. It is an inescapable, and a very happy, fact that there is music in everybody—in varying degrees of course—but the potentialities are there. . . . Children's attitudes toward music are determined by the kind of environment they have at home and school and attitude is of tremendous importance in learning. (69:Preface)

In 1957 the U.S. Department of Health, Education, and Welfare held a conference in which the role of the special teacher was defined. The findings were that:

1. The classroom teacher should stay and share—there should be a partnership of efforts.
2. Children need the services of specialists in music, art, and physical education.
3. Aims of the special teacher are essentially the same as the general aims of education.
4. The specialist must put the child first, the subject second.
5. Each school has to work out its own best way of using the special teacher.
6. The role of the special teacher is complex.
7. Inservice education is essential and should be a continuous process.
8. No day should pass in any class without some emphasis on art, music, and physical education. (79:11-12)

They concluded by encouraging that specialists and teachers sit down together to determine their guidelines.

James Mursell, in his book *Music and the Classroom Teacher*, endeavored to give confidence to the classroom teacher by dispelling the notion that she can't teach music, concluding with a statement that the "primary responsibility is always with the classroom teacher who is in actual contact with the children, and she must have elbow room to exercise it. But the music specialist can and should serve as her guide, philosopher, and friend." (49:280)

O.M. Hartsell maintained a consistent attitude over a period of years as evidenced in an article published in 1956 and a book published in 1963. He feels that the specialist should not provide all the music but that it should be a shared responsibility. (22:78-79) He stated that the problem isn't so much one of who teaches but what goes on. He encouraged the classroom teacher to establish a quality program by:

1. Planning classroom musical activities for the school year carefully.
2. Preparing in advance for the activity.
3. Requesting and using teaching aids.
4. Establishing a musical environment by setting up a music corner.
5. Using many different books for material.
6. Showing interest in the program by remaining in the room when the special music teacher is there. (23:27-29)

He regarded the T.V. as an aid but warned against its use as a total program; "T.V. *per se* will never be educational of and by itself. ... Any teacher who can be replaced by television probably deserves to be." (24:37)
Eileen McMillan, another prominent music educator, came out quite strongly in a statement directed to the classroom teacher. "If music is to be for all children, then it must be for all teachers. . . . For it is only when we enter into the musical activities with sincere interest and pleasure that children are convinced by our example that music is for all people." (44:1) She then went on to state that "it is quite unlikely that a child actually forms an attitude toward music itself. Rather he probably forms an attitude toward himself in relation to music." (44:2)

Several articles written since 1961 and published in the Music Educators Journal or the National Education Association Journal have stressed the unique position of the classroom teacher as being able to "teach music and teach through music." (16:138) However, they readily point up the necessity for a quick identification of the needs of the classroom teacher, a positive attitude toward music on the part of that teacher, and the willingness of that teacher to use the specialist as a resource person and expert partner in a team effort to bring music to the children. (2:28, 46, 59, 16)

In a fairly recent book, 1965, titled Supervising Music in the Elementary School, Edward Hermann evidenced a great deal of hope for a cooperative approach to teaching music. He lists three impediments to such an approach.

1. The attitude is held by too many educators that the great majority of elementary teachers are not interested in teaching music.
2. Musical expectations of teachers have not been realistic.
3. The idea held by classroom teachers that the elementary music consultant is insensitive to human behavior and to developmental principles. (26:9)
Hermann went on to stress that such things must be overcome for the sake of the children. "No matter how skilled the music consultant, no matter how cooperative the principal, no matter how concerned the administrators, it is the classroom teacher who will determine the day-by-day music instruction the boys and girls in her classroom receive." (26:10)

A part of Hermann's book included a report of a study he did in which he questioned music specialists regarding current practice and recommended practices in music. This was done on a regional and state-wide basis under the auspices of the Research Division of N.E.A. The following conclusions are quite significant in terms of this study.

1. That most schools use the cooperative approach with the teacher, the specialist, and the principal teaming up to provide music instruction in the elementary classroom.
2. That more elementary music specialists are working as music teachers than as music consultants. Most specialists would prefer to work as consultants.
3. That there is a growing concern to consider music as a significant learning and an aesthetic discipline. The concept of music's role as entertainment, recreation, and enrichment is taking a subordinate position.
4. That with the increased attention to the study of music per se, there is a growing feeling that there should be more structure and more substance in the elementary music program. The program should take into account the developmental characteristics of the children.
5. That the biggest problem is not the curriculum so much as its implementation. We know a great deal more of what we ought to be doing than what we are actually doing. (26:182-183)

Hermann developed several recommendations from the above. He called for clear definition of the role of the specialist, calling for her orientation to be largely as a music consultant; that the responsibility for music be shared with the elementary teacher as the main figure; that music be taught as a significant learning in itself; that the specialist visit every class at least once a week, no more than eight half-hour classes per day nor more than forty per week;
that the administrators back the music program; that adequate in-service edu-
cation be provided; and that better college education take place prior to
teaching. (26:183-184)

It would seem then that a great number of people in the field of
music education support the idea of a cooperative approach between the
specialist and the classroom teacher, but admit at the same time that the
road to achieving this is rocky at best. Progress must be made in the areas
of teacher education, recognition of teacher ability, and willingness on the
part of and time for the classroom teachers to work with the specialists in
building a worthwhile program of musical learnings.

Opinions favoring a trained music specialist. A somewhat opposing
view is taken by a large group of people who feel that the elementary music
program should be left entirely or almost entirely to the music specialist.
Three studies were done in the late 1950s to determine the most popular
ways of organizing the teaching of music in the elementary grades. A study
including administrators, classroom teachers, and music teachers from Okla-
ahoma reported that 69 per cent of the group questioned rated the self-con-
tained classroom as the least desirable setting for music. Out of the same
groups, 64.1 per cent of the administrators, 60.3 per cent of the classroom
teachers, and 70.3 per cent of the music teachers favored specialized instruc-
tion— an average of 63.4 per cent of the total. As a compromise measure, 88.1
per cent felt that the non-musician should at least trade classes with an
interested and able person so his children could get some music. (81:30)

Administrative opinion was the basis of a study reported by Wilbur
Peterson. The principals questioned felt that the classroom teacher often
was inadequate and that plans for organizing the teaching of music must be assessed. The plans were the following:

- A. All music taught by the specialist.
- B. Combination of specialist and classroom teacher.
- C. All music taught by the classroom teacher.
- D. Team teaching but all by classroom teachers.

At that time, 1957, in grades one to three, plan B was being used by 55 per cent of the administrators, plan A by 33 per cent, plan C by 9 per cent, and plan D by 3 per cent. In the intermediate grades, four to six, plan A was being used by 53 per cent, B by 39 per cent, C by 5 per cent, and D by 3 per cent. Plan A was highly favored by those using it and those using plan B favored its retention. However, those using plans C and D favored changing to B in grades one to three and A in grades four to six. A closing statement by Peterson said, "there seems to be a tendency for principals to favor plans involving greater use of the music specialist in the elementary schools." (57:50)

A questionnaire sent out to administrators in Texas in 1959 showed that 87 per cent of those questioned favored the use of special music teachers and two-thirds felt they should be used in all the grades. Just over one-half or 54 per cent felt the trend was toward greater use of the specialist while 21 per cent indicated the reverse. At that time 41 per cent used the specialist in all the grades and one-fourth of the group indicated plans to increase the use of specialists. (45:60)

The title of an article by Fowler Smith, "Teaching Music in the Schools is the Job of the Specialist," clearly revealed his position. He did, however, emphasize that the specialist must also be a good generalist and must know the needs of children. (70:48)
In commenting on the present and future of music curriculums, William Hartshorn indicated that the increasing use of the specialist at the elementary level "has not disturbed the good balance. In fact, it has served to upgrade the quality of instruction for all pupils." (25:42)

An interesting plan called The Dual Progress Plan as developed by George Stoddard combines concepts of team teaching, ungradedness, and the self-contained classroom within one program. In this, the children work with one teacher in the morning and go to special areas with special teachers in the afternoon. The same special teachers are retained throughout the child's school career so that the child can be allowed to move at his own pace. It seems in its simplest form to be very comparable to having the specialist responsible for the entire program in her particular area. (67:54)

A plan allowing for the capable classroom teacher, one who can play the piano and handle her own rhythms and social music, but requiring supervision, is contained in a statement by Lloyd Sunderman. "Whether or not a classroom is self-contained, the teacher must either teach music capably, or adequate music supervision must be provided in order to give substance and direction to the program." (74:106)

Dr. Robert E. Nye of the University of Oregon has reviewed very thoroughly the problems faced by the classroom teacher in a book titled Music for Elementary School Children. His conclusions about music in the primary grades are of great interest in terms of this study.

