

THE TRAINING OF PUBLIC SCHOOL MUSIC
TEACHERS IN TEXAS

THESIS

Presented to the Faculty of the Graduate School of
Southwest Texas State Teachers College
in Partial Fulfillment of
the Requirements

For the Degree of

MASTER OF ARTS

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THE TRAINING OF PUBLIC SCHOOL MUSIC TEACHERS IN TEXAS

CHAPTER I

THE PROBLEM OF TRAINING PUBLIC SCHOOL MUSIC TEACHERS

1. Introduction

Edward Dickinson has expressed the need for better training of public school music teachers in these words:

A large allowance for incompleteness of preparation on the part of teachers should be made, for defects of training must come to light when an eager and wide-spread curiosity and a peremptory demand for instruction spring up almost in a day. There must be long and thorough training for this department of education, as much as for any field of science or philosophy, and the colleges and universities must furnish it. This they have hardly yet even begun to do.¹

It is the opinion of the investigator that music instruction on the elementary and secondary levels will not advance any faster than the pace set by music departments in teacher-training institutions.

2. Statement of the Problem

The purpose of this study is to ascertain how music-teacher training in Texas state-supported schools of higher learning compares with similar training offered in representative sections of the nation. In order to clarify the problem an attempt has been made to answer the following questions:

1. Dickinson, Edward, Music and the Higher Education, p. 144.

- (1) What music courses do Texas state-supported institutions of higher learning offer?
- (2) What courses besides music are required for the bachelor's degree with music as the major?
- (3) What provision is made in these institutions for graduate work in music?
- (4) What provision do these schools make for practice teaching in music?
- (5) What certificates and degrees are awarded to music majors?
- (6) What music organizations do these schools foster?
- (7) What training is being given by other sections of the United States to teachers of public-school music?
- (8) What could Texas institutions do to improve the preparation of public-school music teachers?

3. Importance of the Study

A rigid economy movement during the depression which followed the first World War led many public schools to dispense with special teachers of music; and for the same reason music instruction was curtailed or discontinued altogether in some institutions of higher learning. In a summarized form, a report by the Research Council of the Music Supervisors National Conference in 1930 gives this note concerning the University of Texas: "Offers no college courses in music. Appropriation for this purpose vetoed by governor."²

² 2. Survey of College Entrance Credits and College Courses in Music, The National Bureau for the Advancement of Music, 1930, p. 197.

It appears that music has been regarded as an unnecessary frill in the educative process by many people in whose hands lies the power to mould and shape curricula from kindergarten through college. As one writer expresses it,

We are too prone to regard a knowledge of music as a sort of trimming on the mantle of culture, an ornament not indispensable to the completeness of the garment; and yet music is quite as essential to the well-rounded life, and an understanding of music as vital a factor in civilization, as any other factor.³

The latest Texas course of study recognizes music as the universal language in this statement: "It has been said that music is the one language that is understood by every nation on earth, and that gives joy to the youngest child as well as to the oldest person."⁴

Most of the progress of the world has been the result of dissatisfaction with some phase of existing conditions. As Davison points out,

But unless we honestly admit our failings and make some serious effort to overcome them, our educational advancement is bound to be slow, particularly in those subjects like the arts, which lie far from our main interests.⁵

Other writers express similar views concerning this subject. Kwalwasser states:

Many progressive supervisors are beginning

3. Davison, Archibald T., Music Education in America, p. 117.

4. Course of Study for Years Four Through Six, Bulletin No. 394, Vol. XV, No. 1, Texas State Department of Education, p. 150.

5. Davison, op. cit., p. 19.

to question the adequacy of their procedures, materials and objectives. They are asking for light. They believe progress in music education like progress in any other subject, must be based upon positions that are invulnerable. They believe that these processes if evaluated by rigorous measuring devices will enable us to improve the present status of music education. The increase in the number of dissatisfied supervisors, from year to year, is one of the most encouraging signs of progress; and as more supervisors sense the need for a change in music education, improvement is assured.⁶

Among those who have expressed like opinions is Edward Bailey Birge, who writes, "The steadily increasing breadth and scope of the field of school-music has been paralleled by a corresponding demand for better trained supervisors and special teachers."⁷

Referring to the average American supervisor of school music, Davison renders the following indictment against some teacher-training institutions:

This branch of the profession is drawn to a considerable extent from young men and women who play or sing agreeably (or perhaps very well), but who do not care to run the economic risk of giving private lessons, choosing rather a position which guarantees them a regular salary. Casting about for an entrance into this particular field, and at the same time wishing to begin their work as soon as possible, they usually choose an institution which advertises to fit them to be teachers of music in schools. Here, often in a course lasting but a few weeks, the candidate acquires a knowledge of method, child psychology, and other auxiliaries to teaching. Yet very little is done to cultivate his taste or to acquaint him with the

6. Kwalwasser, Jacob, Problems in Public School Music, p. 130.

7. Birge, Edward Bailey, History of Public School Music in the United States, p. 217.

masterpieces of music. Presumably he is fully equipped in these particulars; as a matter of fact, in ninety-nine cases out of a hundred he is not, although he is sent out an accredited supervisor, to have in charge the musical training of children.

.....

There are, of course, competent and even expert teachers of music in schools, but the instruction is generally inadequate, and the blame for this must be laid largely at the door of those schools which seriously pretend to prepare students for the profession of music teaching.⁸

A pleasing symptom of recent increasing emphasis upon music in every level of school life is to be found in even a cursory examination of many of the newer courses of study, also in articles in current educational magazines. For example, L. H. Hubbard reports in The Texas Outlook:

One of the most interesting features of the development of public school systems of Texas has been in the increased interest in vocal and instrumental music. This has caused an increased demand for instructors qualified to teach in these fields.

The colleges of the state that are preparing such teachers have recently organized the Texas Association of Music Schools.... The objective of the Texas Association of Music Schools is to raise standards for the training of teachers of public school music. In this objective the State Department of Education is lending active cooperation.⁹

It may be seen from these opinions that this phase of music instruction has provoked much study from people who are interested in the progress of music.

8. Davison, op. cit., pp. 37-39.

9. Hubbard, L. H., "Report of the Committee on Educational Progress Within the State", The Texas Outlook, Vol. 24, No. 1, (January, 1940), p. 20.

4. Limitations and Definitions

This study is limited to the following ten state-supported institutions of higher learning in Texas:

The University of Texas, Austin

Texas State College for Women, Denton

Texas College of Arts and Industries, Kingsville

East Texas State Teachers College, Commerce

North Texas State Teachers College, Denton

Sam Houston State Teachers College, Huntsville

Southwest Texas State Teachers College, San Marcos

Stephen F. Austin State Teachers College, Nacogdoches

Sul Ross State Teachers College, Alpine

West Texas State Teachers College, Canyon

For comparative purposes ten state-supported institutions of higher learning were selected almost entirely at random from different sections of the United States, the only requirements being that each of them should offer some work in music, and that no two institutions should be in the same state. This group of ten schools will be referred to as "the comparative group". The list follows:

University of Iowa, Iowa City, Iowa

Louisiana State University, University, Louisiana

Georgia State College for Women, Milledgeville, Georgia

Florida State College for Women, Tallahassee, Florida

Henderson State Teachers College, Arkadelphia, Arkansas

Colorado State College of Education, Greeley, Colorado

State Teachers College, Indiana, Pennsylvania

Kansas State Teachers College, Pittsburg, Kansas

State Teachers College, Farmville, Virginia
Central Washington College of Education, Ellensburg,
Washington

A "course" as used in this study does not imply any uniform amount of college credit in quarter--or semester--hours, but rather it indicates a period of study which may represent either a quarter's work or a semester's work. For example, where a "course" in freshman piano is offered for a year, it is counted in this study as two courses (two semester's work) in schools offering work on the semester-hour basis, and as three courses (three quarter's work) in schools using the quarter-hour plan. The reason for this becomes apparent when one considers the fact that many schools list the first semester's work as one course and the second semester's work as a second course, whereas other schools list the two semester's work as a "course". Differences of this nature made it very difficult to state results on a comparative basis. At times it was necessary to reduce the quarter-hours to semester-hours, but where this was done it is so indicated.

What the investigator really had in mind throughout this report was the training of the general music teacher or supervisor, not the special teacher of band, of orchestra, or of vocal music; and wherever differentiated curricula were outlined in college catalogs for these specialists and another curriculum for the general music teacher, that of the general music teacher was the one studied.

5. Review of Related Literature

"To be original does not mean to avoid learning what others have done, but rather to make full use of other's contributions and to go on from where they stopped."¹⁰ An effort was made to discover other studies bearing on this subject, and as many of them as possible were reviewed. Comparatively little seems to have been written in this field, especially as it applied to Texas, therefore a survey of the literature yielded but small aid. The following theses were examined:

- (1) Weis, Ezra H. F., "The Music Preparation of Elementary Teachers in State Teachers Colleges", Doctor's Dissertation, Teachers College, Columbia University, 1934.

The dissertation by Weis was limited to teachers below high school level in five mid-western states, which did not include Texas. His chief contribution is a suggested program for the music preparation of elementary teachers, based on the judgment of a jury of experts.

- (2) Freeman, Warren Samuel, "A Critical Study of Music Education in the State Teachers Colleges of Massachusetts", Master's Thesis, Boston University, 1937.

This study dealt with each of the nine State

10. Hockett, John A., and Jacobsen, E. W., Modern Practices in the Elementary Schools, p. 176.

Teachers Colleges in Massachusetts, giving in some detail a description of music courses and facilities found in each college, with final recommendations for a more unified state program in music.

- (3) Leedy, Clifford E., "An Evaluation of the Music Curricula in the Seven State Teachers Colleges of California", Master's Thesis, University of Southern California, 1937.

Leedy made a detailed study of the music courses offered in the State Teachers Colleges of California describing the number of courses, number of units, and type of courses offered. He dealt at length with the relation of high school music to college music, especially music courses accepted for college entrance credits.

- (4) McEachern, Edna, "A Survey and Evaluation of the Education of School Music Teachers in the United States", Doctor's Dissertation, Teachers College, Columbia University, 1937.

The McEachern dissertation proved to be the most helpful of all the literature examined, for the aims and methods seemed to be more in line with what the investigator was trying to do for Texas; but the study covered only a few Texas schools and gave no adequate picture of music education in the state as a whole.

- (5) Harlan, Henry Grady, "An Analysis and General Evaluation of Public School Courses of Study in Music", Doctor's Dissertation, The University of

Texas, 1940.

Although Harlan's study dealt largely with music education below the college level, yet it contains helpful material pertaining to teacher preparation, and worthy recommendations for the improvement of public-school music education.

