

Spring 1932

## A Study of Music Education In The Senior High Schools of Western Kansas

William Robert Horn  
*Fort Hays Kansas State College*

Follow this and additional works at: <https://scholars.fhsu.edu/theses>



Part of the [Education Commons](#), and the [Music Education Commons](#)

---

### Recommended Citation

Horn, William Robert, "A Study of Music Education In The Senior High Schools of Western Kansas" (1932).  
*Master's Theses*. 207.

DOI: 10.58809/FFPT2625

Available at: <https://scholars.fhsu.edu/theses/207>

This Thesis is brought to you for free and open access by FHSU Scholars Repository. It has been accepted for inclusion in Master's Theses by an authorized administrator of FHSU Scholars Repository. For more information, please contact [ScholarsRepository@fhsu.edu](mailto:ScholarsRepository@fhsu.edu).

A STUDY  
OF MUSIC EDUCATION IN THE SENIOR HIGH SCHOOLS  
OF WESTERN KANSAS

A Thesis Submitted to the Department of  
Education and the Graduate Council of the Fort Hays  
Kansas State College in Partial Fulfillment of the  
Requirements for the Degree of Master of Science.

Submitted

by  
*William*  
W. R. Horn

Approved for the Department:

*Dr. Robert T. McGrath*  
\_\_\_\_\_  
Professor in Charge.

Approved for the Graduate Council:

\_\_\_\_\_  
Chairman of the Graduate  
Council.

Date of Approval:

*May 18, 1932*  
\_\_\_\_\_



### ACKNOWLEDGMENT

The writer acknowledges his indebtedness to the many State Superintendents of Public Instruction, City Superintendents, Principals, and high school music teachers who furnished him with the information necessary for this study. The writer is especially grateful to Dr. Robert T. McGrath of the Department of Education, Fort Hays Kansas State College, for his many suggestions and words of encouragement. To all those who have so earnestly and willingly aided in the work the author expresses his appreciation and indebtedness.

## TABLE OF CONTENTS

CHAPTER	PAGE
I. Introductory Chapter - - - - -	1
Introduction - - - - -	1
Problem - - - - -	2
Procedure - - - - -	2
Scope of Study - - - - -	3
Questionnaire - - - - -	4
II. Data Concerning Senior High Schools of Western Kansas -	10
Size and Location of Cities - - - - -	10
Organization and Classification - - - - -	12
III. Educational Preparation and Teaching Load of Music Teachers - - - - -	15
High School Training in Music - - - - -	15
College Training in Music - - - - -	17
Special Preparation for Teaching Music - - - - -	24
Teaching Load - - - - -	26
Teaching Experience - - - - -	32
IV. Equipment and Finance of Music Department - - - - -	35
Room Space and General Equipment - - - - -	35
Valuation of General Equipment and Music Equipment -	39
Music Budget - - - - -	40
Finances of Music Department - - - - -	41
V. Music Courses - - - - -	44
Applied Music - - - - -	44
Music - - - - -	45
Importance of Music Courses - - - - -	46
Musical Activities - - - - -	47
VI. Survey of the Different State Music Courses of Study -	52
VII. Summary, Conclusions, and Recommendations - - - - -	60
Appendix	
Bibliography	

## CHAPTER ONE

### INTRODUCTORY CHAPTER

Introduction. A great deal of effort and attention has been centered upon the reorganization of the high schools of Kansas in the last few years. The senior high schools of Western Kansas have undergone a radical change, especially in the reorganization of the curriculum. The curriculum has changed from one of almost purely academic subjects to one that includes a large number of practical arts. With this new and progressive addition to the academic curriculum one finds the state courses of study very inadequate and indefinite in dealing with these practical arts and especially with the phase of art dealing with music education.

For the past several years the writer has had considerable contact with the music education carried on by a large number of the high schools of Western Kansas. This experience has been gained through the County, League, District, and State Music Contests, and has convinced the writer that the present status of the teaching of music in the senior high schools of Western Kansas might be greatly improved if reliable facts concerning the music education were obtained, and placed before the public. A survey of

other state courses of study for music was made in order to compare the music education of the schools of Western Kansas with that outlined by the various states.

Problem. The purpose of this thesis is to present the following specific facts regarding music education in the State of Kansas.