There is no more complex field in education than elementary education and teaching general music in grade school is indeed more complex than teaching high school chorus. . . . To teach music in the primary grades demands first-rate musicianship and first-rate understanding of the individual child and his musical problems. (55:69)
Though he feels it is absolutely necessary that the classroom teacher be involved in the music program regardless of how often the specialist sees the children, he has also stated, "research shows clearly that the average classroom teacher today is in need of expert supervision if the children are to receive the education in music to which they are entitled." (55:64) He went on to state his belief that the "average classroom teacher accomplishes little more than some rote singing and occasional use of the phonograph." (55:71) He attributed the lack of background on the part of the classroom teachers to poor college training including little or no experience in music during student teaching, lack of natural ability in music, and a "meager contact with a musical education in home and elementary school." (55:89)

Nye called for an increase in education required of classroom teachers and cited the fact that the proportion of music required in college preparation has decreased as years of college have increased. To correct this, he would recommend "three academic years of college training as the minimum to prepare the average classroom teacher to become competent in teaching music." (55:71) Better student teaching experiences and in-service training would also help teachers to progress.

Nye stated that psychologically it is bad "to expect a teacher to teach from a position of inadequacy." (55:88) Though he indicated that more research needs to be done to determine actual needs of the classroom teacher, he did say, "many studies reveal that when classroom teachers are asked what they think about this issue, from 60 to 80 per cent reply that music is a special subject best taught by music specialists." (55:85)

A summation of Nye's thoughts would be that if the classroom teacher
is to be expected to teach music, then a great deal must be done to improve her education. In the meantime, it is absolutely necessary that more specialists be provided to meet the needs of the teachers and the children.

Perhaps the most recent and possibly most significant statement in this area is the mandate to M.E.N.C. by members of the Tanglewood Symposium of the summer of 1967.

Qualitative musical experience for children in the elementary schools can seldom be provided by a generalist. Teachers cannot teach what they do not know, or that which lies outside their major interest or conviction.

We recommend that MENC officially take the position that a teacher with strong music preparation is needed for each school dealing with children of ages three through eleven. The music education profession should be moving away from the concept of the self-contained classroom to the idea of the self-contained school, and from the teacher as a general practitioner to the teacher as a clinical specialist. It is urgent that MENC, through publications and conference planning, assume a more active role in giving direction and support to maximizing quality education in music during the children's formative years in school. Continued neutrality on such critical issues can only be interpreted by the education profession at large as a lack of interest and concern on the part of MENC in helping to eliminate the deplorable musical-opportunity lottery, in which each year a child must chance whether or not he will have a worthwhile experience with music in his self-contained classroom. (52:77)

VI. SUMMARY

Music has played an important role in our society as well as in the lives of individual members of that society. If we are to train our children to enjoy music, education must move toward providing for the development of basic musical skills in the primary grades.

Though music has been a part of the public school system in America for over a century, the responsibility for the teaching of music has shifted
back and forth between the music specialist and the classroom teacher. Each change has brought with it certain solutions, but also created new problems. Many have questioned the validity of expecting the classroom teacher to be totally responsible for the music program, and numerous studies have been done to determine why teachers feel inadequate, with suggestions made to correct these inadequacies.

Other people still place a great deal of importance on the unique position of the classroom teacher in bringing music to children and as such recommend a combination of classroom teachers and specialist in teaching music. Still others, who have recognized the difficulty of correcting teacher inadequacies, have recommended strongly that the main responsibility for music in the schools be taken out of the hands of the classroom teacher and put into the hands of a trained musician.

These positions certainly contain many implications for music and its role in elementary education. Inevitable curriculum changes point, at present, toward increased specialization and away from the self-contained classroom.
CHAPTER III

BACKGROUND OF RESPONDENTS

The study was conducted in the Bellevue Public Schools in the spring of 1967. At that time, fifty-eight first grade or primary level teachers were questioned concerning their background in music, their attitudes concerning the role of music in their classrooms, and their attitudes toward the services, equipment, and space provided by the Bellevue Schools for the teaching of music.

The questioning was done by means of a personal interview with each of the teachers, which lasted approximately twenty minutes. The format used was a list of sixty-four questions designed to elicit responses within the aforementioned area. The first section of the questionnaire (see Appendix B, page 88) was concerned with determining the background of the teachers both in music and in teaching. A report of that background information is necessary before the attitudes of the teachers can be explored.

I. TEACHING EXPERIENCE

The number of first grade teachers with fewer than five years of teaching experience was twenty-eight. Those teachers with five or more years of experience numbered thirty resulting in a close percentage comparison of 48 per cent with limited experience and 52 per cent with more extensive experience in teaching. Closely related to this is the fact that out of the total number of years taught by the less experienced teachers, 79.5 per cent were spent in the Bellevue Schools. The more experienced teachers had spent an average of 48.1 per cent of their total
teaching years within the system.

II. PLACE OF TRAINING

The greatest number of teachers, 62 per cent, were trained within the state of Washington. Of those, 25 per cent attended private colleges, 33.3 per cent attended state colleges, and 41.7 per cent attended state universities. Because the percentage of out-of-state teachers was comparatively small, 38 per cent, no attempt was made to determine the type of college those people had attended.

III. MUSICAL BACKGROUND

The strength of an individual teacher's musical background was based on replies to several questions including musical experience prior to college, training in college, and feelings of adequacy in presenting the various aspects of music to their students. It was finally determined that 54.4 per cent of the teachers possessed a rich musical background, while 45.6 per cent were limited in this area.

Required College Preparation in Music

Music for elementary teachers. An analysis of the overall totals shows that slightly over half of the teachers interviewed were required to take at least two quarters of work in elementary music education. A little over a third more took at least one quarter of work in this area. The remaining 10 per cent were not required to take anything specifically geared to preparation for teaching in the elementary classroom.
A large percentage, 77.3 per cent, of the teachers trained in out-of-state institutions had at least two quarters of work in elementary music while the percentage of those achieving the same mark in Washington was a much smaller 36.2 per cent. Just over 50 per cent of the Washington-trained teachers took one quarter of methods courses.

Within Washington the largest percentage of private college graduates took a one quarter course in elementary methods and only one person in this group took a course not classified under the heading of elementary music. The majority of those trained at state colleges took one quarter of work. However, one-half of the remaining students or one-fourth of the total did not take any course work in elementary music. This was the only level within the state where an elementary education course in music was optional. At the university level the percentage of students taking two quarters of course work almost equaled those taking one quarter and all of the students at this level had taken a course specifically designed for preparation in teaching classroom music.

These variances are reflected in the course requirements of the institutions. At the present time a course in elementary methods is required at some private colleges and not at others, though it is offered at all of them. The state colleges offer the course as one of several alternative methods courses from which their students may choose. The universities require a one quarter or semester course as a part of the five year training program for aspirants in the field of elementary education.

Those teachers with a limited number of years in the profession seem to have had more college training in the field of elementary music than did
their counterparts. Both groups had about 40 per cent of the teachers who had taken a one quarter course but 57.2 per cent of the inexperienced teachers compared to 46 per cent of the older teachers had taken two quarters of training. This may be an indication of the updating of college requirements for elementary teachers in recent years.

It would not seem that musical background should affect required courses, but some obvious differences appear in the statistics. All of those with a rich background had taken a course in elementary music with a slight majority, 51 per cent, taking two or more quarters of work. By far the majority, 52 per cent opposed to 30 per cent, of those with limited backgrounds took at least two quarters of work. However, 22.2 per cent of the total or about half of the remaining group took no course at all. Obviously not all colleges or universities require their elementary level candidates to take a methods course, a fact especially sad in the instance of people with a limited musical background.

**Piano training.** Piano training was required as part of preparation for teaching of 36 per cent of the teachers, leaving just under two-thirds of the total group who received no piano training at all. Tabulations under the heading of place of training did not differ much from the overall group except in the case of people trained on the university level in the state of Washington, where 46.7 per cent had been required to take a piano course. Only 22 per cent of the private college graduates and 25 per cent of the state college graduates had been required to have piano training.

Thirty-six per cent of both experienced and inexperienced teachers had been required to take a piano course, indicating no apparent change of
requirements over the years.