These writers were unanimous in the opinion that there is a paucity of research studies in music education. As Freeman expresses it, "There is very little authoritative material in this field. Most of the data exists in the realm of opinion only, and is therefore difficult to evaluate."¹¹ The comment from the study by Weis is very similar: "There is a dearth of authoritative material in this field. No scientific studies have been found which deal directly with the topic in hand. About all that exists are statements of opinion."¹²

Some light was given on the subject by United States Office of Education Bulletin 1933, No. 10, Vol. III, "Teacher Education Curricula", from the National Survey of the Education of Teachers, also by the Survey of College Entrance Credits and College Courses in Music, published in 1930; and valuable aid was obtained from the Thirty-Fifth Yearbook

11. Freeman, Warren Samuel, "A Critical Study of Music Education in the State Teachers Colleges of Massachusetts," Master's Thesis, Boston University, 1937, pp. 11-12.

12. Weis, Ezra H. F., The Music Preparation of Elementary Teachers in State Teachers Colleges, Doctor's Dissertation, Teachers College, Columbia University, 1934, p. 3.

of the National Society for the Study of Education, Part II, "Music Education". Various other writers are quoted from time to time, and their opinions and findings are shown in their proper places in the thesis.

Since no study was found which gave a recent account of music training in Texas, and since the meager offerings in older studies are no longer valid, the investigator has attempted to present as complete a record of the present status of music education in Texas as the limitations of this study will permit.

6. Method of Procedure

a. Sources of data. Since this is a study of the emphasis placed upon practices and provisions, no attempt is made to evaluate outcomes or quality of instruction except through a questionnaire for music supervisors. An analysis of the 1939-1940 bulletins and catalogs of the ten Texas schools listed above, and of the group of ten similar institutions from other states supplied the data for this thesis. A number of tabular and graphical representations show the results of the analysis in a comparative form.

b. Difficulties encountered. There is so little uniformity in designating courses and in differentiating between them, and so much overlapping in their content that it seemed necessary for the investigator to group them somewhat arbitrarily. Music instructors in the institutions studied may take issue with the writer in some instances as to the number of courses offered; but a consistent

plan was followed throughout in that numbered courses carrying a stated amount of credit, and also unnumbered courses which had credit indicated or implied were counted as definite courses. Notations have been made to indicate unnamed credits for schools making specific reference to such courses. No course was counted which was listed as a non-credit course. Inquiries were sent to various colleges in an attempt to clear up points not made reasonably clear in the catalogs, and the response to such inquiries was almost unanimous.

Other investigators report similar difficulties in studies of this kind. There is a statement to this effect in the National Survey of the Education of Teachers: "A bulletin study of this type is attended with many difficulties in attempting to sample or classify courses by their titles, but a picture descriptive of practices is probably given in most of the major fields."¹³ A further explanation is given in the same bulletin: "Because of indefinite and meager descriptions in some cases, no claim is made that all the courses were properly grouped. The classification employed, however, was consistently followed and will, therefore, indicate trends and make comparisons between groups possible."¹⁴

c. The questionnaire. Questionnaires regarding suggested

13. Rugg, Earl U., and others, "Teacher Education Curricula", National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 240.

14. Ibid., p. 425.

improvements and additional courses in music, as well as other pertinent information, which were sent to seventy music supervisors in Texas, furnished valuable assistance in evaluating college and university music curricula; and from these questionnaires, as well as from data found in college bulletins, conclusions have been drawn and suggestions offered which, it is hoped, may enable the teacher-training institutions to meet more fully the expressed needs of public school music teachers.

The list of supervisors to whom the questionnaires were sent was obtained largely from Patterson's American Educational Directory for 1939.

7. Summary

In this chapter the problem has been stated; the importance of the study, its limitations and definitions have been set forth; and the literature found in this field has been reviewed.

The methods of procedure used in this thesis have been described, including the sources of data, difficulties encountered in interpreting data, and the questionnaire which was the chief means of evaluating the music training given in Texas institutions of higher learning.

CHAPTER II
ANALYSIS AND INTERPRETATION OF CATALOG DATA
WITH COMPARISONS

1. Music Courses Offered in Texas
State-Supported Schools

Barr, Burton, and Brueckner in the book, Supervision, make this charge against practices in teacher-training institutions:

An early fallacy about teaching was the notion that all a teacher needed to be successful as a teacher was a knowledge of her subject; an equally unfortunate fallacy is the recent one promoted by teacher-training institutions that all a teacher needs to know is a knowledge of the methods of good teaching. Both of these views of teaching are, of course, entirely erroneous, presenting greatly oversimplified views of the teaching act.¹

To what extent is this true of Texas teacher-training institutions with respect to music? Are both content and method sufficiently emphasized? The investigator is not unmindful of the difficulties attendant upon catalog analysis, as was suggested in Chapter I; but Weis found justification for this method of gathering data in this way;

A criticism sometimes made of catalog studies is that they may be inaccurate. Course requirements and contents in some cases are no doubt overstated. Others contain very meager

1. Barr, A. S. and others, Supervision, 1938, p. 378.

statements of what is taught in the course. Taking the average of all schools considered a certain number of such errors will be checked out. It is doubtful if a personal interview or direct communication would eliminate all such errors.²

The following data were secured from a careful analysis of the 1939-1940 catalogs of ten Texas schools of higher learning:

First in rank order of total number of courses offered in music is the North Texas State Teachers College with 207 courses, distributed in this manner:

<u>Theoretical Courses</u>	Number
Harmony, Ear Training, and Sight Singing.....	2
Beginning Theory, Sight Singing, and Methods.	2
Music Literature.....	2
Music Appreciation.....	2
Advanced Sight Singing and Ear Training.....	2
Harmony.....	2
Counterpoint.....	1
Form Analysis.....	1
Choral Conducting.....	1
Instrumental Conducting.....	1
The History of Music.....	2
Orchestration.....	2
Composition.....	1
Symphonic Literature.....	1

2. Weis, Ezra H. F., The Music Preparation of Elementary Teachers in State Teachers Colleges, Doctor's Dissertation, Teachers College, Columbia University, 1934, p. 41.

Thesis Seminar in Music..... 8

Total 23

<u>Vocal Courses</u>	Number
A Cappella Choir.....	8
Women's Glee Club.....	8
Men's Glee Club.....	8
Voice.....	8
Choral Technique.....	1
Total	33

<u>Instrumental Courses</u>	Number
Orchestra (8) Band (8).....	16
Piano (8) Organ (8).....	16
Violin (8) Viola (8) Cello (8) Bass (8).....	32
Flute (8) Oboe (8) Clarinet (8) Bassoon (8).. <td>32</td>	32
Trumpet (8) Trombone (8) French Horn (8).....	24
Tuba or Saxophone.....	8
Percussion.....	8
String Class.....	4
Woodwind Class.....	4
Brass or Percussion Class.....	4
Total	148

<u>Teacher-Training Courses</u>	Number
Teaching Music at Elementary Level.....	1
Teaching Music in Junior and Senior High Schools.....	1
Music Supervision.....	1
Total	3

The College of Fine Arts established at the University of Texas about two years ago ranks second on the list of schools in number of courses offered, the total being 158 courses, which the investigator has divided into the following categories:

<u>Theoretical Courses</u>	Number
Conducting.....	1
Theory of Music.....	2
Advanced Dictation and Sight Singing.....	1
Harmony.....	1
Introduction to the Literature of Music.....	1
Form and Analysis.....	1
Counterpoint.....	1
Orchestration and Instrumentation.....	1
Composition.....	1
Choral Literature.....	1
Symphonic Literature.....	1
Chamber Music.....	3
American Music.....	1
South American Music.....	1
Contrapuntal and Chromatic Dictation.....	1
History and Literature of Music.....	1
Opera Repertoire.....	1
Double Counterpoint, Canon, and Fugue.....	1
Advanced Orchestration.....	1
Advanced Composition.....	1
Total	23

<u>Vocal Courses</u>	Number
Voice.....	10
Chorus.....	4
Total	14

<u>Instrumental Courses</u>	Number
Wind Instrument Class.....	3
Percussion.....	1
String Instrument Class.....	1
Piano (14) Organ (8).....	22
Violin (14) Violoncello (14).....	28
Flute (8) Oboe (8) Clarinet (8) Bassoon (8)..	32
Horn (8) Cornet and Trumpet (8) Trombone (8).	24
Orchestra.....	4*
Total	115

*Perhaps this should be 8 instead of 4.

<u>Teacher-Training Courses</u>	Number
Music Education.....	2
Instrumental Methods (Elementary).....	1
Instrumental Methods (Junior-Senior High).....	1
Vocal Methods (Elementary).....	1
Vocal Methods (Junior-Senior High).....	1
Total	6

The State College for Women ranks third in the number of courses offered, with a total of 106 courses, grouped as follows:

<u>Theoretical Courses</u>	Number
Theory of Music and Harmony.....	2

Music Appreciation.....	3
Advanced Harmony.....	2
History of Music.....	2
Composition.....	2
Analysis of Form.....	2
Counterpoint.....	2
Orchestration.....	1
Conducting.....	1
Honors Course.....	1
Total	18

<u>Vocal Courses</u>	Number
Chorus.....	8
Class Voice.....	2
Voice.....	14
Total	24

<u>Instrumental Courses</u>	Number
Ensemble, Sight-Reading, and Accompanying....	1
Orchestra.....	8
Organ (14) Piano (14).....	28
Violin.....	14
Total	51

<u>Teacher-Training Courses</u>	Number
Instrumental Methods.....	2
Class Piano Methods.....	2
Music Education.....	7
Total	11

Recital..... 2

Seventy-four music courses are offered at Southwest Texas State Teachers College, ranking that institution fourth in total number of courses. The groupings are these:

<u>Theoretical Courses</u>	Number
Sight Singing, Theory, Ear Training, and Dictation.....	2
Harmony and Counterpoint.....	2
General Music History.....	1
History of Music.....	1
Instrumentation, Orchestration, and Conducting.....	1
Harmony and Analysis, Sight Singing, Ear Training, and Dictation.....	2
Total	9

<u>Vocal Courses</u>	Number
Vocal Production.....	1
Chorus.....	8
Voice.....	10
Total	19

<u>Instrumental Courses</u>	Number
Band (8) Band Drill (4).....	12
Orchestra.....	8
Piano.....	10
Violin.....	8
Percussion.....	1

Orchestral Instruments.....	2*
Instrumental Class Instruction.....	1
Class Instruction in Strings.....	1
Total	43

*It is very probable that this number is greater.