(1) To survey the general status of music in the senior high schools of Western Kansas;

(2) To ascertain the professional preparation and teaching experience of the music teachers in these schools;

(3) To make a survey of the teaching load of the music teacher;

(4) To learn the equipment of the music departments;

(5) To study the finance and financing of the music departments;

(6) To survey the music courses of the senior high schools;

(7) To learn of the music activities;

(8) To compare the status of music education in Western Kansas with the music education as outlined by the different state courses of study, and;

(9) To aid in bringing about a reorganization of the music departments of the schools of Western Kansas and show the need of a more definite and standardized state course for music in the high schools of Kansas and especially those of Western Kansas.

Procedure. This study is based primarily upon the four-paged questionnaire shown on pages four, five, six, and

seven. Time and money would not permit a personal visit to the schools included in the study; therefore the questionnaire method was used.

A form letter was sent to each County Superintendent of the counties included in the study, asking for the names of senior high schools in their county. A self addressed post card was inclosed on which the County Superintendent could give the requested information. Fifty-three letters were sent out and forty-two replies received.

From this list of Principals and Superintendents a mailing list was made and questionnaires sent together with a personal letter to those principals who were known personally to the writer. To the other Principals and Superintendents a form letter, page 8, accompanied the questionnaire stating the purpose of the questionnaire and asking their assistance by filling out and returning the questionnaire. About 225 questionnaires were mailed and 102 were answered and returned.

Scope of study. This study is limited to the field of music education in the senior high schools of Western Kansas or that portion of Kansas west of a line extending north and south through the city of Salina. The location of the different high schools included in this study is indicated by appropriate symbols in Figure I, page 9, together with a list of the names of these schools in Table I, page 10. Figure I shows a scatter that conforms very closely to the total scatter of the different high schools and from this, the writer feels that the sampling is adequate and representative and furnishes reliable facts concerning the music work of this section.

# A STUDY OF MUSIC EDUCATION IN SENIOR HIGH SCHOOLS OF WESTERN KANSAS

## GENERAL

1. Name of high school ..... Years (Circle) 3 or 4.
2. City of ..... Kansas.
3. Population of city in which school is located, .....
4. Type of School Organization, R. H. S.; C. V. S.; Cons.; Com. H. S. 1st Class City; 2nd Class City. (Circle)
5. State Classification, A. B. C. D. (Circle).
6. Enrollment Sept. 1930, .....
7. No. of Teachers in High School (Include Supt. and Prin.) .....
8. Answered by ..... Official Position, ..... Date, .....
9. If you desire a summary of this study please check here .....

## TEACHER'S PREPARATION

Teacher	A	B	C	D	E
College or University Attended.					
Semesters Attended					
Degree or Degrees obtained					
Major Subject					
Minor Subject					
No. Hrs. of study in music above requirements for Degree or Certificate.					
Amount of Music taken in H. S.	Activity				
	Reg. Credit				
Amount of Music taken in College	Reg. Credit				
	Private Instr.				
	Activity				
Amount of Music outside of H. S. or College Training					
<b>TEACHING EXPERIENCE</b>					
No. Yrs. you have taught music in public schools					
No. Yrs. of teaching experience.					



**TEACHING LOAD**

1. Number of full time music teachers? .....
2. Number of part time music teachers? .....
3. Are the music teachers paid for 9, 10, 11, 12 months (circle)? .....
4. Do your music teachers teach more subjects than the average H. S. Teacher? .....
5. Do the H. S. Music teachers give music lessons outside of school? .....
6. Do these interfere with regular school work? .....
7. Do you feel the college work you have taken is such that it adequately prepares you for the type of music work you handle? .....
8. For what phase of work has it been inadequate? .....
9. Is music bought through a local music dealer..... or direct from music house? .....
10. What State or National Musical Organizations have memberships in your school? .....
11. What service can teacher training institutions render to the teacher of music after he leaves school? .....

**TEACHING LOAD OF TEACHERS IN MUSIC DEPARTMENT**

Teacher	Salary	Music Subjects	Non Music Subjects	Total Hrs. Per Week Non Music Subjects	Total Hrs. Per Week Music Subjects	"Out of School" Music Activity
A						
B						
C						
D						
E						

**EQUIPMENT**

1. Is your music department adequately equipped?.....
2. Number of rooms used for part time practice? .....
3. Number of rooms used exclusively for music? .....
4. Number of rooms used part time for music? .....
5. Number of pianos used in the school building? .....
6. What musical organizations have uniforms? .....