A much higher percentage, 45.6 per cent, of teachers with a rich musical background reported that they had received piano training than did those with a limited background, where 26 per cent were required to take a piano course. It seems strange that a college requirement would relate in this manner to a person's musical background.

**Physical education course.** Closely related to music is training in elementary physical education, including such things as rhythms, basic movements, and dance. Out of the total number of teachers, 53 per cent or just over half had been required to take a course of this nature. Of the remaining group, 39 per cent chose to take a physical education course, bringing to 70.8 per cent the total receiving physical education training.

There was much more emphasis on physical education in out-of-state institutions than in Washington colleges and universities. Thirty-nine per cent of Washington-trained teachers were required to take an elementary physical education course, while 72.8 per cent of those trained elsewhere met the same requirement. Washington's universities and private institutions listed physical education most often as a requirement, but private and state college students chose to take a physical education course more frequently than did university level students.

Time spent in teaching did not indicate a change in college requirements over a period of years, though experienced teachers had elected physical education courses more than less experienced teachers, the younger teachers having had a comparatively small amount of time to take a physical education course in post-graduate work. The musical background
of the teacher did not make a significant effect in this area.

**Music as a part of student teaching.** The trial period for the teaching aspirant comes during the student teaching experience. Slightly over half of the teachers reported that they taught music as part of their student teaching program, 12 per cent taught some music, and 32.7 per cent taught no music at all.

Teachers trained in Washington had more experience with music during student teaching than did those trained out-of-state, a difference of 13 per cent. Nearly all of the university trained people, 93.3 per cent, said that they had taught at least some music during student teaching, while 41.6 per cent of the state college graduates and 33.3 per cent of the private college graduates had not taught music during their student teaching experience, again illustrating a lack of uniform standards for Washington-trained teachers.

There appears to be an increase in recent years in the inclusion of music as a part of student teaching as all but 21 per cent, or 79 per cent of those trained recently, had taught music during their training opposed to 43.3 per cent of more experienced teachers.

Persons with a rich musical background also taught a lot of music during their student teaching. A comparison with those of limited background shows that 67.7 per cent of the experienced group taught music in more than a minor way, while a total 40.7 per cent of the former group did the same.

**Elected Music Courses**
A fairly large percentage of 69 per cent of the teachers had chosen a college level course in music outside of required course work for elementary education. The courses most frequently selected were appreciation, piano, choir, voice, and history. There were three music majors out of the total group interviewed.

About 15 per cent more of the out-of-state trained teachers said they had taken additional music courses than did those trained in-state. Within the state, approximately 50 per cent of the teachers who had attended private colleges and 50 per cent of those attending state universities had elected to take additional courses in music, while 75 per cent of those attending state colleges chose to do the same. Because the numbers under each of these categories are so small, it would be difficult to take comparisons any further.

Twenty-three per cent more of the experienced teachers had taken extra courses in music than had those of limited classroom teaching. Interestingly, nearly 25 per cent more of the experienced teachers had received college level training in piano than had the younger teachers.

Musical background had a definite influence on the choice of additional college level music courses. Just over half, 55.5 per cent, of those with limited backgrounds had taken a music course other than elementary methods, while 80.5 per cent of those with a strong musical background had done the same. For the most part, the additional course work selected by the non-musicians centered around appreciation and additional elementary education courses, while the choices of the more musical covered a wide range of interests—appreciation, piano, theory, and voice or choir.
Childhood Musical Experience

Taken as a whole unit, 65 per cent of the teachers had some experience with the piano prior to college and 74 per cent of the teachers reported that they had had piano at some time, though 23 per cent termed their experience as limited. Almost 40 per cent had sung in a choir and 31 per cent had played instruments other than the piano. The most popular were the clarinet and violin. A total of 91.4 per cent had played an instrument to some degree by the time they were out of college.

A comparison of instrumental backgrounds shows that 12 per cent more of the experienced teachers could play the piano. However, all of the less experienced teachers reported instrumental experience of some sort, while 16.5 per cent of those trained over five years ago reported no knowledge of any instrument—a possible indication of the inclusion of more instrumental music in the schools in recent years. This could also be a sign of greater affluence or of parental pressure to learn an instrument.

All of the teachers classified as having a rich musical background reported either piano, vocal, or instrumental experience prior to college. All of them stated that they could play the piano to some degree, and represented among them a wide variety of band and orchestral instruments.

In direct contrast, only 29 per cent of those with limited backgrounds had played the piano prior to college; 18.5 per cent had had vocal experience; and 11 per cent had been in band or orchestra. It was members of this group who replied "camp song" or "classroom music" as their only exposure to music during childhood. The total range of instrumental experience of this group included 44.5 per cent who could play "some" piano, 7.4 per cent who had some violin, and 11 per cent who
played the clarinet. The rest, 37 per cent, reported no training on any instrument.
CHAPTER IV

FINDINGS AND INTERPRETATIONS

A composite of many types of musical, educational, and teaching backgrounds were found to exist among the Bellevue first grade teachers. After grouping the teachers according to the similarities in their backgrounds, it was possible to evaluate their answers to questions concerning their attitudes toward music. Those questions, as found in Appendix B (page 88), helped to get at the feelings of the teachers regarding the adequacy of their training, the adequacy of supplied musical equipment and supervision in Bellevue, and the teachers' own inadequacies as they presented music to their children.

I. COLLEGE COURSE WORK

Music for elementary teachers. The greatest number of teachers taking a one quarter course in elementary music reported that its main emphasis was methods and materials, and about two-thirds of that group felt that it was adequate to meet their needs in teaching. Those taking a one quarter course that emphasized only theory or included both theory and methods and materials, seemed dissatisfied with the effect of the course on their teaching.

Nearly all (80 per cent) of the courses lasting two or more quarters included both methods and materials, and theory. Of the teachers who had taken a two quarter course covering both areas, 75 per cent said that this was adequate to meet their needs in teaching.

The replies of teachers trained out-of-state to the question concerning course content were quite similar to those trained in-state. On the whole, there was more satisfaction with the usefulness of at least two quarters of work which included both methods and materials, and theory.

All of the teachers attending private colleges or state universities within Washington who had taken a one quarter course which covered only methods and materials felt that it was adequate to meet their teaching needs. Similarly, all of the private college or state university level graduates who had
taken a two quarter course covering both methods and materials, and theory, felt that it was adequate to meet their teaching needs. State college graduates who had taken the first type of course favored it in a ratio of 60 per cent, compared to 40 per cent. State college graduates taking the second type of course were equally divided in their feelings toward its usefulness.

A look at the reactions of the teachers trained over five years prior to the study shows that they felt somewhat more satisfied, 81.8 per cent, with a two quarter course covering both areas than did those trained more recently, 69.2 per cent. The inverse was true in the case of the one quarter course, as 80 per cent of those trained recently felt it was adequate, while only 55.6 per cent of their counterparts expressed the same view. No basic change in college course work offerings is indicated, though a smaller per cent of the most recent graduates were involved in a one quarter course.

Those teachers with a limited musical background who had taken only one quarter of work in elementary music indicated overwhelmingly, 87.5 per cent, that this was not adequate, whereas those with the same background who had taken two quarters of work felt this to a much lesser degree of only 35.9 per cent. Teachers with a rich musical background indicated for the most part, 75 per cent, that their college course work in elementary music was adequate regardless of length.

**Piano training.** There was a definite positive correlation between strength of musical background and college level training in piano. It might be speculated that because of their prior knowledge of the piano,
those with a rich musical background remembered even limited experience with the piano in college as being beneficial, while those less experienced in music disregarded such contact as totally inadequate and therefore meaningless. Whatever the reason, the majority of the latter group of teachers did not find any college level work with the piano of use in teaching. A small percentage of those who did have some training reported that it did help them in chording, finding a melody, and transposition, and a few reported that they hadn't used it since.

**Elected music courses.** Of the 69 per cent of the total group who had chosen a course, 95 per cent felt that it aided them in increased personal understanding of music and 77.5 per cent felt there was some carryover into the classroom. As might be expected, the older teachers had chosen more additional course work in music than the younger teachers, perhaps increasing in some ways the feeling of security the former expressed when questioned about their ability to present the various aspects of music to children. Both experience groups said their elected courses in music were of value both personally and in the classroom.

More of the teachers trained outside of Washington indicated that their elected courses in music were of value to them than did those in Washington. Interestingly, the state college graduates within Washington chose additional music course work more often than any other group. No attempt was made to determine why, though they may have felt a need for at least some work in music or they may have chosen them because they had more freedom to choose.