<u>Teacher-Training Courses</u>	Number
Music Methods and Practices (Elementary).....	1
Music Methods and Practices (Junior-Senior High).....	1
Instrumental Methods.....	1
Total	3

The Texas College of Arts and Industries offers a total of 58 courses in music. This school ranks fifth in total course offerings, with these divisions:

<u>Theoretical Courses</u>	Number
Sight Singing and Ear Training.....	2
Harmony (First and Second Years).....	4
History and Appreciation of Music.....	2
Counterpoint.....	2
Total	10

<u>Vocal Courses</u>	Number
Class Voice Lessons.....	2
Voice.....	8
Total	10

<u>Instrumental Courses</u>	Number
Class Violin Lessons.....	2

Violin (8) Viola (8) Violoncello (8).....	24
Piano.....	8
Total	34

<u>Teacher-Training Courses</u>	Number
Public School Music.....	2
High School Teaching Methods in Conducting and Materials.....	2
Total	4

Ranking sixth in number of music courses offered, Sam Houston State Teachers College offers 44 of these courses. The divisions follow:

<u>Theoretical Courses</u>	Number
Introduction to the Study of Music.....	1
Theory and Sight Reading.....	1
Advanced Theory and Sight Reading.....	1
First Year Harmony.....	2
History of Music.....	2
Directing.....	1
Band Harmony.....	2
Total	10

<u>Vocal Courses</u>	Number
Chorus.....	6
Class Voice Lessons.....	1
Total	7

<u>Instrumental Courses</u>	Number
Band (6) Orchestra (6).....	12

Piano (2) Pipe Organ (2).....	4
Study of Reeds (1) Brasses (1) Percussion (1) Strings (1).....	4
Total	20

<u>Teacher-Training Courses</u>	Number
Music Appreciation, Methods and Materials for Elementary Teachers.....	1
Methods in Teaching Public School Music.....	2
Marching.....	1
Baton Twirling and Drum Majoring.....	1
Materials.....	1
Methods in Teaching Band and Orchestra Music.	1
Total	7

Seventh in rank of total number of music courses is Sul Ross State Teachers College with 36 courses, divided into these groups:

<u>Theoretical Courses</u>	Number
Theory and Sight Singing.....	2
History and Literature of Music.....	2
Harmony (Elementary and Advanced).....	4
Instrumentation, Orchestration, and Conducting	2
Advanced Ear-Training and Advanced Sight Singing.....	2
Total	12

<u>Vocal Courses</u>	Number
Chorus for Men and Women.....	2
Voice.....	2
Total	4

<u>Instrumental Courses</u>	Number
Elementary Class Instruction in Orchestra and Band Instruments.....	2
Orchestra (2) Band (2).....	4
Piano Ensemble.....	2
Piano.....	4
Violin.....	4*
Total	16

*Also other orchestral instruments of unnamed credit.

<u>Teacher-Training Courses</u>	Number
Music in the Grades.....	2
Problems in Junior and Senior High School Music.....	2
Total	4

The West Texas State Teachers College ranks eighth,
offering 32 courses in music. These courses are:

<u>Theoretical Courses</u>	Number
Sight Singing.....	1
Advanced Sight Singing and Lives of the Masters.....	1
Advanced Harmony.....	2
The History of Music.....	1
Advanced History of Music.....	1
Total	6

<u>Vocal Courses</u>	Number
Voice.....	8
Total	8

<u>Instrumental Courses</u>	Number
Piano.....	8
Violin.....	8
Unnamed credit in instruments.	
Total	16

<u>Teacher-Training Courses</u>	Number
Methods in Public School Music.....	2
Total	2

Ranking ninth, Stephen F. Austin State Teachers College offers 30 music courses, with the following distribution:

<u>Theoretical Courses</u>	Number
Harmony.....	2
Sight Singing and Ear Training.....	2
History and Appreciation of Music.....	2
Conducting.....	1
Total	7

<u>Vocal Courses</u>	Number
Choral Club.....	2
Total	2

<u>Instrumental Courses</u>	Number
Individual Piano Lessons.....	4
Band (2) Orchestra (2).....	4
Individual Instruction on Band and Orchestral Instruments.....	2*
Class Lessons in Violin.....	2

Percussion Instruments.....	1
Total	13

*There are probably more than 2.

<u>Teacher-Training Courses</u>	Number
Teaching of Music in the Primary Grades.....	1
Teaching of Music in Junior and Senior High Schools.....	1
Teaching of Music in Intermediate Grades.....	1
Music for Public Performance.....	1
Materials in Music for the Grades.....	1
Methods in Music for Students in Band.....	2
Drum Majoring and Marching.....	1
Total	8

With 18 music courses, East Texas State Teachers College ranks tenth in total number offered. They are grouped as follows:

<u>Theoretical Courses</u>	Number
Fundamentals of Music.....	1
Music Reading, Ear-Training, Tonal and Rhythmic Dictation.....	1
Sight-Reading and Ear-Training.....	1
Elementary Harmony.....	1
Study of Song.....	1
Fundamentals of Directing as Applied to Instrumental Music.....	1
Advanced Harmony.....	1
History and Appreciation.....	2
Total	9

<u>Vocal Courses</u>	Number
Chorus.....	2
Small Vocal Ensemble.....	1
Total	3

<u>Instrumental Courses</u>	Number
Band.....	1*
Instrumental Ensemble.....	1
Basic Instrumental Instruction on Cup- mouthpieces.....	1
Basic Instruction on Reed Instruments.....	1
Total	4

*Probably more than 1 course.

<u>Teacher-Training Courses</u>	Number
Methods Course.....	2
Total	2

Table I shows the number of music courses offered at each of the Texas institutions in rank order, with a grand total of 763 courses in music for all Texas institutions included in this study. No detailed list of music courses offered in the comparative group is given because this report is concerned only with totals for comparative purposes.

Table II gives in rank order the number of courses in music offered in the ten schools in other states, with a grand total of 1,378 courses--almost double the number offered in Texas.

Texas has five schools offering less than fifty courses

in music, whereas the other group has only one school with less than fifty courses. It is true, however, that the comparative group gets its big lead over the Texas group largely through one school--Louisiana State University. At least three Texas institutions--North Texas State Teachers College, the University of Texas, and Texas State College for Women--compare favorably in every respect with the out-of-state group when Louisiana State University is excepted.

The rank order of both groups of institutions in each of the four divisions of courses--theoretical, vocal, instrumental, and teacher-training--will be found in Tables III and IV. In the Texas group (Table III), North Texas State Teachers College takes first rank in the vocal and instrumental groups, and shares first place in theoretical courses with the University of Texas, but falls rather low in the teacher-training courses.

The University of Texas ranks second in theoretical and instrumental courses, and fourth in vocal and teacher-training.

The State College for Women ranks first in teacher-training courses, with second place in vocal, and third in both theoretical and instrumental courses. Southwest Texas State Teachers College holds third place in vocal courses, fourth in instrumental, ties with East Texas State Teachers College in theoretical, and ranks near the bottom in teacher-training courses.

Sul Ross State Teachers College is fourth in theoretical

TABLE I

Total Number of Music Courses Offered in Ten
Texas Institutions (in Rank Order)

Rank	Institution	Total Number of Music Courses
1	North Texas State Teachers College	207
2	The University of Texas	158
3	State College for Women	106
4	Southwest Texas State Teachers College	74
5	Texas College of Arts and Industries	58
6	Sam Houston State Teachers College	44
7	Sul Ross State Teachers College	36
8	West Texas State Teachers College	32
9	Stephen F. Austin State Teachers College	30
10	East Texas State Teachers College	18
Total		763

TABLE II
 Total Number of Music Courses Offered
 in the Comparative Group of Institutions
 (in Rank Order)

Rank	Institution	Total Number of Music Courses
1	Louisiana State University University, La.	629
2	State Teachers College, Indiana, Pa.	157
3	Florida State College for Women, Tallahassee, Fla.	136*
4	Kansas State Teachers College, Pittsburg, Kan.	87
5	Central Washington College of Education, Ellensburg, Wash.	79
6	Colorado State College of Education, Greeley, Colo.	73
7	University of Iowa, Iowa City, Iowa.	69
8	Georgia State College for Women, Milledgeville, Ga.	67
9	Henderson State Teachers College, Arkadelphia, Ark.	56
10	State Teachers College, Farmville, Va.	25
Total		1378

*Plus unnamed credit in instrumental courses.

TABLE III
RANK ORDER OF TEXAS INSTITUTIONS IN THE
FOUR DIVISIONS OF MUSIC COURSES

INSTITUTION	NUMBER THEORETICAL COURSES	INSTITUTION	NUMBER VOCAL COURSES	INSTITUTION	NUMBER INSTRUMENTAL COURSES	INSTITUTION	NUMBER TEACHER- TRAINING COURSES
North Texas State Teachers College	23	North Texas State Teachers College	33	North Texas State Teachers College	148	State College for Women	11
The University of Texas	23	State College for Women	24	The University of Texas	115	Stephen F. Austin State Teachers College	8
State College for Women	18	Southwest Texas State Teachers College	19	State College for Women	53*	Sam Houston State Teachers College	7
Sul Ross State Teachers College	12	The University of Texas	14	Southwest Texas State Teachers College	43	The University of Texas	6
College of Arts and Industries	10	College of Arts and Industries	10	College of Arts and Industries	34	Sul Ross State Teachers College	4
Sam Houston State Teachers College	10	West Texas State Teachers College	8	Sam Houston State Teachers College	20	College of Arts and Industries	4
East Texas State Teachers College	9	Sam Houston State Teachers College	7	West Texas State Teachers College	16	North Texas State Teachers College	3
Southwest Texas State Teachers College	9	Sul Ross State Teachers College	4	Sul Ross State Teachers College	16	Southwest Texas State Teachers College	3
Stephen F. Austin State Teachers College	7	East Texas State Teachers College	3	Stephen F. Austin State Teachers College	12	West Texas State Teachers College	2
West Texas State Teachers College	6	Stephen F. Austin State Teachers College	2	East Texas State Teachers College	4	East Texas State Teachers College	2
Total	127	Total	124	Total	462	Total	50

*Two of these courses are "Recital" and could be either vocal or instrumental.

TABLE IV
RANK ORDER OF OUT-OF-STATE INSTITUTIONS IN THE FOUR
DIVISIONS OF MUSIC COURSES

INSTITUTION	NUMBER THEORETICAL COURSES	INSTITUTION	NUMBER VOCAL COURSES	INSTITUTION	NUMBER INSTRUMENTAL COURSES	INSTITUTION	NUMBER TEACHER- TRAINING COURSES
Louisiana State University	74	Louisiana State University	42	Louisiana State University	460	Louisiana State University	53
Florida State College for Women	46	Florida State College for Women	18	State Teachers College, Indiana, Pa.	119	Florida State College for Women	32
Kansas State Teachers College	25	Kansas State Teachers College	17	Central Washington College of Education	48	Colorado State College of Education	24*
Colorado State College of Education	22*	Central Washington College of Education	15	Florida State College for Women	40#	University of Iowa	13
University of Iowa	22	State Teachers College, Indiana, Pa.	12	Kansas State Teachers College	37	Henderson State Teachers College, Ark.	12
Georgia State College for Women	21*	Georgia State College for Women	10*	Georgia State College for Women	28*	State Teachers College, Indiana, Pa.	10
Henderson State Teachers College, Ark.	20	University of Iowa	8	University of Iowa	26	Georgia State College for Women	8*
State Teachers College, Indiana, Pa.	16	Henderson State Teachers College, Ark.	8	Colorado State College of Education	21*	Kansas State Teachers College	8
Central Washington College of Education	12	Colorado State College of Education	6*	Henderson State Teachers College, Ark.	16	State Teachers College, Farmville, Va.	5*
State Teachers College, Farmville, Va.	11*	State Teachers College, Farmville, Va.	6*	State Teachers College, Farmville, Va.	3*	Central Washington College of Education	4
Total	269	Total	142	Total	798	Total	169

*Quarter hour basis. All others are on semester hour basis.
#Plus unnamed courses in instrumental music.

music courses, eighth in vocal, fifth (with Texas College of Arts and Industries) in teacher-training, and near the bottom of the list in instrumental courses. Sam Houston State Teachers College ranks third in teacher-training courses, but in all others is consistently near the mid-point in rank. Another school ranking near mid-point in all categories is the Texas College of Arts and Industries.