7. Are they owned by the school? .....
8. Do you have adequate storage room for instruments? .....
9. Number of rooms used exclusively for practice? .....
10. Give number of each of the following owned by the school: Piccolos ..... Flutes ..... Cornets .....  
Horns ..... Oboes ..... Clarinets ..... Trombones ..... Basses ..... Bassoons ..... Saxophones ..... Baritone  
s ..... Bass Drum ..... Stringed Instruments ..... Pianos ..... Snare Drums ..... Tympani ..... Addition-  
al Instruments .....

### FINANCE

1. Valuation of School District ..... Valuation of buildings .....
2. Valuation of entire equipment ..... Music equipment .....
3. Do you have a music budget? ..... How much? .....
4. Is this handled as a general music budget? ....., or is a definite amount distributed to the buying of in-  
struments; rent for instruments; sheet music; music equipment; miscellaneous .....
5. Does your District own part of the Band or Orchestra Instruments? .....
6. About what amount of money is invested in Band and Orchestra Instruments by the District? .....
7. Does the district pay for all music used by different Music Organizations? .....
8. Do you charge a fee for music taken as an activity? .....
9. Do you charge a rent fee for the use of school instruments? .....
10. What fee is charged for private instructions in applied music? .....
11. What fee do you charge for class instruction in applied music? .....
12. For what is the money derived from lessons used? .....
13. For what is the money derived from operetta and music programs used? .....
14. Do you have a music activity ticket for students which admits them to all musical entertainments of the  
school? .....
15. Is the music department self supporting? .....

### MUSIC COURSES

1. Check the work in applied music you offer: Voice .....; Piano.....; Violin.....; Brass Instrument.....;  
Wood Instrument.....; Other work offered; .....
2. Do you offer class instruction in applied music? .....
3. What is length of instruction period for class instruction? .....
4. Do you offer private instruction in applied music? .....
5. What is length of instruction period for private lessons? .....
6. Check the courses of music you offer: Rudiments of music.....; Sight Singing.....; Appreciation.....; Music  
History.....; Harmony .....; Normal Training Music.....; Other courses: .....
7. Do you offer a High School Major or Minor in applied music? .....
8. Do you offer High School Major or Minor in music? .....
9. What phase of music is required, if any? .....
10. How many credits of music are required for graduation? .....
11. Are all music courses elective? .....
12. Do courses in music seem to be of equal importance to other general educational subjects in the opinion of  
the Supt. or Prin.....; School Board.....; Patrons.....
13. Through whose efforts was your music course established: Board.....; Community.....; Music Instruct-  
or.....; Students.....; Prin. or Supt.....; Combined Efforts .....
14. Is emphasis placed on vocal or instrumental music? .....
15. Do as many different students take part in music as in athletics? .....
16. Do you expect to expand your music department? .....
17. Number of students enrolled in music of some phase? .....

### MUSICAL ACTIVITIES

1. Do you require any activity credit for graduation?.....
2. Are all music activities elective? .....
3. Are music organizations open to all students? .....
4. Are students limited as to the number of activities they may enter?..... How many? .....
5. How many periods per week are required for Band.....; Orchestra.....; Boys Glee Club.....; Girls Glee Club.....; Chorus.....
6. Number enrolled in Band.....; Orchestra.....; Boys Glee Club.....; Girls Glee Club.....; Mixed Chorus.....
7. Other musical organizations with enrollment .....
8. Are all music activities directed by regular faculty members? .....
9. Does your school present Operettas .....; Cantatas .....
10. What activity does the public support the better—athletics or music? .....
11. What type of music does your community like best; Band.....; Orchestra.....; Glee Club.....; Operetta.....
12. Check events in which there is competition: Vocal Solos.....; Instrumental Solos.....; Band.....; Orchestra.....; Glee Clubs.....; Chorus.....; Music Memory.....
13. Number of inter-school music contests entered during year .....
14. Is your school a member of a League or Conference that conducts interscholastic competition in music?.....
15. What is the greatest value of Music Contest .....

### MISCELLANEOUS INFORMATION

1. About what per cent of the Freshmen have had Public School Music? 10, 20, 30, 50, 70, 80.
2. Do you require regular night practice of any musical organization? .....
3. Does your school make use of the Damrosch Music Appreciation hour? .....
4. For what phase of H. S. Music do you feel colleges should provide more specific courses? .....
5. What music magazines does your school take? .....
6. How many musical programs or entertainments are put on each year by Music Department? .....
7. Does the problem of transportation enter into your musical activities? .....
8. Where may a teacher receive aids, materials, or helps for extra curricular music work? .....