Teachers with a rich musical background had not only taken the
greatest variety of extra college level courses in music, but they also reported the most benefit from those courses—an outcome not unexpected.

II. CHILDHOOD MUSICAL EXPERIENCES

Eighty-eight per cent of the respondents agreed that their childhood experiences with music had been enjoyable. However, if the number of people who had a negative response to music was coupled with the number having no childhood experience with music, the total would be 19 per cent of the entire group. Though a fairly small percentage, when considered in factional terms, almost one-fifth of the teachers expected to be presenting music to children had had no significant or positive experience with music during their own childhood. This certainly raises the question, "Is music for all children?" If so, then the schools must review their programs to see if they are currently failing to provide a meaningful musical experience for one-fourth, more or less, of their children.

Of the younger, less experienced teachers, all but one said that they had had a pleasant experience with music, that person saying her experience was enjoyable "at times." On the other hand, 17 per cent of the more experienced teachers said they were unhappy with their childhood musical experiences either part of all of the time. Coupling this with the number reporting no musical training during childhood raises the total to 29 per cent of the older teachers who had either no experience or a negative experience with music prior to college. Of the less experienced teachers, 18.5 per cent fall into the same category.

All but one of the teachers with a rich musical background said
they enjoyed their childhood musical experiences, that one limiting her enjoyment to "sometimes." Though the majority of the group inexperienced in music, 77.5 per cent, seemed happy with their experience, one person limited hers to "sometimes," and 18.3 per cent disliked music as a child.

III. SCHOOL BUILDING STRUCTURE AND SCHEDULE

All of the teachers had movable desks allowing for some flexibility in grouping. However, 55.1 per cent of the entire group still did not feel that this provided adequate space for free rhythmic movement within their room. Over half, 56.9 per cent, of the teachers felt a need for more storage space within their rooms so that they might keep instruments at hand. An even greater percentage, 67.3 per cent, felt that the size of their room was inadequate to house a music corner and still have space for reading and science activities as well as work and play centers. Though a solution was not requested, many teachers suggested smaller class loads.

Finally, a majority of 63.9 per cent of the teachers said that the time allotted to them for the use of the gymnasium was inadequate to carry on a program of rhythms and dance which needed a larger space than could be had in one classroom. Many teachers went on to say that they had the gymnasium for only one period a week.

IV. TELEVISION MUSIC AS AN AID

A first grade music series is available to the teachers in Bellevue through KCTS, Channel 9, in Seattle. Two new programs are presented each week. Teachers may select from two different time periods for each new program. A guide which includes an outline of each lesson, songs used and
their sources, and suggestions for lead-up and follow-up activities is given to each teacher.

There seemed to be some discrepancy in answers to questions regarding the use of the program. When questioned initially as to whether or not they watched the program with their children, 56.9 per cent of the teachers said yes and 43.1 per cent said no. Yet when asked whether a television set was always available for their use, 55.1 per cent of the teachers, or all but 1.8 per cent of those who watched the program, said yes, while 8.1 per cent of the teachers said no. It might be assumed that 7 per cent of the other teachers wanted to watch the program, but couldn't, because a television set wasn't available for their use.

At a later time in the interview, the teachers were questioned as to the usefulness of the television guide and at this time, 34.6 per cent replied that they didn't watch the program.

Teachers who felt the guide useful numbered 66 per cent and those who did not numbered 33 per cent, making about a two to one relationship of those favoring the guide. These two groups combined provide a total of 65.4 per cent utilizing television music at some time.

**Follow-up and lead-up activities.** Out of that number, 71 per cent follow up the program by singing the songs. A sharp decrease to the next category of lead-up and/or follow-up activities indicates that little else is done except the singing of songs.

In contrast to the 71 per cent who follow-up by singing, only 13 per cent review the concepts presented, 8 per cent play suggested games, and 8 per cent flatly stated that they don't do anything. Many people
reasoned that they did not do more to follow-up the program because they watched it at the end of their school day and they barely had time to get the children out of the door afterward. A statement frequently made was that lead-up activities were not performed either, because there wasn't time. Though undoubtedly more do read the guide ahead of time, only 5.3 per cent of the people thought this important enough to mention.

In light of this, it is not too surprising that only 55 per cent of the teachers reported that their children enjoyed the program while 21 per cent stated the reactions of their class as both good and bad and 23.6 per cent termed it as bad.

Years of teaching experience seemed to have a small influence on the viewing of television music, as 64.5 per cent of the less experienced teachers used this aid compared to 50 per cent of the experienced teachers. In response to later questioning about the television program, a much closer percentage of teachers from the two backgrounds indicated they didn't watch the program; 32.3 per cent of those with limited backgrounds and 34.7 per cent of the more experienced teachers stated this.

Seventy-five per cent of the experienced teachers felt the television guide was useful, while slightly over half of the newer teachers praised it. Eighty-four per cent of the experienced teachers replied that they reviewed the songs with their children, while 58 per cent of the less experienced teachers listed this as an activity. The 15.7 per cent of the people who said they did nothing to lead-up or follow-up the program all had limited experience as teachers.

Slightly over half of both experience groups said that their children
enjoyed the television program. A substantial portion of the remaining group of experienced teachers, 31.6 per cent, reported the reaction of their children as both good and bad. The biggest percentage, 36.7 per cent, of the remaining group of less experienced teachers listed the reaction of their classes as bad.

Place of training within Washington seemed to have no effect on the number of people utilizing the television program, with about two-thirds of each group saying that they viewed it. However, the only two types of follow-up activities mentioned by private college graduates were "reviewing the songs" and "nothing." State college graduates all answered that they reviewed the songs, but only two people mentioned anything else. The people who attended state universities mentioned singing and a large number of other good ideas for following-up the television program.

Interestingly, the university graduates reacted the most favorably to the television guide, with 90.0 per cent saying it was useful to them. They were also the highest number to report a favorable attitude on the part of their children to the program, 72.7 per cent replying positively. As such, they were the only group of teachers who said more of their children had a positive reaction than a negative one, possibly a reflection of teacher attitude toward the use of the program. The next highest group to respond favorably to the two above-mentioned questions were those from private colleges and the least number of positive responses came from state college graduates.

Seventy-two per cent of the teachers trained in Washington viewed the program, while 59 per cent of those trained out-of-state used this
aid. About two-thirds of each group termed the guide as useful and a little over half of each group said their children's reactions were favorable, a fourth of each falling into the two remaining categories of good and bad, and bad.

Surprisingly, when first questioned about their use of the television music program, 51.8 per cent of those with a limited background in music and 58 per cent of those with a rich background said they used this as an aid. When questioned later, 61.4 per cent of those with a rich background and 70.3 per cent of those limited in music said they viewed the program, making a 20 per cent discrepancy between the two replies of the group with limited musical backgrounds.

A greater variety of follow-up activities was listed by the teachers with a limited musical background than by the more highly trained, and the only people replying that they did nothing at all to follow-up the program were in the category of those teachers with a rich musical background. A comparison of teacher's ratings of children's reactions to the program shows that 63 per cent of those with a limited experience in music said their children enjoyed the program, 26.2 per cent had a good-bad reaction, and 10.5 per cent did not like the program. Those with a rich musical background reported 47.5 per cent good reactions, 15.7 per cent good-bad reactions, and 37 per cent bad reactions. An interesting question to insert at this point is why the experienced musicians continued to use the T.V. program when it was not satisfactory for their purposes and when they, according to their statements, had the background to carry on their own music program.
Scheduling of the specialist. There was an almost unanimous confirmation of the usefulness of the specialist with an almost equal expression of the need for increased visitations by the specialist to at least once a week. The majority of the teachers, 69 per cent, were visited by the specialist on a biweekly basis. Of this group, 60 per cent felt that she should come more often if she were to be of real help. Interestingly, 50 per cent of the teachers who were visited once a week also wanted the specialist more often. Everyone who saw the specialist less frequently, with the exception of two people who chose it, expressed the desire to have her come more often. Of the total group, 60.4 per cent felt that the present method of scheduling was not adequate to meet their needs.