West Texas State Teachers College is near the middle rank in vocal and instrumental courses, the lowest in theoretical, and shares the lowest point with East Texas State Teachers College in teacher-training courses. Stephen F. Austin State Teachers College holds second place in teacher-training courses, next to last in theoretical and instrumental, and tenth place in vocal courses. East Texas State Teachers College is last, or near the last in rank in all categories except theoretical courses, where its rank is near mid-point.

In comparison, Table III shows a total of 1,378 music courses which are offered in the out-of-state group. This group shows a total of 269 theoretical courses, while Texas has 127; 142 vocal courses, against Texas' 124; a total of 798 instrumental courses, while Texas has 461; and 169 teacher-training courses, with only 50 such courses offered in Texas; a grand total of 1,378 courses in the comparative group, against a grand total in Texas of 763 music courses.

While five schools in the comparative group offer ten or less courses in teacher-training for music teachers,

nine Texas institutions offer less than ten such courses. This seems to be one of Texas' weakest points in training public school music teachers.

2. Academic Requirements for the Bachelor's Degree

Guy Maier, in an article in The Etude, says that

...the policy nowadays is for colleges, school systems, and so on, to engage only teachers who have A. B., B. M., or B. S. degrees; and the tendency, even for ordinary jobs is to demand a M. M., M. A. or M. S. from applicants.

.....

The one circumstance which I deplore is the number of extraneous, unessential subjects of doubtful "cultural" value which degree candidates must plough through.³

In a discussion of the general education of music teachers, an excerpt from the National Survey of the Education of Teachers states that "The work is not related to the future work of the teacher."⁴

What courses are being required of public school music majors which call forth such criticism? An analysis of courses other than Music which Texas institutions require of music majors for the bachelor's degree yielded the information shown in Table V.

From this table it will be seen that every school except Sul Ross State Teachers College requires from 12 to

3. Maier, Guy, "The Teacher's Round Table", The Etude, April, 1940, p. 238.

4. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 355.

30 semester hours in Education. Table VI, which gives similar data for the out-of-state schools, shows that all schools except the University of Iowa require Education, the range being from 5 to 18 1/3 semester hours. Texas exceeds both the minimum and the maximum requirements of the comparative group in Education courses.

Seven Texas schools require from 12 to 18 semester hours in Foreign Language for the B. A. degree, but no Foreign Language for the B. S. or B. M. degree. The University of Texas, Sam Houston State Teachers College, and Sul Ross State Teachers College do not require Foreign Language, chiefly because these schools do not award the B. A. degree with music as a major. Of the comparative group of schools, only three require Foreign Language. (See Table VI for the names of these schools.) Texas' requirements in Foreign Language seem to be excessive in comparison with the out-of-state group of schools.

English is the only subject which is required by all of the schools included in this study, varying from 6 to 12 semester hours in the Texas group. Practically all educators are agreed upon the desirability of including this subject in every curriculum. Beattie, in the Thirty-Fifth Yearbook of the National Society for the Study of Education, remarks:

Every state setting up requirements at all insists on at least six semester hours of English and speech. Most states require more. Twelve hours do not seem too many to require of any college

TABLE V
COURSES OTHER THAN MUSIC REQUIRED OF MUSIC MAJORS
FOR THE BACHELOR'S DEGREE IN TEXAS INSTITUTIONS*

INSTITUTION	Educa- tion	Foreign Lang. guage	English	Social Science or History	Govern- ment	Science	Physical Educa- tion	Econo- mics or Soci- ology	Philos- ophy	Library	Drama	Art	Health Educa- tion	Science- Math.	Foreign Lang., Science, or Math.	Elec- tives to make a total of
East Texas State Teachers College	24-30	12-18 (BA)	12	6	6	6	4									124
Stephen F. Austin State Teachers College	24	12-18 (BA)	12	6	6	12	4									124
Southwest Texas State Teachers College	18	12-18 (BA)	12	6	6	6	4 (non- credit)									120
State College for Women	16	12-18 (BA)	12	6	6		4	6	3 (BA)		6	3		12 (BA)	6 (BS)	124
University of Texas	24		6-12				Required 3 yrs. (non- credit)									120
North Texas State Teachers College	18	12-18 (BA)	12		6	12 (BS)	Required 2 yrs. (non- credit)			1						120
College of Arts and Industries	12	12	12		6	12		6								136
West Texas State Teachers College	24	12-18 (BA)	12	6	6	6	8									120
Sam Houston State Teachers College	18-24		12	6	3	12-15	4									120
Sul Ross State Teachers College			12	6	6	6	4						2			120
Total Number of Schools Requiring	9	7	10	7	9	8	9	2	1	1	1	1	1	1	1	

* All courses stated in semester hours.

TABLE VI
COURSES OTHER THAN MUSIC REQUIRED OF MUSIC MAJORS FOR THE
BACHELOR'S DEGREE IN THE COMPARATIVE GROUP OF INSTITUTIONS

INSTITUTION	Educa- tion	Foreign Lang- guage	English	Social Science or History	Govern- ment	Science	Phys- ical Educa- tion	Psychol- ogy	Speech	Li- bra- ry	Hu- man- ities	Hygi- ene and Health	Home Eco- no- mics	Art	Mathe- matics	Phi- los- ophy	Geog- raphy	Elec- tives to make a total of
Kansas State Teachers College	5		6				Requir- ed (non- credit)	6	3			3						120
State Teachers College, Indiana, Pa.	10		9	6		3	Requir- ed (non- credit)					2		2				128
Colorado State College of Education	24-28 ★		12*	16*		12*	2*	4*				4*		6*		4*		135
Henderson State Teachers College, Ark.	18(BA) 9(BM Ed.)		12	6-12		6 (BA)	4-8	3				2 (BA)						124
State Teachers College, Farmville, Va.	16*		15*	3*	6*	24*	6*	9*	3*			3*		9*		9*	9*	190*
Central Washington College of Education	27*		8*	15*		10*	6*	10*	2*			6*		5*	3*	5*		192*
University of Iowa		6-12	12	6 (BFA)			2		2									120
Florida State College for Women	9		6				2	6	3			2		2-4				124
Georgia State College for Women [#]	16 2/3	13 1/2-20 (BA)	6 2/3- 10	10		10	5			6 2/3	5	1 31/3						166 2/3
Louisiana State University	14* 6(BM)	12	12 36*	18 6(BM)		12(AB) 6(BS)	14-8	(BM) 6	6 (BM) 1									128 (130-138) (BM)
Total Number of Schools Requiring	9	3	10	8	1	7	10	7	6	1	1	8	1	5	1	3	1	

*Indicated quarter-hour basis

&Required for General Music Supervisor with major in English.

[#]Reduced to semester hours from "courses".

¹Not required if taken in
high school

graduate.⁵

Less Social Science and less History are required in Texas than in the comparative group, seven Texas schools requiring 6 semester hours, while eight schools in the comparative group require from 6 to 18 semester hours. One reason for this is probably found in the requirement in all Texas institutions save the University of Texas for 3 to 6 semester hours in Government. Only one school in the comparative group requires Government.

All Texas schools except the State College for Women and the University of Texas require from 6 to 15 semester hours in Science, whereas seven schools in the comparative group require from 3 to 16 semester hours. For the B. S. degree, the State College for Women has a group of courses called "Foreign Language, Science, or Mathematics."

Physical Education in Texas is generally a non-credit course, but is required by all of the Texas institutions except the College of Arts and Industries. It is required by all of the schools in the comparative group, although all of them do not grant credit for such work.

Texas State College for Women and the College of Arts and Industries require six semester hours in Economics or Sociology, a requirement not made by any school in the out-of-state group. The State College for Women is the only

5. Beattie, John W., "The Selection and Training of Teachers," Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, 1936, p. 215.

school in the Texas group requiring Philosophy, whereas three schools in the comparative group require Philosophy.

One school in each group--North Texas State Teachers College and Louisiana State University--requires a course in Library.

Drama is required in Texas by the State College for Women only, and it is the only school in the state requiring Art. Five schools in the comparative group require Art.

Health Education is required only at Sul Ross State Teachers College, but eight institutions in the out-of-state group require it.

At Texas State College for Women there are two groups of courses, one for the B. A. degree entitled "Science-Mathematics", and one for the B. S. degree called "Foreign Language, Science, or Mathematics". No similar groupings were found in any other institution studied. It is significant that Mathematics has almost disappeared from the requirements for the music major, being found in Texas at the State College for Women, and in the comparative group at Central Washington College of Education.

A few other minor requirements found in the comparative group may be seen in Table VI.

3. Provisions for Graduate Work in Music

Only one Texas state-supported school awards the master's degree with music as a major. That school is the North Texas State Teachers College, which offers both the M. A. and

M. S. degrees with a major in music. Music may be taken as a graduate minor in all the other Texas institutions except the College of Arts and Industries. Graduate degrees with music as a major in the comparative group are: M. Mus., M. A., and Ph. D. at Louisiana State University; M. A., M. Fine Arts, and Ph. D. at the University of Iowa; and the M. A. at Colorado State College of Education. (See Tables VII and VIII.)

The graduate school is rapidly becoming more professionalized as will be seen from the following statement which was found in a bulletin of the National Survey of the Education of Teachers:

The strong tendency to limit the fifth year to work taken for specialization is apparent from the fact that nearly three fourths of the students elected courses in only one or two fields.⁶

This is probably as it should be. In Texas schools, where so little graduate work is offered in music, the general practice is to concentrate most of the music courses in the senior (fourth) year.