Lenora Rural High School

W. R. Horn, Principal  
LENORA, KANSAS

May One  
1931

Dear Superintendent:

I am making a study of the status of music education in the senior high schools of Western Kansas. To make this study complete I should like to receive the information concerning your school that is called for in the inclosed questionnaire.

I will greatly appreciate your promptness in furnishing me with the desired information and returning the same to me.

Respectfully,

W. R. Horn



## CHAPTER TWO

### DATA CONCERNING SENIOR HIGH SCHOOLS OF WESTERN KANSAS

Size and location of cities. The cities in which the schools included in the study are located vary greatly in size and are evenly distributed in the counties of the Western part of the state, as shown by Table I. The larger of these cities are Pratt, Great Bend, Larned, Beloit, and Hoisington, each with a population of over three thousand. Pratt and Great Bend are the two largest. The smallest city in the study is Adams, with Glendale, Fellsburg, Woodruff and Cedar following in order with populations of less than one hundred fifty.

Table I. Location of schools and population of cities.

Name of School	City	County	Population
Abbyville R. H. S.	Abbyville	Reno	160
Adams R. H. S.	Adams	Kingman	11
Alton R. H. S.	Alton	Osborne	383
Arlington R. H. S.	Arlington	Reno	500
Assaria R. H. S.	Assaria	Saline	300
Bazine R. H. S.	Bazine	Ness	400
Beeler R. H. S.	Beeler	Ness	150
Beloit	Beloit	Mitchell	3500
Belpre	Belpre	Edwards	400
Bison H. S.	Bison	Rush	405
Bluff City H. S.	Bluff City	Harper	250
Bucklin H. S.	Bucklin	Ford	900
Buhler R. H. S.	Buhler	Reno	515
Bunkerhill	Bunkerhill	Russell	200
Cedar R. H. S.	Cedar	Smith	150
Chase R. H. S.	Chase	Rice	400

Table I. (continued)

Name of School	City	County	Population
Colby Com. H. S.	Colby	Thomas	2252
Cunningham R. H. S.	Cunningham	Kingman	400
Courtland H. S.	Courtland	Republic	450
Covert R. H. S.	Covert	Osborne	75
Downs H. S.	Downs	Osborne	1500
Edmond R. H. S.	Edmond	Norton	197
Edson	Edson	Sherman	100
Ellinwood H. S.	Ellinwood	Barton	1200
Ellis H. S.	Ellis	Ellis	1900
Fellsburg R. H. S.	Fellsburg	Edwards	75
Gaylord R. H. S.	Gaylord	Smith	285
Gem Cons. H. S.	Gem	Thomas	200
Geneseo H. S.	Geneseo	Rice	530
Glasco R. H. S.	Glasco	Cloud	750
Glendale	Glendale	Pratt	50
Glen Elder	Glen Elder	Mitchell	600
Gove R. H. S.	Gove	Gove	250
Great Bend H. S.	Great Bend	Barton	5700
Greeley Com. H. S.	Tribune	Greeley	430
Harlan R. H. S.	Harlan	Smith	175
Healy	Healy	Lane	250
Hoisington H. S.	Hoisington	Barton	3001
Ionia	Ionia	Jewell	250
Isabel Cons. H. S.	Isabel	Barber	250
Jamestown	Jamestown	Cloud	494
Jewell Rural	Jewell	Jewell	800
Kensington	Kensington	Smith	700
Kingman	Kingman	Kingman	2700
Kinsley	Kinsley	Edwards	2300
Langdon R. H. S.	Langdon	Reno	200
Larned H. S.	Larned	Pawnee	3500
Lebanon H. S.	Lebanon	Smith	822
Lenora R. H. S.	Lenora	Norton	500
Lewis R. H. S.	Lewis	Edwards	700
Lindsborg H. S.	Lindsborg	McPherson	1800
Little River	Little River	Rice	700
Logan H. S.	Logan	Phillips	750
Long Island Cons. H. S.	Long Island	Phillips	500
Lucas H. S.	Lucas	Russell	630
Lyons H. S.	Lyons	Rice	3000
McCracken H. S.	McCracken	Rush	700
McLouth R. H. S.	McLouth	Jefferson	525
Medicine Lodge H. S.	Medicine Lodge	Barber	1655
Miltonvale R. H. S.	Miltonvale	Cloud	800
Monument Cons. H. S.	Monument	Logan	150
Morland	Morland	Graham	385
Mount Hope	Mount Hope	Sedgwick	465
Nashville R. H. S.	Nashville	Kingman	350
Norcatour	Norcatour	Decatur	500