Of the less experienced teachers, 79 per cent were visited biweekly and 10.7 per cent were seen on a weekly basis. Of the experienced teachers, 60 per cent were visited biweekly and 23.3 per cent weekly. All of the less experienced teachers who received a weekly visit felt it to be adequate, but only 71.4 per cent of the experienced teachers receiving a weekly visit felt the same. Slightly less than one-fourth, or 22.8 per cent of the less experienced teachers said that a biweekly visit was often enough, while just less than two-thirds, or 61 per cent, of the experienced teachers were satisfied with the same amount of help. Taken as a whole, 68 per cent of the less experienced teachers and 53.4 per cent of the experienced teachers felt that the present program of specialist visits was not adequate to meet their needs.

At the time of the study, 90 per cent of the teachers with a rich
musical background and 81 per cent of those with a limited background were being visited by the specialist at least biweekly. The majority of those with limited backgrounds felt that they would like the specialist more often. Two-thirds of those already seeing a specialist weekly and 68.7 per cent of those seeing her biweekly made such a request. All but 3.3 per cent of the teachers with a rich musical background who were already seeing the specialist weekly felt that this was adequate and 45.9 per cent of those having a bi-weekly visit were satisfied.

All but 8.8 per cent of the people found the specialist of help to them, the most frequently mentioned ways being new ideas, notation, introducing a song, variety, and materials. All but 1.8 per cent of the 8.8 per cent who did not find her of use had a rich musical background.

Only 15.5 per cent of the total group stated a desire to teach all of their own music. However, about one-fourth, or 24.1 per cent, did express a desire to have the specialist teach all of their music. Thirty per cent of the experienced teachers and 18 per cent of the less experienced teachers had such a need. Exactly 33.3 per cent of those with a limited musical background desired a complete shift to the specialist, as did 16 per cent of those with a rich background. No one with a limited background wanted to teach all of their own music, but 29 per cent of those with more experience in music did.

**Specialist-teacher planning.** Most of the teachers interviewed, 78 per cent, felt that there was not currently enough time provided for specialist-teacher planning involving discussion of ways in which they could coordinate their efforts to better serve the children. When asked
about how they felt these conferences should be scheduled, they were of divided opinion, with 43 per cent desiring regular conferences before or after school, 47 per cent as the need arises, and 10.5 per cent wanting release time during school hours. A large number, 82.5 per cent, said they thought it would be useful for the specialist to provide a listing of the songs she presents each time and their sources.

Half of the less experienced teachers and 36 per cent of the experienced teachers desired regularly scheduled planning periods. The experienced teachers favored release time a slight bit more than did their counterparts, 13.4 per cent compared to 7.4 per cent, and they also favored in a greater number the scheduling of conferences on an "as-the-need-is-felt" basis--possibly an indication of their confidence in what they were doing with music.

Interestingly, a greater percentage, 84 per cent, of those with a musical background felt a need for more planning than did those of limited musical experience, 74 per cent. Neither group stated a preference for scheduling of planning that differed a great degree from each other or the preferences of the group as a whole.

VI. PROVISION OF IN-SERVICE AND CURRICULUM HELPS

District music guide. Just over one-fourth, 29 per cent, of the total group felt that the teacher's guide to music provided by the district was useful to them. Another 25 per cent termed it as not useful and about half of the group, 45 per cent, had never used the guide. When asked if they preferred a more structured outline for music, only
12 per cent refrained from answering, though a much larger group, as indicated by their previous answer, really had little basis for stating a preference. It was determined that 40 per cent of the teachers desired a new guide and 48 per cent did not. It would be difficult to accept this as an indication of a need for a new guide, as many teachers were not even aware of the old guide.

Teaching experience did seem to have some effect on replies to questions concerning the guide. The more experienced teachers gave the guide a higher rating than did those with limited experience, 40 per cent compared to 18 per cent who reacted favorably. Over half, 57 per cent, of the newer teachers had not used the guide at all, while 33 per cent of the experienced teachers fell into the same category.

In spite of their previous reply, 57 per cent of the less experienced teachers wanted a guide with more structure and, consistent with their previous reply, 63.4 per cent of the more experienced teachers were against having more structure.

Musical training may have affected the use of the guide somewhat, as 51.7 per cent of those with limited musical backgrounds compared to 38.6 per cent of those experienced in music had not used the guide. The musicians seemed to favor the present guide slightly more than did the non-musicians, but the difference was not enough to be significant nor was either group really greatly in favor of or against a more structured guide.

District music workshops. Just about three-fourths, 72.4 per cent, of the teachers had participated at some time in a music workshop provided by the district and they were practically unanimous, 97.5 per cent, in their
approval of what had been offered. Most teachers, 78 per cent, felt a need for more workshops and stated that they could come on Monday, Wednesday, or Thursday. However, if given the option, 74 per cent said they would prefer to come in place of a faculty meeting. People were generally desirous of receiving credit, either professional, 57 per cent, or college, 64 per cent. There was a representative group, 24 per cent, who didn’t care whether they received credit or not.

A greater percentage of experienced teachers had participated in workshops, 80 per cent, than had the newer teachers, 64 per cent. Both groups wanted more workshops and wanted credit for attending them. The experienced teachers seemed more anxious to replace faculty meetings with workshops, 80 per cent opposed to 68 per cent.

As might be expected, the musical background and interest of the teachers seems to have played a part in determining their attendance at workshops. Just over 80 per cent of those with a rich musical background had participated in a workshop, while only 63 per cent of their counterparts had done the same. Just the reverse was true on the question of a desire for more workshops, with 89 per cent of the non-musicians and 71 per cent of the musicians voicing such a desire.

VII. DISTRICT SUPPLIED EQUIPMENT

Use of instruments. Though at least three sets of rhythm instruments are provided each school building, over a third of the teachers, 36 per cent, said that they were not readily available and many voiced the feeling that they would like to have a set in their room at all times
because it was "too hard to go chasing them down all the time."

All but 22 per cent had used an instrument such as the bells, autoharp, or xylophone and 69 per cent stated a desire for a set of resonator bells to keep and use in their classroom, 48 per cent wanted an autoharp, and 17.5 percent a xylophone. Sixty-four per cent of the teachers said they would enjoy having a piano at least part of the time to aid them in their instruction. Though the same number of people, 64 per cent, replied that they were able to have a piano, about 33 per cent reported that they either were not able to have a piano at all or just for a limited time. Apparently pianos in the various buildings were distributed on a basis other than need or desire.

A view of the effect of musical training on the use of instruments showed no variance in the desire for or use of the simple instruments: bells, autoharp, or xylophone. However, there was a great difference in the range of usefulness of the piano to various teachers. A large percentage, 87 per cent, of the experienced musicians desired a piano, while only 37 per cent of the less experienced felt it would be an aid to them. Of the latter group, most of those desiring a piano were able to have one. However, though 87 per cent of the musicians wished to use a piano, only 71 per cent were able to have one, a difference of 16 per cent.

Recordings. Each school has its own supply of some of the basic record series including R.C.A., Adventures in Music, and various Jam Handy series. Many schools have single albums of various kinds purchased individually as the opportunity has arisen. A few teachers had records to go along with the music series which they happen to be using. Of the
teachers questioned, almost half, or 44.8 per cent, felt that the recordings supplied were not adequate to meet their needs. The records most frequently requested were rhythm records, 53.9 per cent, series records, 42.3 per cent, appreciation, 15.5 per cent, and imagination, 15.5 per cent.

Though a record player was available to 84.5 per cent of the teachers, many had to share and 10.3 per cent were using their own, which they had purchased without remuneration. This left a group of 25 per cent of the teachers who either had no record player or had chosen to supply their own.

Teacher's manuals. The district supplies each first grade teacher with a copy of the first grade teacher's manual to each of the main music series currently in publication. Most of the teachers, 70 per cent, found this of value to them and 62 per cent thought they might like a music primer for their children to use though only 34.6 per cent had used those available through the district.

The more experienced musicians valued the use of the various teacher's manuals more highly than the non-musicians, 83.9 per cent compared to 55.6 per cent, a difference of almost 30 per cent. This contrast was evident in the desire for use of a primer, 71 per cent and 51.8 per cent respectively, and in the number who had already used a primer at some time in their career, 42 per cent compared to 26 per cent.

A similar contrast was evident in the replies of experienced and inexperienced teachers to the same questions. Teachers with five or more years in the profession enjoyed the use of a number of teacher's manuals, 76.7 per cent contrasted with 64.5 per cent; many desired the use of a primer, 70 per cent contrasted with 53.5 per cent; and many had used a
primer before, 43.4 per cent contrasted with 25 per cent. Undoubtedly, the less experienced teachers did not have the time to use the manuals extensively and perhaps the inexperienced musicians were intimidated by them.