4. Provisions for Practice Teaching in Music

An opportunity to do practice teaching in music is offered in all of the schools in both groups in this study. The University of Texas, however, is not scheduled to begin its program of practice teaching before 1941-42. The general

6. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 308.

inclusion of practice teaching in the music teacher's training indicates a more encouraging trend than was found when the Office of Education published a bulletin in 1935 on "Teacher Education", in which the following statement was made:

More than half of the institutions* provided for observation of teaching preceding practice....It was most frequently not offered in the program for rural teachers, commercial teachers, teachers of public-school music, and teachers of physical education for men.⁷

Practice teaching is practically a universal requirement for a certificate, due to the influence exerted by such bodies as the American Association of Teachers Colleges, as attested by this statement: "The matter of student teaching in the teachers colleges is also influenced by a standard of the American Association of Teachers Colleges which requires 90 clock-hours of actual teaching."⁸

5. Certification and Degrees in Music

The State Department of Education in Texas grants special music certificates to applicants who have completed specified courses in the divisions of general culture, music, and pedagogy. There are two classes of certificates--temporary and permanent. Teaching experience and additional college courses are the two means of converting the temporary into

*There were 636 institutions included in the survey.

7. Ibid., pp. 391-392.

8. Ibid., p. 88.

the permanent music certificate, which may be for either instrumental music or for public-school music.⁹ If any of the ten schools in the comparative group awards a special certificate in music, the writer was unable to elicit such information either from catalog description or from correspondence with the schools regarding this point. All of these out-of-state schools, however, grant a general certificate to teach at the time the degree is awarded.

Harlan's findings and comments concerning certification are worthy of notice. He says:

In spite of the worthiness of the standard set up for training supervisors, and of its incorporation in many of the colleges and universities, certain weaknesses still exist. Many of the state departments of education have virtually ignored the subject of music as a requirement in the granting of certificates. As a consequence, any teacher who is otherwise eligible for a certificate may teach music, even if not trained in music, when elected for such work by a school board.¹⁰

A quotation which Harlan took from a bulletin of the National Association of Schools of Music published in 1938 states that the requirements for certificates in the various states vary from a low in Texas of eight hours, including two hours in methods, to a high of 70 in Louisiana.

9. Parmley, Nell, The Teaching of Music in Texas Public Schools, (Texas State Department of Education Bulletin No. 378) pp. 16-19.

10. Harlan, Henry Grady, "An Analysis and General Evaluation of Public School Courses of Study in Music," Doctor's Dissertation, The University of Texas, 1940, pp. 54-55.

There seems to be practically no uniformity in the certification of teachers in the United States. A criticism of this condition is made in a government bulletin in these words:

Probably the greatest single obstacle to making teaching a profession, comparable in quantitative standards to the professions of medicine and law, for example, is the present chaos in certification practices.¹¹

And in the same publication there is this suggestion which Texas seems to be carrying out to a greater extent than the comparative group: "It is time that certificates be more restricted and based upon preparation for specific levels and specific subjects."¹²

Five different degrees with music as a major are given in the Texas institutions. As shown in Table VII, these degrees are: B. M. (2 schools); B. A. (7 schools); B. S. (7 schools); M. A. (1 school); and M. S. (1 school). The North Texas State Teachers College awards all five of these degrees. Four schools (Stephen F. Austin State Teachers College, Texas State College for Women, East Texas State Teachers College, and West Texas State Teachers College) grant B. A. and B. S. degrees, while the remaining five institutions award only one degree.

In the comparative group there are thirteen different

11. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 141.

12. Ibid., p. 228.

TABLE VII
DEGREES AWARDED TO MUSIC MAJORS
BY TEXAS INSTITUTIONS

INSTITUTION	B. M.	B. A.	B. S.	M. A.	M. S.	Totals
Southwest Texas State Teachers College		*				1
Stephen F. Austin State Teachers College		*	*			2
Texas State College for Women		*	*			2
North Texas State Teachers College	*	*	*	*	*	5
Sul Ross State Teachers College			*			1
East Texas State Teachers College		*	*			2
Texas College of Arts and Industries		*				1
West Texas State Teachers College		*	*			2
Sam Houston State Teachers College			*			1
University of Texas	*					1
Totals	2	7	7	1	1	18

TABLE VIII
DEGREES AWARDED TO MUSIC MAJORS BY COMPARATIVE
GROUP OF INSTITUTIONS

INSTITUTION	B. A.	B. A. in Ed.	B. A. in Mus.	B. S. in Mus.	B. S.	B. S. in Ed.	B. Mus. Ed.	B. M.	B. Fine Arts	M. Mus.	M. A.	M. Fine Arts	Ph. D.	Totals
Louisiana State University	★ [#]		★					★		★	★		★	6
Georgia State College for Women	★					★								2
Florida State College for Women								★						1
University of Iowa	★							★	★		★	★	★	6
Central Washington College of Education		★												1
State Teachers College, Farmville, Va.		★				★								2
Henderson State Teachers College, Arkansas	★						★	★						3
Colorado State College of Education	★										★			2
State Teachers College, Indiana, Pa.					★									1
Kansas State Teachers College				★		★								2
Totals	5	2	1	1	1	3	1	4	1	1	3	1	2	26

[#]The B. A. degree at L. S. U. is for General Supervisor of Music.

degrees which may be earned with music as a major. (See Table VIII). There is great similarity in designating many of these degrees, with only a slight difference in nomenclature, and doubtless only slight difference in meaning. Davison proposes to simplify the degree for music majors in this way:

There is no reason why one who wishes to make music his profession as virtuoso or teacher should not be expected to spend at least as much time in fitting himself as is demanded by any other profession, such as law, medicine, or architecture. Why not, then, face the facts and assign to special degrees like Bachelor of Music the study of the applied branches?...

While the author has no wish to present tradition as a plea for the preservation of the customary interpretation of the A. B. degree, and while he recognizes fully the importance of applied music in the education of a musician, realizing especially the value of offering such training to students in colleges situated at some distance from a city where good practical instruction is to be had; yet for the reasons previously stated he is persuaded that to admit applied music for academic degrees does not serve the best ends of music education, and seriously threatens the integrity of all academic degrees for which it is accepted. Therefore, it would seem wise to reserve for academic degrees theory, history, and appreciation, and to assign to a conservatory all applied study.¹³

The writer believes there is much in Davison's plan to be commended provided that the conservatory is an integral part of the college itself.

¹³. Davison, Archibald T., Music Education in America, pp. 137-139.

6. Music Organizations Fostered by the Schools

It is probably not an overstatement of facts to say that the kind and number of music organizations in a college are the best indication of the standards maintained by the music department of that school. Learning about music can never take the place of learning music--of making music, in other words. That is what Daniel Gregory Mason had in mind when he wrote: "In other words, aesthetic sensibility, the love of beauty, which is the indispensable basis for love of the great classic music of the world, becomes paralysed or atrophied when there is no personal activity to sustain it."¹⁴

Mason explains that college glee clubs and orchestras are performing a most worthy service to American music in this manner:

What is more, they are bringing the plain man back to music, back from indifference, and also back from jazz....The glee clubs and college orchestras and students in the settlements, then, deserve all the support we can give them; their activities are of far more promise for our musical future than many that make much more noise.¹⁵

What, then, are Texas colleges doing to foster the amateur spirit in music? And what is the comparative group doing? Tables IX and X show the compiled data concerning music organizations fostered by these schools. There are two a cappella choirs in the Texas group, with 4 such choirs in the comparative group; there are ten

¹⁴. Mason, Daniel Gregory, The Dilemma of American Music, 1928, p. 37.

¹⁵. Ibid., p. 39.

TABLE IX

MUSIC ORGANIZATIONS IN TEXAS TEACHER-TRAINING INSTITUTIONS

INSTITUTION	A Cappella Choir	Orchestra	Band	Other Instrumental Ensembles	Music Clubs	Vocal Ensemble	Music Sorority or Fraternity	Totals
Southwest Texas State Teachers College		★	★		★	★		4
Stephen F. Austin State Teachers College		★	★		★	★		4
State College for Women		★			★	★		3
North Texas State Teachers College	★	★	★	★	★	★		6
Sul Ross State Teachers College		★	★	★	★	★		5
East Texas State Teachers College		★	★			★		3
College of Arts and Industries	★	★	★					2
West Texas State Teachers College		★	★		★	★		4
Sam Houston State Teachers College		★	★			★		3
University of Texas		★	★		★	★		4
Totals	2	10	9	2	7	9	0	38

TABLE X
MUSIC ORGANIZATIONS IN THE COMPARATIVE GROUP OF INSTITUTIONS

INSTITUTION	A Cappella Choir	Orchestra	Band	Other Instrumental Ensembles	Music Clubs	Vocal Ensemble	Music Sorority or Fraternity	Totals
Central Washington College of Education	★	★	★	★	★	★		6
Florida State College for Women		★				★		2
Georgia State College for Women	★	★	★		★	★	★	6
Louisiana State University		★	★	★	★	★		5
University of Iowa		★	★	★		★		4
State Teachers College, Farmville, Va.		★			★	★		3
Henderson State Teachers College, Ark.						★		1
Colorado State College of Education	★	★	★	★	★	★	★	7
State Teachers College, Indiana, Pa.	★	★	★	★	★	★		6
Kansas State Teachers College		★	★		★	★	★	5
Totals	4	9	7	5	7	10	3	45

orchestras in Texas, and 9 in the comparative schools; nine Texas bands, and 7 out-of-state bands; two other instrumental ensembles (besides bands and orchestras) in Texas, and 5 in the comparative group; nine vocal ensembles (besides the a cappella choirs) in Texas, and 10 out-of-state; seven music clubs in Texas schools, and 7 in the comparative group; and no music sororities or fraternities in Texas institutions, with 3 in the comparative group. Texas institutions show a total of thirty-eight music organizations, while the other group of schools has a total of 45 such organizations. This information, however, is not conclusive, because it fails to show how many instrumental ensembles, music clubs, and other similar organizations each school has.

7. Summary

The courses in music offered in ten Texas state-supported schools, and in ten similar schools from other states, have been tabulated, analyzed, and compared. In like manner, data have been presented which show requirements other than music for the bachelor's degree with music as a major; provisions for graduate work in music; certification of music teachers and degrees offered for music majors; provisions for practice teaching in music; and music organizations fostered by these schools.

CHAPTER III
RESULTS AND INTERPRETATION
OF THE QUESTIONNAIRE

1. The Questionnaire and Its Results

"The chief consideration in organizing any program of teacher-preparation should be existing school practices--the needs and demands of teachers in the field."¹ With this thought uppermost, the decision was made to find out what the teachers in the field need and demand in music training. Accordingly, a questionnaire was sent to public-school music supervisors in seventy Texas towns and cities, with every section of the state fairly well represented. The writer's feeling was somewhat the same as that of Weis with regard to questionnaires. Weis expressed it in these words:

The investigator understands the disadvantages of the questionnaire method in gathering data. Under some circumstances there is no other method practical. There is no doubt a tendency on the part of most people, in giving information on such questions, to answer in the most favorable light possible to the person questioned. In such aspects of this study as are based upon opinions this tendency should be considered, and, in such cases, the maximum report might

1. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 81.

be expected.²

There is also a tendency for the busy teacher to answer hurriedly and not too accurately. However, in the main, the replies to the music supervisor's questionnaire gave evidence of a great deal of thought and of a genuine desire to cooperate with the investigator. Of the seventy supervisors to whom questionnaires were sent, thirty-five sent replies which were usable, two were not usable, and one was returned unopened. This gave an even 50 per cent return which was usable, enough, the writer feels, to gain a valid composite opinion from the music supervisors of Texas. The questionnaire and the results follow:

Question 1: Approximately how many teachers are teaching any music at all under your supervision?