Table I. (continued)

Name of School	City	County	Population
Horton Com. H. S.	Horton	Horton	2900
Offerle R. H. S.	Offerle	Edwards	350
Osborne H. S.	Osborne	Osborne	1800
Partridge R. H. S.	Partridge	Reno	274
Pawnee Rock R. H. S.	Pawnee Rock	Barton	450
Penalosa H. S.	Penalosa	Kingman	200
Phillipsburg	Phillipsburg	Phillips	1500
Plainville H. S.	Plainville	Rooks	1096
Portis H. S.	Portis	Osborne	325
Prairie View	Prairie View	Phillips	175
Pratt H. S.	Pratt	Pratt	6200
Preston Cons. H. S.	Preston	Pratt	385
Randall Rural	Randall	Jewell	262
Raymond R. H. S.	Raymond	Rice	250
Russell Spgs.	Russell Spgs.	Logan	200
Rozel Cons. H. S.	Rozel	Pawnee	200
Russell H. S.	Russell	Russell	2500
Satanta Rural	Satanta	Haskell	500
R. H. S. Dist. No. 1	Schoenchen	Rush	300
Scott Com. H. S.	Scott City	Scott	1500
Seneca H. S.	Seneca	Nemaha	1850
Smith Center H. S.	Smith Center	Smith	1800
Spivey R. H. S.	Spivey	Kingman	375
Spring Township R. H. S.	Anthony P. O.	Harper	
Stockton H. S.	Stockton	Rooks	1300
Trousdale R. H. S.	Trousdale	Edwards	250
Utica R. H. S.	Utica	Ness	400
Vesper R. H. S.	Vesper	Lincoln	200
Wallace Cons. H. S.	Wallace	Wallace	150
Wallace Com. H. S.	Sharon Spgs.	Wallace	850
Webber H. S.	Webber	Jewell	200
Wilson H. S.	Wilson	Ellsworth	1038
Winona Cons. H. S.	Winona	Logan	350
Woodruff H. S.	Woodruff	Phillips	143
Woodston H. S.	Woodston	Rooks	350

Organization and classification. The ninety-eight four-year senior high schools are grouped according to the type of their organization--Table II. The abbreviations used in this thesis to designate the different types of schools are: Rural High School, R. H. S.; City Village School, C. V. S.; Consolidated High Schools, Cons.; Second Class City Schools, 2nd Class; Community High Schools, Com. H. S.



Table II. Types of high schools.

Type	Number	Per Cent
Rural High Schools	46	46
City Village Schools	24	24
Consolidated High Schools	13	13
Second Class City Schools	11	11
Community High Schools	6	6
Total	100	100

Table II shows nearly as many Rural High Schools as all other types combined. This is explained by the fact that Western Kansas is composed mainly of rural communities, with no cities of the first class and very few of the second class.

The State of Kansas has a set of thirteen standards<sup>1</sup> for the classification of the different types of high schools. The highest classification possible is Class A, the next highest is Class B, with Class C and Class D following in order. Table III shows the classification of the high schools in this Study.

Table III. Classification of high schools.

Type	A	B	C	D	Total
R. H. S.	14	18	10	4	46
C. V. S.	12	6	4	2	24
Cons.	1	6	5	1	13
2nd Class	11	0	0	0	11
Com. H.S.	4	0	1	1	6
Total	42	30	20	8	100

<sup>1</sup>

Course of Study for High Schools, State Department of Education of Kansas, Part 1, p. 16, 1928.

The Second Class City High Schools are all found in Class A, and half of the City Village High Schools in the same class. The Community High Schools have the greatest per cent of their number in Class A. The Rural High Schools rank a little above the Consolidated High Schools that place only one in Class A, six in Class B, and six below Class B.

The enrollments of the different schools (Table IV) show a range from nine in number to three hundred seventy-five.

Table IV. Enrollment of high schools.