VIII. TEACHER ADEQUACY IN PRESENTING THE VARIOUS ASPECTS OF MUSIC

Each teacher was asked to assess her own strengths and weaknesses in the various aspects of music she might present to her children as part of a comprehensive program.

Rhythmic activities. The area in which the majority of teachers expressed the most confidence was the presentation of rhythmic activities, with 82.5 per cent of the total group replying affirmatively. Experienced teachers indicated a bit more strength in this area than the less experienced, 86.6 per cent to 78.5 per cent, both percentages above the three-fourths mark. Rhythmic activities proved to be the area in which the non-musicians expressed greatest confidence, 89 per cent to 77.4 per cent. Rhythm as the basic element of music and as a part of each individual may have presented fewer problems to them. Perhaps many of them do not even consider rhythm as an element of music.

Even place of training seemed to affect this aspect, as every teacher trained outside of Washington had received college training in rhythms and physical education, and every one of them was confident in their ability to work with this area. Such was not the case with Washington-trained teachers, where 72.3 per cent expressed such confidence. Within the state, the group expressing the highest level of confidence was the graduates of state universities.
Listening activities. The teachers as a group seemed quite confident in their ability to present listening lessons. Of the total, 72.4 per cent classified themselves as adequately trained to handle appreciation in their classrooms. The rest either stated they couldn't present listening experiences or had difficulty presenting them. Again the experienced teachers expressed a higher level of confidence, 80 per cent, than did the less experienced, 64.5 per cent—a fact probably due to the difference in experience in working with children.

A smaller difference existed between the musicians, 77.4 per cent, and non-musicians, 66.7 per cent. A number of people in the latter category had taken a college level music appreciation course and expressed an interest in music from the standpoint of the listener. There was no real difference in replies under the heading of place of training except that within the state, the state college graduates indicated this as their strongest area of competence, 83.3 per cent, opposed to 77.7 per cent of the private college graduates and 60 per cent of the university graduates. More of the state college trainees had taken a course in music appreciation than those at the other levels.

Singing activities. Third on the list of the teachers was the introduction of a new song to their children. Though each phase of music provides in some way for individual expression, the area of singing is perhaps the most personal. It is in this area that the need for a specialist is particularly seen, if there is to be an elementary vocal music program. Just over half, or 56.9 per cent of the total group, said that they felt secure enough to do this. Another 24 per cent stated that
they felt secure, provided they already knew the song, leaving 19 per cent who felt unable to present a new song at all.

Very closely related to this is the ability to accurately determine the melody and rhythm of a song which is completely new. Sixty-five per cent of the teachers said they could do this, but that did not necessarily make them feel secure when they presented a new song.

A solution for the vocally unsure is the use of an instrument in presenting a song. Here it was found that 70.6 per cent of the teachers preferred to use an instrument to help them get started in a comfortable key and remain in the tune of the song they were presenting.

On all of the above mentioned points, there was less than an 11 per cent difference between the replies of the experienced and inexperienced teachers. The newer teachers generally expressed more confidence in reading music and presenting it on their own than did the experienced teachers. This may be due to the fact that all of the newer teachers had played an instrument of some sort and that all but one of them had taken at least one quarter of elementary music methods.

Singing proved to be the area of greatest security to those people classified as musicians, with 87 per cent listing this as their strength, and 13 per cent qualifying their answer by saying they felt secure if they already knew the song. All but one of the group felt they could accurately determine the rhythm and melody of a song new to them and 74 per cent stated a preference for using an instrument to start a song.

In direct contrast, only 22.3 per cent of those with a limited musical background felt secure in introducing a new song, 37 per cent more adding the
qualification of prior knowledge, leaving 40.7 per cent unable to present their own music with any feeling of security. Of this group, 29.5 per cent could read music well enough to figure out a new song and 66.6 per cent preferred to rely on an instrument to help them begin a song.

Place of training seemed to have no major effect on strengths in this area with percentage differences amounting to 10 per cent or less. Those trained in-state seemed slightly more secure than those trained out-of-state.

Teachers trained at the state universities had a high level of security in presenting songs: 80 per cent of them saying they could do so readily, and 66 per cent stating they could read music. However, it would be difficult to say how much of this was determined by college training and how much by prior experience, though all of them had taken at least one quarter of work in elementary music methods. Only 50 per cent of the state college graduates felt confident in introducing songs, with 33 per cent denying any feeling of security at all. Two-thirds, or 66 per cent, said they could read music. The private college graduates felt even less secure in presenting a song, with only 44.4 per cent saying they could. However, only 11.2 per cent felt at a complete loss and 77.8 percent said they could read music.

Creative activities. The area of music receiving large notice in educational circles was the area receiving the least amount of attention from any of the groups--the provision of opportunities for creative musical experiences for children. It was felt that though the teachers were given a definition of what was meant by creativity, the term still remained nebulous to many of them. Just over a fourth of the teachers,
29.4 per cent, said they tried to develop creativity in music, 17.5 per cent said they did some work in this area, and 53.4 per cent didn't do anything with creativity. About half, or 48 per cent, said they would be able to notate music written with their class, and a small group, 10.5 per cent, stipulated that they would have to use a piano.

Two-thirds, or 66.6 per cent, of the teachers with limited experience in teaching stated they did nothing to develop creativity in music, as did 33 per cent of the experienced teachers. About the same percentage of both groups felt able to notate music.

Teachers with a strong musical background seemed freer to go ahead in the area of creativity with 58 per cent saying they did at least something with it, opposed to 33.3 per cent of the less experienced musicians, who said the same thing. All but 16.1 per cent of the experienced musicians said they could notate a song, while 70.5 per cent of those with limited backgrounds said they would be unable to do so.

Interestingly, 67.8 per cent of the out-of-state trained teachers said they did some creative music with their children, while 41.7 per cent of those trained in Washington answered affirmatively to this question. Some of this confidence may be due in part to the length of their college course training in elementary methods, most taking at least two quarters of work. Though about 75 per cent of the university level graduates, 50 per cent of the state college graduates, and 44.4 per cent of the private college graduates said they could notate music written with their children, the percentages of each group who worked in the area of creativity were just the reverse, with private college graduates doing the most and university graduates the least.
Knowledge of the contents of the music program. When asked if they were aware of what a good primary music program should contain, 62 per cent of the total group answered yes, 12 per cent gave a qualified yes, and 25.9 per cent said no. Experienced teachers rated themselves as more knowledgable than the newer teachers, with 70 per cent compared to 53.5 per cent who said yes, and 20 per cent compared to 32.3 per cent who answered no. The same was true for experienced musicians, with 71 per cent compared to 51.7 per cent who answered yes and 20 per cent compared to 41 per cent who answered no. The difference between in-state and out-of-state trainees was comparatively minor. Within the state, surprisingly, in view of their previous replies, the largest group replying affirmatively to this question were those trained at state colleges; 75 per cent compared to 53.3 per cent of the university graduates and 44.4 per cent of those trained at private institutions.

Regardless of training, background, or experience, a decisive 93 per cent of the teachers stated their belief that all children can learn to sing.

IX. USE OF MUSIC

The presentation of musical concepts. Many important musical concepts should be developed with first graders, including the relationship of high to low, loud and soft, tone matching, pitch duration, general melodic curve, and various rhythmic concepts. Though it would be possible to use any one of a large number of songs to develop such concepts, certain songs are more appropriate or more musical than others and therefore more
useful in providing a good basis for understanding on the part of the child. The teacher's manuals include listings of songs under various conceptual headings, providing an easy reference for the teacher.

When asked whether they ever chose songs for their musical value, about 33 per cent of the teachers answered "yes," another 33 per cent replied "sometimes," and the final 33 per cent answered "no." This distribution was not affected by teaching experience nor was it affected more than a small percentage by place of training, except that within the state of Washington, 41.7 per cent of those trained at state colleges said they did not choose songs for their musical value, while 26.7 per cent of those trained at state universities and 22.2 per cent of those trained at private colleges responded in the same manner.

However, musical background did play a part in the answers to this question, as a total of 83.4 per cent of those with a rich background opposed to 52 per cent of those with a limited background gave replies of either "yes" or "sometimes."

Use of the teacher's manuals. The teacher's manuals, as previously stated, are a marvelous source for musical ideas; yet, when questioned about their use of the manuals, only 52 per cent replied that they did use the books, 19 per cent said their use of the books was limited, and 29.4 per cent said they never used them. This again approaches the number who said they did not select songs for their musical value.