The answers when totaled show that 1,903 teachers are teaching music under the direction of supervisors who replied to the questionnaire. One supervisor who returned the questionnaire gave no answer to the first question.

Question 2: How many special music teachers have you who are not regular classroom teachers?

According to the replies received, there are 141 special music teachers in the towns included in this study. One supervisor failed to answer this question.

Question 3: Do you consider the music training of most of your teachers adequate?

2. Weis, Ezra H. F., The Music Preparation of Elementary Teachers in State Teachers Colleges, 1934, p. 23.

Ten supervisors, or 29 per cent, answered yes; sixteen, or 46 per cent, answered no; six supervisors, or 17 per cent, gave qualified answers; and three supervisors, or 8 per cent, did not vote on this question. The fact that almost half of the supervisors regard their teachers as poorly prepared to teach music is significant. (See Table XI.) The following remarks are quoted verbatim from notes written by supervisors concerning this part of the questionnaire, and are representative of the sentiments expressed voluntarily:

"Yes. More would help, however."

"No!"

"Most, but not all."

"Absolutely not."

"Special teachers, for the most part have adequate training. Primary teachers who have had only 6 semester hours are inadequately trained."

Question 4: a. Have you had public-school music training in any Texas institution? b. In another state?

Two supervisors reported having had no training at all in public-school music; twenty-one have had training both in Texas and in another state; six had training in Texas only; and six had no training in Texas, but did study music in another state. This means a total of twenty-seven supervisors who had training in Texas, and the same number who had training in other states. (See Table XI.) From this report it may be seen that a majority of the supervisors have had training both in Texas and out of Texas, and are therefore

TABLE XI
 OPINIONS OF THIRTY-FIVE MUSIC SUPERVISORS
 CONCERNING THE TRAINING OF
 PUBLIC-SCHOOL MUSIC TEACHERS IN TEXAS

QUESTION	Yes		No		Quali- fied		Not Voting	
	No.	%	No.	%	No.	%	No.	%
3. Do you consider the music training of most of your teachers adequate?	10	29	16	45	6	17	3	8
4. a. Have you had public-school music training in any Texas institution?*	27	77	8	23				
b. In any other state?#	27	77	8	23				
7. In your opinion, is too much emphasis placed upon any phase of academic work for the music major, or, in other words, is the music major required to take courses which are a waste of time?	16	46	15	42	2	6	2	6
9. Have you had any music work beyond the bachelor's degree?	22	63	8	23	3	8	2*	6
10. Would you take music courses for graduate credit if such courses were offered in Texas teacher-training institutions?	21	60	9	26	3	8	2	6

*Two supervisors reported having had no public-school music training at all.

#Twenty-one supervisors reported yes on both a and b.
 Six supervisors reported no on a and yes on b.
 Six supervisors reported yes on a and no on b.

well qualified to answer question 5.

Question 5: How would you rate music instruction in Texas institutions of higher learning, according to your knowledge of and experience with it? (Check one) Superior__ Good__ Satisfactory__ Fair__ Poor__

From Graph A it may be seen that one supervisor rated music instruction in Texas as Superior. It was interesting to note that this supervisor has had no music training in another state. Eight supervisors rated the music in Texas institutions as Good; eleven as Satisfactory; fourteen as Fair; and one as Poor. Equally interesting was the fact that the supervisor who rated music instruction in Texas schools as poor had no music training in Texas, but has had some work in music beyond the bachelor's degree in another state. Twenty-five out of thirty-five supervisors (71 per cent) gave a mediocre rating to the music training offered by Texas institutions.

What, then, is the cause of this mediocrity? The next three questions represent an attempt to get at the roots of this problem.

Question 6: What courses, other than music, do you consider essential for a music teacher?

Two supervisors gave no reply to this question, and three sent answers that were too vague to be of use. Table XII presents these results: There were twenty-one of the thirty supervisors who considered English essential; twelve voted for Education; eleven for Psychology; ten for Speech; six each for



GRAPH A

RATINGS OF MUSIC INSTRUCTION IN TEXAS INSTITUTIONS
AS GIVEN BY THIRTY-FIVE SUPERVISORS

TABLE XII
 OPINIONS OF THIRTY MUSIC SUPERVISORS
 CONCERNING ESSENTIAL ACADEMIC COURSES
 FOR MUSIC TEACHERS

TITLE OF COURSE	NUMBER CONSIDERING COURSE ESSENTIAL
English	21
Education	12
Psychology	11
Speech	10
History	6
Art	6
Foreign Language	6
Methods in Education	4
Child Psychology	3
Physical Education	3
Science	3
Geography	2
Social Science	2
Classroom Management	2
Mathematics	2
Eurhythmics	2
Philosophy of Education	2
Library	1
Government	1
Dramatics	1
Sociology	1
School Administration	1
Choral Reading	1
Folk Lore	1
Mental Hygiene	1
Guidance	1
Aesthetics	1
Philosophy of Music Educa- tion	1

History, Art, and Foreign Language; four voted for Educational Methods; three each for Child Psychology, Physical Education, and Science; two each for Geography, Social Science, Classroom Management, Mathematics, Eurhythmics, and Philosophy of Education; and one each for Library, Government, Dramatics, Sociology, School Administration, Choral Reading, Folk Lore, Mental Hygiene, Guidance, Aesthetics, and Philosophy of Music Education.

Twenty-eight different courses were listed by the music supervisors, but English is the one course receiving a large vote. This is in line with the findings of other investigators. For example, Beattie reports that

Evidently teachers and supervisors of music place great value upon English and the social studies, and, if required to make further selections in the academic fields, feel that they should be given reasonable freedom in choosing subjects according to their own interests.³

Beattie has the following comment to make regarding required courses and electives for music teachers:

Courses in history and appreciation of art, pageantry, play production, drama, and other fields closely related to music, would seem to furnish the prospective music teacher with a more useful background than entirely unrelated courses that have no direct bearing on the profession of the music teacher, aside from some supposed cultural value or "mental discipline". The music teacher who can relate the teaching in his specialty to that in art, literature, history, and the social studies will be making a great contribution to the education of his pupils.

3. Beattie, John W., "The Selection and Training of Teachers", Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, 1936, p. 216.

The present-day attempt to relate music to other fields, if a fad, still has a very reasonable basis and is likely to be given considerable emphasis in years ahead. Languages might be considered of great value to the student of singing, but it is questionable whether they would be of benefit to all students of music. Consequently, languages might logically be placed among the electives of the liberal arts courses.⁴

This does not coincide in every respect with data obtained from the questionnaire. The supervisors rated Education, Psychology, and Speech as almost equally essential, but only about one third of the supervisors considered them very important.

One may only speculate upon what the result might have been if the investigator had listed the courses commonly required and had asked that the supervisors check the courses they considered essential.

Question 7: In your opinion, is too much emphasis placed upon any phase of academic work for the music major, or, in other words, is the music major required to take courses which are a waste of time? If so, what courses are they?

Referring to Table XI again, it will be seen that sixteen supervisors (46 per cent) answered this question in the affirmative, and fifteen (42 per cent) answered in the negative, while two supervisors (6 per cent) gave qualified answers, and two others (6 per cent) did not answer this question. Opinion was rather closely divided, therefore no

4. Loc. cit.

conclusive answer was secured.

Table XIII gives a resumé of courses upon which supervisors believe too much emphasis is placed. Eight supervisors believe Mathematics is overemphasized; six listed Science; four, Foreign Language; four, Education; three, History; and one each listed Government, Statistics, Social Studies, and Latin.

Again, opinion is not unanimous enough to be conclusive. Perhaps the supervisors feel the need of a general cultural background. Such a need is expressed in a bulletin of the National Survey of the Education of Teachers in these words:

It should be borne in mind that teachers apart from the technical preparation for a given field of specialization require for their own individual growth formal preparation in the common fields of experience.⁵

And in the same bulletin there is this further comment concerning academic requirements:

General education conventionally implies study of the traditional academic studies--English, mathematics, foreign language, science, and history. The interested reader can by inspection of the tabular data see clearly the emphasis on what appears to be a narrow concept of liberal or general education. In contrast may be noted the neglect both on the high-school and college levels of the fine arts, health and physical education, and home and family relationships.⁶

5. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 104.

6. Rugg, loc. cit.

TABLE XIII
 RANK ORDER OF ACADEMIC COURSES UPON
 WHICH MUSIC SUPERVISORS BELIEVE
 TOO MUCH EMPHASIS IS PLACED

Title of Course	Number of Supervisors Who Believed Course is Over-Emphasized
Mathematics	8
Science	6
Foreign Language	4
Education	4
History	3
Government	1
Statistics	1
Social Studies	1
Latin	1
Total Vague replies No reply	29 5 1
Total	35

Question 8: Please number 10 of the following courses in order of first importance to teachers of public-school music (for example, if you consider voice the most important course listed here, number it 1, and if you think piano is second in importance, number it 2):

- | | |
|-----------------------------------|--------------------------------|
| () Piano | () Music Appreciation |
| () Instrument Class | () Sight Singing |
| () Orchestra | () Ear Training |
| () Band | () Harmony |
| () Glee Club | () Composition |
| () Voice | () Radio |
| () Operetta Experience | () Conducting |
| () Methods of Teaching | () Music History |
| () Observation of Music Teaching | () Theory of Music |
| () _____ | () Practice Teaching in Music |
| Any other courses not listed here | () _____ |

In Table XIV, the rank order of courses in music chosen by the supervisors as most important to the music teacher shows that Piano was given first rank by eleven supervisors; Voice was ranked first by nine supervisors; Methods of Teaching, by six; Theory of Music, by five; Practice Teaching, by three; Sight Singing, by two; Ear Training, by two; Observation of Music Teaching, by one; and Harmony was ranked first by one supervisor.