School Enrollment	Frequency
1-- 20	2
21-- 40	17
41-- 60	17
61-- 80	11
81--100	18
101--120	9
121--140	5
141--160	4
161--180	2
181--200	3
201--220	1
221--240	0
241--260	3
261--280	2
281--300	2
301--320	1
321--340	1
341--360	1
361--380	1

Great Bend, Norton, Kingman, Larned, and Beloit have enrollments of over three hundred students. Adams, Fellsburg, Raymond, Woodruff, and Glendale have less than thirty-two students enrolled. The Second Class City High Schools with an average enrollment of two hundred sixty-one students have the greatest average enrollments.

### CHAPTER THREE

#### EDUCATIONAL PREPARATION AND TEACHING LOAD OF THE MUSIC TEACHERS

High school training in music. The educational qualifications required of and possessed by the teachers of music in the high schools at present are very much higher than they were a few years ago. It was then possible to qualify to teach music in high school by possessing a special certificate granted upon completion of sixty hours of prescribed work, some of which was in educational subjects and a considerable portion in the field of music. High school music teachers must now possess a bachelor's degree or equivalent, including a certain amount of credit in educational subjects.

With these better prepared music teachers in our high schools the students receive training that is essential in establishing a basis for further music training. Referring to Tables VI and VII, one may survey the amount of music taken in high school by the teachers of this study for the year 1930-31.

Table VI. High school activity credits.

Teachers	4 yrs.	3 yrs.	2 yrs.	1 yr.	0 yrs.
35	x				
22		x			
13			x		
4				x	
30					x
Total 104	35	22	13	4	30

Table VII. Regular music credits.

Teachers	6	4	3	2	1	.5
1	x					
9		x				
6			x			
9				x		
18					x	
4						x
Total 47	1	9	6	9	18	4

Tables VI and VII show the activity credit and the regular credit. The term activity credit is applied to courses or class work in music where credit is allowed but cannot be counted as part of the fifteen credits required for graduation from high school or accepted as college entrance credit. Regular credit is credit earned by regular class work and may be counted toward graduation or college entrance credit. Many of the schools of western Kansas offer music only as an activity, hence it is dealt with in this study as a separate phase of music.

The writer feels that the data covering this credit does not picture the actual amount of work done in these lines,

especially activity work, due to the many irregular systems of awarding activity credit. It is gratifying to know that almost three-fourths of the high school teachers have high school activity credit. It is interesting to note that the number of teachers who have had four years of activity credit and those who have had none is about equal. This is significant in as far as it shows that about half of the music teachers are working with a phase of music work that they themselves did not participate in while in high school and are thus greatly handicapped by not having the practical experience and training in this particular phase of music they are called upon to teach. While on the other hand the music teacher who has had the practical training and experience during their high school courses have gained experience that cannot be obtained in any other way, and are more qualified for their work.

The average amount of regular credit in music is very low, less than one credit per teacher. The state course of study for music does not provide for regular credit (credits that may make up the fifteen required credits for graduation or college entrance) in applied music; so very few schools deem it advisable to offer these courses. As a result most of the music available when the present teachers were in high school was activity work in music.

College training in music. If preparation is one of the criteria of a successful teacher in other lines of teaching, the same should hold true for the field of music. The colleges offer training in music by three main courses; regular class work, private instruction, and music activity. Table VIII shows

the distribution and amount of regular music credit earned in college.

Table VIII. Regular college class work. (music)

Semester Hours	Teachers
161 - 170	1
151 - 160	0
141 - 150	0
131 - 140	0
121 - 130	1
111 - 120	1
101 - 110	0
91 - 100	0
81 - 90	3
71 - 80	4
61 - 70	6
51 - 60	8
41 - 50	8
31 - 40	11
21 - 30	28
11 - 20	9
1 - 10	8
0	16

Three teachers have one hundred twenty hours or more in music as compared with sixteen who have no credit. The average credit per teacher for the eighty-eight teachers who have earned college credit is 47.7 hours which is above the number of hours required for a music major. The average credit per teacher for all teachers is 34.5 hours or very close to the number of hours necessary for a major.

The broadening of high school music courses by placing applied music in the curriculum calls for specially trained teachers for this specific phase of music. The preparation for this work is obtained largely by private instruction. Table IX shows the number of hours of private instruction the teachers of the study have taken.

Table IX. College credit (private instruction).