Experienced teachers found greater value in the manuals, with all but 16.7 per cent using them at least some of the time, compared to 43 per cent of the less experienced teachers who said they never used the manuals.
Apparently musical background made some difference in the amount of usage of the teacher's manuals, but not as great a difference as might have been expected. A total of 77.5 per cent of those with a rich background and 63 per cent of those with a limited background reported at least some usage, a difference of 14.5 per cent.

Though it would be difficult to draw any conclusions because of the small number involved, some interesting discrepancies existed in the answers of the state college level graduates. They had received the least amount of training in elementary music methods, yet they expressed more confidence in their knowledge of what a primary music program should contain than either of the other groups to graduate within Washington. They also indicated the greatest use of the teacher's manuals of any group, yet fewer of them chose songs for their musical value than any other level. Less of them said they had music as a planned lesson, yet more of them utilized the television music program, which could provide a basis for organization.

**Frequency and type of activities done with the children.** An effort was made to discover, at least to some extent, the types of musical activities engaged in by the majority of the teachers. In other words, to find out how they used music in their classrooms. All but 15.5 per cent of the total group said they used music daily in some way. However, when asked to be specific, 67.3 per cent cited change of pace as a major use of music, 55.2 per cent said they had planned periods of music instruction, 44.8 per cent used the television music series, and 22.4 per cent used music in coordination with units and seasons.

Greater teaching experience seemed to lead to more use of music as a
planned period with 63.4 per cent of the experienced teachers compared to 46.4 per cent of the less experienced teachers saying that they took time to plan their music lessons. The newer teachers utilized the television music program more than did those who had taught over five years; a difference of 18.8 per cent between 53.5 per cent and 34.7 per cent.

Though years of teaching experience did not seem to influence the daily use of music in the classroom, prior experience with music did. Ninety-four per cent of those with a rich musical background compared to 74 per cent of those with a limited background included music as a part of each day's plans. The use of music most frequently reported by those with a musical background was as a planned period, mentioned by 67.7 per cent, and by those with limited backgrounds was as a change of pace activity, mentioned by 74 per cent. Only 40.7 per cent of the latter group had music as a planned activity, making a difference of 27 per cent between the two types of teachers in this category.

The only major differences between in-state and out-of-state graduates was that a higher percentage of Washington-trained teachers said they used music as a change of pace activity, 72 per cent compared to 59 per cent, and a greater number used television music, 50 per cent compared to 36 per cent. Both groups were close to the average of the total in their daily use of music.

Within Washington, all of the private college graduates, 86.7 per cent of the state university people, and 75 per cent of the state college graduates used music daily in some way. About three-fourths of each group cited change of pace as a major use of music, with 60 per cent of the university graduates, 50 per cent of the state college graduates, and 33.3 per cent
of the private college graduates saying that they planned their music periods. Those who used television the most were state college graduates.

**Presentation of listening lessons.** A lesson can be presented in many ways and it would be difficult to say which is best or which would achieve the most success. However, certain approaches have proven to be valid in terms of the development of musical concepts. An attempt was made to find the types of activities the teachers did with listening in hopes of determining the general direction this area was taking in the classroom.

The most commonly mentioned approaches were listening combined with art, 34.6 per cent; development of mood, 24.1 per cent; creative dramatics, 22.4 per cent; instrumental sounds and colors, 29.7 per cent; the Jam Handy series, 12 per cent; and "nothing," 19.5 per cent. The replies of the experienced teachers matched this order, but the less experienced teachers put less emphasis on mood, more on creative dramatics, and had a greater percentage answering "nothing."

Teachers with a background of music said they combined art and music to a greater extent than those with a limited background; 41.7 per cent compared to 26 per cent. The latter group mentioned the exploration of mood more than the more musical group; 29.5 per cent compared to 19.3 per cent. They were also the only group of the two to mention the use of the Jam Handy series and they had a higher percentage of people who did "nothing" with listening.

There was no great difference in the replies of out-of-state graduates and those trained in Washington except that a greater number of Washington teachers mentioned mood, creative dramatics, and "nothing" than did the
out-of-state people.

Teacher and child enjoyment of music. Finally, a two-part question was directed at the teachers to help determine what they felt to be their greatest success in music, both from their analysis of what their children most enjoyed and what they enjoyed presenting. There was a large correlation between the two, with 70 per cent saying they enjoyed what their children enjoyed. The top rated categories from the standpoint of child enjoyment were rhythms, 32.7 per cent, action songs, 27.6 per cent, and all aspects, 22.4 per cent. The teachers rated most highly the areas of rhythms, 29.4 per cent, songs, 24 per cent, action songs, 22.4 per cent, listening, 27.5 per cent, and fun songs, 13.8 per cent. Many other aspects of music were mentioned, but only one person included anything in the area of creativity.

Teaching experience seemed to have a direct effect on the types of activities which the children enjoyed. The newer teachers rated both rhythms and action songs very high, 46.4 per cent and 35.4 per cent respectively, and practically ignored all other areas. Thirty-five per cent of the experienced teachers said their children enjoyed all aspects of music and 20 per cent mentioned rhythms and action songs.

A similar trend was seen regarding the aspects of music each of these groups enjoyed teaching. The less experienced teachers cited rhythms, 35.4 per cent, and action songs, 32.3 per cent; then there was a big drop to fun songs, 14.2 per cent, songs, 14.2 per cent, and listening, 10.7 per cent. Those with five or more years placed singing first with 30 per cent, then rhythms at 26.6 per cent, listening, 23.4 per cent, action songs, 13.4
Teachers with a rich musical background rated their children's attitudes at about 29 per cent for the areas of rhythms, action songs, and all aspects. Those with a limited musical background placed those same three categories in descending order with rhythms at 37 per cent, action songs at 26 per cent, and all other aspects at 18.4 per cent. It was interesting that those with a limited background most enjoyed presenting rhythms, 44.4 per cent, not nearly so highly rated by the musicians, 19.3 per cent. Thirty-two per cent of the group most experienced with music rated the presentation of songs of first enjoyment to them, while songs were rated by only 11.2 per cent of the non-musicians. The same contrasts appeared in other categories, with listening rated highly by those of limited background, 29.5 per cent to 6.7 per cent, action songs by the musicians, 26 per cent to 18.4 per cent, and fun songs by those with limited background, 18.4 per cent to 9.7 per cent. In the categories mentioned by only one or two people, all but one were named exclusively by those teachers more experienced in music.

The order of areas most successful with children of teachers trained out-of-state were rhythms, 36.2 per cent, all aspects, 31.9 per cent, and action songs, 18.1 per cent. Washington-trained teachers put action songs first at 33.3 per cent, followed by rhythms at 30.5 per cent, and all other aspects at 16.5 per cent. A similar order was presented in a statement of teacher preferences with out-of-state people saying rhythms, 31 per cent, songs, 27.3 per cent, and fun songs, 18.1 per cent. In-state people said rhythms and action songs at 28 per cent, listening, 22.2 per cent, and
songs at 19.5 per cent. It is interesting to note that the listings of what the teachers said they most enjoyed presenting also related very closely to what they earlier said they felt capable of presenting.
CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

The widespread acceptance of the concept of the self-contained classroom has required that the primary classroom teacher be able to teach all subject matter to her children including the special areas of music, art, and physical education. There is some question as to the practicality of expecting one person to have the knowledge and abilities necessary to achieve a good learning situation in such a diversity of areas.

This study was designed to determine the needs of the Bellevue first grade teachers in the special area of music as they arise from the attitudes they hold toward music, and to determine whether or not those needs are being met through the present system of services provided by the district in the way of specialists, television, in-service training, equipment, space, textbooks, recordings, and other music aids. It was hoped, too, that such an assessment would indirectly show what is currently being given to primary children in the various aspects of music. The availability of such information might lead to the determination of a program which is both meaningful and realistic for the Bellevue Public Schools.

The information for the study was acquired through a personal interview with fifty-eight of the sixty-four first grade or primary level teachers employed by the Bellevue Schools in the spring of 1967. This represented teachers from nineteen out of twenty elementary schools. One school was eliminated because of scheduling difficulties.

The teachers were asked a list of sixty-four questions designed to determine their background for and attitudes toward teaching music, as
well as their reaction to what Bellevue has provided to help them teach music.

It was realized that childhood experience with music, college training, and teaching experience were all factors which might influence a feeling of adequacy in music, so the teachers' replies were compared on those bases. The results were also tabulated to give a picture of the attitudes of the group as a whole. Some possible reasons for those attitudes are given though the scope of the research is not large enough to either discover or indicate all of the "why's."