Piano received the greatest number of votes for first place, as well as the greatest number for second place;

TABLE XIV
SUPERVISORS' RANKING OF COURSES IN ORDER OF IMPORTANCE
TO PUBLIC-SCHOOL MUSIC TEACHERS

TITLE OF COURSE	First Choice	Second Choice	Third Choice	Fourth Choice	Fifth Choice	Sixth Choice	Seventh Choice	Eighth Choice	Ninth Choice	Tenth Choice	Total Votes
Piano	11	8	1	3	3	1	1	2			30
Instrument Class			2	2	3		3	1	1	2	14
Orchestra			1		1	2	4	3		4	15
Band				1	1	2	3		1	1	9
Glee Club					1	1	3	1	6	2	13
Voice	9	5	3	3	4		2	2	2	1	31
Operetta Experience								1	2	1	4
Methods of Teaching	6	3	6	2	1	4	2		3	2	29
Observation of Music Teaching	1	2	2	2	3		2	1		3	16
Music Appreciation		1	3	9	1	2	4	6	3	1	30
Sight Singing	2	5	6	5	6	6	1				31
Ear Training	2	3	8	1	6	8	2	2			32
Harmony	1	2	2	1	2	1	3	4	9	3	28
Composition								1	2		3
Radio										1	1
Conducting				1		1	1	5	2	7	17
Music History				1	1	1	2	4	5	1	15
Theory of Music	5	5	1	1		4	2	1		3	22
Practice Teaching	3		4	3	3	2	2		4	4	25
Folk Songs and Dances*										1	1
Symphonic Singing*										1	1
Solfeggio*		1									1
Form and Analysis*			1								1

*These courses were added by the supervisors to the questionnaire.

Read table as follows: Piano was ranked first in importance to the teacher of public-school music by 11 supervisors, second in importance by 8 supervisors, etc.

Ear Training received the most votes for third place; Music Appreciation, fourth place; Sight Singing and Ear Training, an equal number of votes for fifth place; Ear Training, the most for sixth place; Orchestra and Music Appreciation, seventh place; Music Appreciation, the most votes for eighth place; Harmony, ninth place; and Conducting the most votes for tenth place.

The total number of votes cast for each course is shown in rank order in Table XV. The ten courses receiving the most votes by the supervisors are: Ear Training, 30 votes; Voice, Sight Singing, 31 votes each; Piano, Music Appreciation, 30 votes each; Methods of Teaching, 29 votes; Harmony, 28 votes; Practice Teaching, 25 votes; Theory of Music, 22 votes; and Conducting, 17 votes.

This was evidently a difficult question. Many supervisors were not content merely to number the courses as requested, but felt that some further explanation in the margin or on the back of the questionnaire was necessary. These remarks were most interesting from the standpoint of securing the real reaction of those who were questioned. A number of supervisors stated that they disliked leaving off any of the courses on the list because they feel that every one is necessary for success in music teaching.

Question 9: Have you had any music work beyond the bachelor's degree?

Referring again to Table XI, it will be seen that the affirmative answers to this question totaled twenty-two, or 63

TABLE XV
RANK ORDER IN TOTAL NUMBER OF VOTES FOR
COURSES CHOSEN BY SUPERVISORS AS MOST
IMPORTANT TO PUBLIC-SCHOOL MUSIC TEACHERS

TITLE OF COURSE	TOTAL NUMBER OF VOTES
Ear Training	32
Voice	31
Sight Singing	31
Piano	30
Music Appreciation	30
Methods of Teaching	29
Harmony	28
Practice Teaching	25
Theory of Music	22
Conducting	17
Observation of Music Teaching	16
Music History	15
Orchestra	15
Instrument Class	14
Glee Club	13
Band	9
Operetta Experience	4
Composition	3
Radio	1
Folk Songs and Dances*	1
Symphonic Singing*	1
Selfeggio*	1
Form and Analysis*	1

*These courses were added by the supervisors to the questionnaire.

per cent; the negative answers totaled eight, or 23 per cent; qualified or vague answers totaled three, or 8 per cent; and two supervisors, or 6 per cent, failed to reply to the question. From the data it would seem that Texas music supervisors are making a strong effort to raise the standards of music instruction by further study.

Question 10: Would you take music courses for graduate credit if such courses were offered in Texas teacher-training institutions?

In the interpretation of data contained in Table VII, Chapter III, it was pointed out that only one Texas state-supported institution offers music courses which are reserved exclusively for graduate students, though a number of these schools have advanced music courses which may be offered as a graduate minor on approval of the Graduate Council. The replies to question 10 (see Table XI) show that twenty-one supervisors (60 per cent) of the thirty-five who replied to the questionnaire stated that they would take graduate courses in music if such courses were available in Texas schools. Nine supervisors (26 per cent) answered "No", but of these, six have either begun work on a higher degree (out of the state, as most of them indicated) or have already received an advanced degree. Thus it appears that Texas is not meeting the needs of public-school music teachers in a way that they consider adequate, particularly on the graduate level.

Despite the recognized limitations and deficiencies of

the questionnaire, the writer considers that a representative picture of music training from the supervisory angle has been obtained, and that some definite conclusions may be reached from the data secured by this method. These conclusions will be presented in the following chapter.

2. Summary

The questionnaire has been presented with its tabulated data, and explanations of the results. Also, a few representative statements which supervisors made voluntarily have been given to show the general trend of their opinions regarding several phases of the questionnaire.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

1. Statement of the Problem

The problem in this study was to ascertain how music-teacher training in Texas state-supported schools of higher learning compares with similar training given in representative sections of the nation. For this purpose the following questions (with the exception of Number 8, which will be analyzed in the present chapter) have been set up and answered:

- (1) What music courses do Texas state-supported institutions of higher learning offer?
- (2) What courses besides music are required for the bachelor's degree with music as a major?
- (3) What provision is made in these institutions for graduate work in music?
- (4) What provision do these schools make for practice teaching in music?
- (5) What certificates and degrees are awarded to music majors?
- (6) What music organizations do these schools foster?
- (7) What training is being given by other sections of the United States to teachers of public-school music?
- (8) What could Texas institutions do to improve the preparation of public-school music teachers?

2. Method of Procedure

The answers to these questions were secured from an analysis of the 1939-1940 catalogs of the twenty institutions included in this study; from correspondence with college authorities and in some cases, personal interviews; and from a questionnaire which was sent to music supervisors in many parts of the state of Texas.

3. Generalized Results

It was found that the ten Texas institutions studied offer a total of 763 music courses, and that the ten out-of-state schools comprising the comparative group offer a total of 1,378 music courses.

English was found to be the only course besides music which every school included in this study required for the bachelor's degree with music as a major. Other requirements do not vary greatly in general. These findings coincide largely with the results of McEachern's¹ study of the music preparation of teachers in the nation as a whole.

Only one school in Texas offers a graduate degree with music as the major, while three schools in the comparative group grant such degrees.

Practice teaching in music may be done in all the institutions studied.

Texas seems to stand alone in granting a special music certificate to students who complete a specified kind and amount of work.

1. McEachern, Edna, Education of School Music Teachers, 1937, Table 13, p. 30.

Texas schools grant five different degrees with music as a major, while in the comparative group thirteen different degrees are offered with music as the major.

In the Texas institutions, a total of thirty-eight music organizations was found, while the out-of-state group listed forty-five such organizations.

4. Conclusions

Thus it may be seen that Texas institutions offer little better than half as many courses in music, have less to offer in graduate music work, grant fewer music degrees, and sponsor fewer music organizations than the comparative group.

From the questionnaires it was determined that about half of the music supervisors in the Texas field regard the music preparation of Texas teachers as inadequate, and 71 per cent rated music instruction in Texas teacher-training institutions as mediocre. Also, 60 per cent of these supervisors would take graduate music courses in Texas if such courses were available. All these data have been presented in tabular and graphical form.

5. Recommendations

a. Addition of graduate courses and degrees. What could Texas institutions do to improve the preparation of public-school music teachers? Ernest Hares, in an article in Educational Music Magazine, says,

The acquisition of the master's degree in music is becoming more popular year by year. In fact,

it will not be very long before a bachelor of music degree will not be sufficient recommendation to obtain a position as a public school music teacher.²

The first recommendation, therefore, is that Texas teacher-training institutions add graduate courses and degrees in music as soon as possible to their curricula. This has been deferred too long. H. Hugh Emerson, of the Sam Houston State Teachers College, had this same idea when he wrote:

Schools in the eastern and northern sections of the United States have helped our high school directors in many schools by providing for them the learning necessary to meet the demands caused by the recent growth of music in Texas. May we so advance in the fields of music that in the future, music teachers will travel from the North and East to Texas for fresh learning.³

Other investigators have noted the trend in the direction of graduate work in music, as expressed by McEachern when she said,

The curriculum for the education of school music teachers should be extended to five years.... Because of lack of musical background and the extensive preparation necessary, it is impossible to educate school music teachers adequately in four years.⁴

b. Standardization of courses, titles, and certificates.

The second measure to be recommended is that some better system be worked out for designating courses in music and

2. Hares, Ernest, "Musical Gold Rush", Educational Music Magazine, March-April, 1940, p. 7.

3. Emerson, H. Hugh, "Music for the Mighty", Texas Outlook, Vol. 24, No. 3, March, 1940, p. 32.

4. McEachern, Edna, Education of School Music Teachers, 1937, p. 114.

for determining their content, and for standardizing certification laws. This felt need is by no means confined to the writer, but has been expressed by so many others that one is led to marvel that the condition has been condoned so long. For the purpose of lending weight to the argument, and in the hope of securing ultimately some definite action, the following opinions are quoted:

Problems of terminology in higher education are of concern to the public-school worker....The problem of articulation will prove much less difficult when a common basis of understanding has been effected through the employment of uniform titles for courses of similar content, use of the same terms in evaluation of credit, elimination of duplication in course content, etc.⁵

There is no uniformity whatever in the titles of courses.⁶

...it is surprising to find problems attendant upon its (the reference is to music) instruction and administration, such as indefiniteness of purpose, variety in nomenclature as well as in content of courses offered, variability in credits, and lack of agreement as to the standards of teaching. The statement that there is no absolutely recognized standard is probably not too drastic.⁷

It is recommended that some national agency undertake the standardization of names for similar types of State certificates to promote inter-state reciprocity and to facilitate the fair evaluation of certificates.⁸

5. Good, Carter V., Barr, A. S., and Scates, Douglas E., The Methodology of Educational Research, p. 658.

6. Weis, Ezra, H. F., The Music Preparation of Elementary Teachers in State Teachers Colleges, 1934, p. 50.

7. Ibid., p. 8.

8. Rugg, Earl U., and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 348.

There was little, if any, uniformity in listing courses, and there were many similar courses under several different names.⁹

McEachern, also, lists as a problem needing solution "a commonly agreed definition of music course titles and content."¹⁰

c. Entrance requirements for music majors. The above-mentioned study by McEachern, in which were enumerated the entrance requirements in music for a group of institutions scattered throughout the United States, is valuable; but it included only a small fraction of the schools in Texas, and a study of this nature for all the institutions of higher learning in Texas would be of worth to the state system of education.

There is weighty opinion in favor of the recommendation to set up definite entrance requirements for students majoring in music. Davison's views are that

...any effort to improve conditions of teaching, to better standards of music, and to bring unity out of disjunction, must come primarily from the college. As long as teachers of the higher branches of music are willing to accept the degree and kind of musical knowledge which college freshmen now possess, viewing it as the result of a condition over which they have no control, and hastily imparting to the student information of which he should have been in full possession upon graduation from the grammar school, in an effort to prepare him even superficially for college work, just so long

9. Leedy, Clifford E., "An Evaluation of the Music Curricula in the Seven State Teachers Colleges of California", (Unpublished Master's Thesis, The University of Southern California, 1937), p. 25.