Semester Hours	Teachers
31 - 35	1
26 - 30	2
21 - 25	1
16 - 20	4
11 - 15	7
6 - 10	36
1 - 5	8
0	45
<b>Total</b>	<b>104</b>

Of the 104 teachers 59 or 51% have had on the average of 20 hours. Considering the 45 or 42.8%, the average falls to 11.3 hours per teacher.

The credit earned for musical activities in college may be selected from a large number of activities in college, usually grouped under two more or less broader terms, vocal and instrumental. The high school activity work is similar to that of the college and the extent to which a teacher has participated in these events in college will, in a large measure, determine the efficiency with which she supervises these in high school. The present status of music in high school indicates that greater stress is being placed on the musical activities than on any other phase.

Table X shows the number of semester credits in activities earned in the music department by the music teacher. Just 52 or 50% have credits signifying participation in music activities. The 104 music teachers average one and one-half years of credit, while the average of the 50% who have taken activity work is three years.

Table X. Semester credits. (College music activity).

Teachers	12	10	8	7	6	4	3	2	0
1	x								
5		x							
22			x						
1				x					
8					x				
10						x			
2							x		
3								x	
52									x
Total 104	1	5	22	1	8	10	2	3	52

Since a degree is one of the necessary qualifications required of all persons now entering the teaching profession, very few teachers in any school are without degrees. Table XI indicates the extent to which the different institutions of higher learning are serving the music teachers.

Table XI. College attendance.

Colleges	No. Attended	Colleges	No. Attended
Bethany	20	Northwestern	2
Fort Hays K. S. C.	15	Mo. Wesleyan	2
K. S. T. C. Emporia	15	Wichita	2
Kans. Wesleyan	10	Drake U.	2
Kansas U.	8	Chicago	2
College of Emporia	7	Baker	1
Southwestern	6	Central Wesleyan	1
Sterling	6	Bethel	1
McPherson	5	Tarkio	1
Nebraska	3	Colorado	1
K. S. A. C.	3	Denver U.	1
Central U.	3	Montana U.	1
K. S. T. C. Pittsburg	2	Alabama U.	1
Ottawa U.	2	K. C. University	1
Washburn	2	K. C. Conservatory	1
Friends	2		

Table XI does not indicate the number of degrees received from each institution, but the numbers of teachers having been



in attendance one or more semesters. Institutions of states other than Kansas that are represented are as follows: Missouri 6, Illinois 2, Colorado 2, and one each for Alabama, Montana, Iowa, and Nebraska.

The first named school in Table XI, since its founding has specialized in the field of music and is widely known for its work. While it is not a teacher's college, we find a larger number of teachers with training from this institution than from any other. The two teachers' colleges of Hays and Emporia hold equal rank and are second on the list.

A small educational institution usually draws its students from a relatively small area in its immediate vicinity. The first school is located in the eastern portion of the territory included in this study, and being an institution that specializes in music, it places many music teachers in the high schools of its immediate and surrounding territory. The second school is in the western portion in which the towns are nearly all small. The graduates of this school return in relatively large numbers to these communities to teach.

Table XII gives the number of semesters of college attendance by the music teacher.

Table XII. Semester attendance.

Teachers	14	11	10	9	8	7	under 7
1	x						
4		x					
4			x				
8				x			
61					x		
9						x	
17							x
<b>TOTAL 104</b>	<b>1</b>	<b>4</b>	<b>4</b>	<b>8</b>	<b>61</b>	<b>9</b>	<b>17</b>

The average of this group is 7.75 semesters. It will be seen that the largest number have spent eight semesters in college or the equivalent to four years. Seventeen have been in college for more than the four years as compared with seventeen who have had less than seven semesters work.

The distribution of the different degrees is shown by Table XIII.

Table XIII. Music teacher's degrees.

Teachers	Degrees
33	A. B.
29	B. S.
25	B. M.
2	B. F. A.
2	B. S. and A. B.
1	B. S. and B. M.
1	A. B. and B. M.
4	Spec. Music Cert.

We have seen that in so far as academic degrees qualify for teaching music, the music teachers in Western Kansas compare very favorably with those of any other high school subject.

We shall further examine the college training in music of these teachers from the angle of their major and minors. In Table XIV is shown the music major combination.

Table XIV. Music major combination.

Teachers	Major	Minors
27	Music	English
9	Music	Music
9	Music	Education
6	Music	Not named
4	Music	Language
1	Music	Social Science
1	Music	Mathematics

Table XV. Music minor combination.