Perhaps the most difficult aspect of the study to determine with any degree of accuracy was the actual ability of the individual teachers in music. In the end, this was limited completely to each teacher's assessment of her own musical strengths and weaknesses.

It was also not determined how much of the teacher attitude toward music was a reflection of the feelings her principal had toward the role of music in the elementary schools. Nor was it determined that interest in music or ability to teach music was even a factor in the employment of any of the teachers.

The study was also limited by the fact that the interviewing was done by a person employed as a district music specialist. This might have caused some teachers to feel hesitant in being completely candid about their program, abilities, or the work of the specialists who served them. An effort was made to avoid any visible reaction or bias in the questioning and it was felt that the teachers were quite honest in their replies. A later study might be conducted by a regular classroom teacher or through a vehicle which would allow the interviewee to remain anonymous. The results could then be compared for validity.
II. CONCLUSIONS

1. Two quarters of college training in methods and materials for elementary music teaching seemed to be an important factor in creating a feeling of adequacy on the part of the teachers, regardless of their prior musical background.

2. Additional college music courses, apart from elementary music, were highly rated as valuable in developing personal understandings of music and in aiding the teaching of classroom music.

3. Student teaching was frequently perceived as being inadequate in preparing future teachers to use music in their classrooms.

4. A positive childhood experience with music, especially piano training, was believed to have contributed greatly to feelings of adequacy on the part of the teachers.

5. A slight majority of the teachers desired more space within their classrooms for musical activities as well as more frequent access to the gymnasium for rhythmic movement.

6. The individual building supplies of instruments, i.e., melody bells, autoharps, xylophones, rhythm instruments, were believed to be inadequate to provide for anything other than sporadic use by most of the teachers.

7. Audiovisual and textbook supplies were believed, in most cases, to be adequate to meet the needs of the teachers.

8. The services of the music specialist were highly regarded by the teachers and the desire expressed that those services be expanded to at least a weekly visit in each classroom on the first grade level.

9. It is believed that there are enough first grade teachers with
sufficient musical experience to make a team effort between the music specialist and teacher feasible, but enough of limited confidence and ability to warrant a greater and/or a more efficient use of the specialist through better planning and flexible scheduling.

10. Both length of teaching experience and strength of musical background were believed to have had a positive effect on the use of the Bellevue Music Guide and the teacher's manuals, as well as on the type of music lessons the teachers said they presented to their children.

11. District level music workshops were rated as very successful and it is believed that the presentation of more, based on areas of study related to the first grade, could be of value to all of the teachers, particularly those with limited teaching experience and/or limited musical backgrounds.

12. It is believed that a continuous, planned program of music is not currently in effect in all the Bellevue first grades.

13. It seems that a great deal of discrepancy exists between the amount of interest in and emphasis on the various phases of music, i.e., rhythms, listening, singing, and creativity, and that teaching experience and musical background affect the use of music to a great extent.

14. The television music series is widely used, though not always perceived as being of value. Teacher attitude seemed often to be reflected both in their utilization of the program and in their reports as to the reaction of their children to the program.

15. In spite of background, training, and experience, a substantial number of Bellevue first grade teachers say they do not know what they should be doing with their children musically, though the majority believe that all children have some capacity for making music.
BIBLIOGRAPHY


APPENDICES
10 April 1967

Mr. Patrick Murphy, Principal
Ashwood Elementary
Bellevue Public Schools

Dear Pat:

Mrs. Carol Scott, music teacher at Robinswood and Woodridge, is presently engaged in a Master's Degree project designed to determine the strengths and weaknesses of the Bellevue School's music program at the primary level.

As a part of this project, she would like to interview each of the first grade teachers to ascertain their feelings about their individual classroom music.

Mrs. Scott has designed a questionnaire that your teachers can answer in a personal interview in approximately twenty minutes. In as much as this is an area of concern to me, I would appreciate your arranging it so that she can interview your first grade teachers after school on

If you have any concerns, please give me a call and thanks.

Sincerely,

Donald G. Phelps
Principal

DGP:mc
APPENDIX B

School________________________ Teacher________________________

BACKGROUND:

1. How long have you taught?___________ How long in the Bellevue Schools?___________

2. Where did you attend college?_________

3. What courses were you required to take there in the field of elementary music?_________

4. Were they aimed mainly at presenting methods and materials________ or developing musicianship________ or both________?

5. Do you feel they were adequate to meet your needs in teaching music?_________

6. Did you take any other courses in music in college?_________

7. What were they?_________

8. Did they increase your enjoyment and understanding of music?_________

9. Have they helped in your teaching?_________

10. Were you required to attain any degree of proficiency on the piano in college to prepare you for teaching in the primary classroom?_________ In what way has it helped?_________

11. Were you required to take a P.E. course that included instruction in rhythms and dance?_________ Did you choose one?_________

12. What experience did you have with music before entering college?_________

13. Did you enjoy it?_________

14. What instruments do you play, if any?_________

15. Did you teach any music during your student teaching experience?_________

CLASSROOM:
1. Are the desks movable so that flexibility in spacing and seating can be achieved?

2. Is there adequate space in the room for free rhythmic movement?

3. Is there adequate space for instrument storage?

4. Do you have space for a music corner where the children may go to experiment with instruments and sounds?

5. Do you feel that the time available to you for the use of the gymnasium is adequate to carry on a good program of rhythms and movement?

EQUIPMENT:

1. Do you find rhythm instruments readily available for your use?

2. Do you use melody bells, xylophone, or autoharp in your room?

3. Would you enjoy having any one of these instruments on a regular basis?

4. Would having a piano in your room help you in your music instruction?

5. Are you ever able to have one in your room?

6. Do you find the recordings supplied to your building adequate to meet your needs? If not, what would you like?

7. Do you watch the T.V. music series? Is a T.V. set always available for your use at that time?

8. Do you find it useful to have such a wide variety of teacher's manuals available for you in music?

9. Would you like to have a music primer for your children to use?

10. Have you ever used any of those available through the central office?

11. Is a record player readily available for your use?

BELLEVUE SETTING:

1. How often does the specialist come to your room?
2. Do you feel it is often enough to meet your needs and the needs of your children?________________

3. Do you find the specialist of help?______________ In what way?________________

4. Would you prefer to teach all of your own music and use the specialist only as a resource person?______________

5. Would you prefer to have the specialist teach all of your music?________________

6. Do you feel there is adequate time allowed for specialist-teacher planning now?________________

7. Would you prefer to have this planning:
   a) Scheduled on a regular basis before or after school?________________
   b) Scheduled on a regular basis during school hours with release time provided for this purpose?________________
   c) Scheduled as needed for a conference is felt by either you or the specialist?________________

8. Have you found the music guide (district) of help to you in planning your program for the year?________________

9. Would you prefer a more structured outline of suggestions in this area?________________

10. Would you find it useful for the specialist to provide a listing of the songs she presents each time as well as their sources?________________

11. Have you participated in any music in-service courses offered by the district?________________ Do you feel they were worthwhile?________________

12. Would you like to have the district provide more music workshops?________________

13. Would you come to a workshop offered on days excluding Tuesday and Friday?________________

14. Would you prefer to have workshops held in place of faculty meetings?________________

15. Would you like to have professional credit given?________________
    Would you like to have college credit given?________________

TEACHER STRENGTHS:

1. Do you feel secure in introducing a new song to your children?____
2. Do you prefer to use something to help you start a song such as a pitch pipe, tone bells, or piano?

3. Do you feel that you are able to read music well enough to be able to accurately determine the tune and rhythm of a song that is completely new to you?

4. Do you choose a song for characteristics that you feel make it one which will be worthwhile to use in developing certain concepts in music?

5. Do you enjoy rhythms and feel adequate to present this type of activity to your children?

6. Do you feel able to present listening lessons to your children?

7. What types of things do you especially enjoy doing with listening?

8. Do you do any creative music with your children?

9. Do you feel able to notate the songs which you might write with them?

10. How do you use music in your classroom?

11. Do you use it daily?

12. What do you find to be especially successful with your children? What do you enjoy presenting to them?

13. Do you feel that you are aware of what a good music program in the first grade should contain?

14. Do you use the teacher's manuals for additional teaching suggestions?

15. Do you find the guide to the T.V. music series useful?

16. What do you generally do as lead-up and follow-up activities to the program?

17. How do the children react to the program?

18. Do you believe that all children can learn to sing?