10. McEachern, op. cit., p. 141.

shall we be committed to a program of educational and musical mediocrity.¹¹

Davison insists that students must know music, not merely facts relating to music, in this passage:

Clearly, college students cannot advance as far as would be possible were they adequately prepared; nor will they proceed as rapidly as would be the case were the needs of college appreciation work satisfied by book facts and a rapid "concert" survey of the masterpieces of music. Again, let it be said that we must forego our pride in short cuts and quick results, if we are to achieve anything valid and lasting in our efforts to spread musical cultivation.¹²

From Harlan's recommendations the following excerpt is quoted:

Only those prospective teachers should be admitted to the school-music curriculum who possess the qualities required for success in teaching music. These factors should be ascertained by tests for both musical aptitude and accomplishment.¹³

d. Curriculum revision for music majors. If, then, we are to achieve real "musical cultivation" in the music majors our colleges graduate, how should students apportion their work so as to realize the many goals set up for them? Is there time for everything demanded of them? Weiss quotes John Erskine's opinion upon this subject:

John Erskine, in "Our Opportunities in Music", says: 'We need to stand together, every

11. Davison, Archibald T., Music Education in America, pp. 107-108.

12. Ibid., pp. 120-121.

13. Harlan, Henry Grady, "An Analysis and General Evaluation of Public School Courses of Study in Music," Doctor's Dissertation, 1940, p. 216.

one in this country interested in music, against the pressure on us to have our public school teachers in music equipped with everything but music'.¹⁴

Although it is generally agreed that the musician needs a broad cultural background, there is still a question in the minds of many as to what constitutes culture. Edward Dickinson has made inquiry into this phase of the problem, and it does not seem amiss to quote him at this point.

He says:

A prejudice against music lingers in the minds of scientific and literary men. An apprehension of its structure and qualities calls for the exercise of mental processes that are different from those employed in their special pursuits, and it is often difficult for a scholar to realize that there can be scholarship in a department that is radically different from his own.¹⁵

Dickinson maintains that music is as essential to culture as any other subject could be. He says, in part:

Here, then is the credential which music presents to the college and university as it proudly asks the rights of domicile. Because of its aesthetic value as an art of form, its significance as an interpretation of life, its refining touch upon the emotional nature, and the means it affords for the culture of important elements of character, the old neglect must be no longer suffered, and the leadership in musical education on the interpretative and appreciative side must be assumed by those institutions whose very circumstances and prestige enable them to place such education upon solid intellectual foundations.¹⁶

14. Weis, op. cit., p. 75.

15. Dickinson, Edward, Music and the Higher Education, p. 83.

16. Ibid., p. 133.

But who decides how much music and what music courses shall be taught in colleges? From data furnished by 122 teachers colleges regarding the making of curricula, the "Teacher Education Curricula" bulletin gives this information:

Curricula are made in the main by about 4 or 5 agencies--a curriculum committee, or department heads, or the president, or a faculty or a State department, or several of the agencies in combination. Curricula are stimulated largely within departments. This finding tends to confirm an earlier statement that curricula expand largely from specialized interests within departments. The tabulated data furnish little evidence of suggestions of curricula coming from alumni, students, school boards, teachers, or administrators in the field, or even from outstanding agencies.¹⁷

Perhaps that is why some colleges still require such subjects as mathematics and foreign languages to be studied by music majors. While data show Texas to be rather liberal in dispensing with such requirements, there yet remains something to be desired in the liberalizing, and at the same time standardizing, of music curricula.

Among those who do not approve of too much standardization in music, however, is Davison, who advances the following reason for his position:

It is sometimes claimed that to standardize music education, with a consequent certification of teachers, would improve the quality of the instruction. This is not true, I believe, because the effect of standardization in art instruction is to locate the accepted requirement at an altitude where

17. Rugg, Earl U. and others, National Survey of the Education of Teachers, Bulletin 1933, No. 10, Vol. III, 1935, p. 51.

the average rather than the best knowledge is the norm. To force competent teachers to use only the materials and methods known to mediocre musicians is a self-evident fallacy....The unhappy fact is that far too many American music-teachers are only half educated; their actual knowledge of the elements of music is often surprisingly small and their taste is pathetically under-nourished. For such evils certification is not the cure, but study is.¹⁸

The investigator's comment here is that individual differences can be taken care of in this field just as they are in any other field which has undergone standardization. The real trouble in music education seems to be a lack of time for more than a smattering preparation because of the demands in other fields. Let us think through this angle of the problem with John W. Beattie, who has this to say:

This musical knowledge and skill so necessary for success in music teaching can be secured only after years of study and practice and no amount of academic background or personal charm can compensate for its lack. In this connection it may be well to call attention to the fact that in many colleges a student may attain a so-called major in music, often as many as thirty semester hours, without a single unit of credit in applied music, that is, performance. Indeed, the colleges often make no adequate provision for the study or practice of applied music. The unfairness of such a system must be apparent when it is understood that the acquisition of an ordinary degree of skill as a musical performer demands hours of unremitting practice, certainly several hours daily. To ask the serious music student to carry fifteen hours of work in academic subjects calling for daily preparation and then to add to that normal load the hours of practice without which no real musical skill can result, imposes an unfair burden. In setting up a music major, college

18. Davison, Archibald T., Music Education in America, pp. 35-36.

authorities might well take into some account the fact that musicianship is a combination of knowledge and skill.¹⁹

Yet, the music teacher needs other subjects in his training besides music; and the problem is how to obtain the necessary balance. McEachern has formulated a sensible approach to the solution. She says that "A liberal education for the school music teacher should provide contacts with the major fields of human endeavor, including literature, fine arts, social studies, and natural and physical sciences. In so doing it should be noted that attitudes and appreciations are more important than technical knowledge, and that a broad overview is more useful than detailed study."²⁰ For this reason, the writer advocates a revision of academic courses required of music majors, to the end that more time may be given to music itself. McEachern has made some timely suggestions in her "Provisional Program",²¹ and Beattie²² has likewise made a forward step in his division of courses; and either program would be a decided improvement upon any plan now in operation in Texas.

One point in McEachern's "Provisional Program" needs especial emphasis, the one in which she states:

19. Beattie, John W., "The Selection and Training of Teachers", The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II, Music Education, 1936, p. 208.

20. McEachern, Edna, Education of School Music Teachers, p. 130.

21. Ibid., pp. 104-143.

22. Beattie, op. cit., pp. 210-215.

It is the writer's opinion that so-called "extracurricular" music activities such as glee club, chorus, band, and orchestra should be made "curricular" and given laboratory credit toward graduation. If participation in these activities is necessary in the education of school music teachers, they should be made an integral part of the curriculum; if not, they should not be required of school music majors. These activities should be listed under the general heading of Music Ensemble, should be given faculty leadership, and should provide opportunity for serious music study.²³

Some better provision needs to be made for the courses in applied music. Group teaching is one means of solving this problem, but it is doubtful if it can ever take the place of individual instruction. In the report from the National Survey of the Education of Teachers the statement is made that "There is much criticism of the fact that prospective teachers have to pay high fees for their practical music."²⁴ Although it may be granted that fees for applied music are not as high in state-supported schools as they are elsewhere, the fact remains that the training of a public-school music teacher costs relatively more than that of teachers in other fields; yet, as a rule, the compensation of the music teacher is no greater than any other teacher receives.

e. Further investigation needed. Kwalwasser says that "To the individual interested in music research, no field

23. McEachern, op. cit., pp. 108-109.

24. Rugg, Earl U. and others, op. cit., p. 292.

is so little explored and so promising for research activity as that of vocational guidance in music."²⁵ It is to be hoped that this field will be explored fully, in order to bring better music talent to the teacher-training institutions, and thus improve the quality of music graduates. Kwalwasser also states in this connection:

Music research is in its infancy. Almost any accurate investigator is in a position to make a contribution to the knowledge that we now possess. The absence of scientific information retards music teaching. In spite of ourselves, we are obliged to keep in step with the rest of education, which is now definitely established upon the objective method of research.²⁶

The problem mentioned above concerning the cost of educating music teachers and the compensation received by them in comparison with teachers in other fields would make an interesting and helpful research study. Another study on music-teacher training could be made very profitably within the next decade to show what progress or regression has been made in Texas.

If the chief task of the music departments in teacher-training institutions is that of preparing teachers for grade and high school music teaching, these schools should accept Davison's challenge which he makes in these words:

...we must demand a more accurate and a more

25. Kwalwasser, Jacob, Problems in Public School Music, p. 134.

26. Ibid., pp. 135-136.

extensive musicianship in our teachers, involving taste, technical knowledge, and an inclusive understanding of the classics. The proper training of the teachers and supervisors is, indeed, the most vitally important problem to be solved, and in its solution lies the answer to our future musical course as a nation.²⁷

27. Davison, op. cit., p. 186.

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A P P E N D I X

MUSIC SUPERVISOR'S QUESTIONNAIRE

The following questionnaire has as its basic purpose and intent the broadening and improvement of the preparation of public-school music teachers in Texas. It is believed that our teacher-training institutions offer courses for which there is a reasonable demand; and, if the music teachers themselves show enough interest in the matter, it is to be hoped that such additional courses as they may need shall be offered in Texas institutions in the future. The identity of persons responding to this questionnaire will be held in strictest confidence, and it is not necessary to sign your name.

1. Approximately how many teachers are teaching any music at all under your supervision?_____
2. How many special music teachers have you who are not regular classroom teachers?_____
3. Do you consider the music training of most of your teachers adequate?_____
4. a. Have you had public-school music training in any Texas institution?_____ b. In another state?_____
5. How would you rate music instruction in Texas institutions of higher learning, according to your knowledge of and experience with it? (Check one)
Superior_____ Good_____ Satisfactory_____ Fair_____ Poor_____
6. What courses, other than music, do you consider essential for a music teacher?
7. In your opinion, is too much emphasis placed upon any phase of academic work for the music major, or, in other words, is the music major required to take courses which are a waste of time?_____
If so, what courses are they?_____

8. Please number 10 of the following courses in order of first importance to teachers of public-school music (for example, if you consider voice the most important course listed here, number it 1, and if you think piano is second in importance, number it 2):

() Piano	() Music Appreciation
() Instrument Class	() Sight Singing
() Orchestra	() Ear Training
() Band	() Harmony
() Glee Club	() Composition
() Voice	() Radio
() Operetta Experience	() Conducting
() Methods of Teaching	() Music History
() Observation of Music Teaching	() Theory of Music
() _____	() Practice Teaching in music
Any other courses not listed here	_____

9. Have you had any music work beyond the bachelor's degree? _____
10. Would you take music courses for graduate credit if such courses were offered in Texas teacher-training institutions? _____