Frequency	Minor	Majors				
	Music	Eng.	Hist	Sc.	Math.	Latin
6	x	x				
2	x		x			
1	x			x		
1	x				x	
1	x					x
Total 11		6	2	1	1	1

Table XVI gives information relative to the teachers who do not hold a major or minor in the field of music. These are the requirements of the institution from which they received degrees. No attempt has been made to list the number of hours of credit required for a major or minor in the different departments or in the different schools. The amount of work for a major may vary in different schools as well as in different departments in the same school.

Table XVI. Non music majors and minors.

Frequency	Majors	Minors
3	English	History
2	English	Education
1	Agriculture	Education
1	Education	Mathematics
1	Mathematics	Social Science
1	History	Latin
1	Mathematics	Education
1	Language	English
1	Biology	Philosophy
1	Home Economics	Science

We find that 60 teachers or 71.4% have majors in music and that 11 teachers or 13.1% have a minor in music. Thus 71 or 84.5% have had training in amounts specified by institutions from which they are graduated, to qualify for a major or minor.

It is interesting to note that English is the most frequently used subject for a major or minor combination. Twenty-seven teachers having music for a major have a minor in English and over half of those with a minor in music have English as their major. A number of teachers have both their major and minor in music which adds much to their efficiency. A number of teachers have more than the one major and one minor, as shown in Table XVII.

Table XVII. Majors and minors.

Teachers	Majors			Minors		
	1	2	3	1	2	3
82	x					
6		x				
1			x			
84				x		
4					x	
3						x

One teacher has three majors, six have two majors, four have two minors, and three have three minors.

Special preparation for the teaching of music. A number of teachers have returned to institutions for additional or their first music course after receiving degrees. The amount of credit earned in this manner is shown by Table XVIII.

Table XVIII. Number of hours above a degree.

Teachers	No. of Hours
2	40 - 37
0	36 - 33
2	32 - 29
0	28 - 25
0	24 - 21
4	20 - 17
4	16 - 13
14	12 - 9
7	8 - 5
5	4 - 1
<hr/>	
Total 38	
<hr/>	

It is found that 38 teachers or 45.2% having degrees average 12.6 hours of excess credit. Four teachers have earned credit hours equivalent to the number of hours required for a major, and seven for a minor.

Besides the special preparation taken in the music departments of the schools many teachers have studied music under private instructors who are not on any regular school faculty. These instructors are many times artists in their line and the work taken under their instruction ranks with that taken in any institution. The training received in this manner, while just as thorough and efficient, usually is not transferable for college credit. An attempt has been made to summarize the amount of music taken in this manner and is shown in years rather than semester hours of credit.

Table XIX. Non-school music work.

Teachers	Years of Study
12	1
7	2
5	3
6	4
4	5
1	6
1	7
3	8
2	10
1	12
1	14
1	15

The writer realizes that the information received relative to this work is rather indefinite; yet the table will show to some extent the number of teachers who have taken music for a number of years outside of school. The range is from no outside work to fifteen years. The most of this work has been applied work in piano. Outside credit has been earned by 45 or 43.3% of the teachers for an average of 4.1 years. The per cent for those without this credit is 56.7%. The average for the teacher group is 1.8 years.

Teaching load. We have examined quite fully the training the music teachers have had. The teaching load will be considered next. The term "load" is used to designate all the work connected with the teacher's duties, both in and out of school, either regular class work, activity work, or the duties that are delegated to the music teachers. Fifty-eight of the one hundred four music teachers reporting are giving instruction only in the field of music, or in other words these fifty-eight or 52.2% are full time music teachers. There are 53 or 47.7% of the teachers who give instruction in fields of work other

than music. The number of full time and part time teachers per school is shown in Table XX.

Table XX. Music teachers per school.

Teachers	Number	%
<u>Full Time</u>		
1	35	35
2	7	7
3	2	2
<u>Part Time</u>		
1	39	39
2	3	3
3	1	1
1 Full and 1 Part Time	2	2
1 Full and 2 Part Time	1	1
0	10	10

The writer sought information of his cooperators as to whether the music teacher taught more subjects than the average high school teacher on the faculty. Thirteen administrators or 13% answered yes, 87 or 87% answered no. The State Board of Education regulates the maximum number of periods per week a teacher should teach. Since this ruling applies to teachers of all subjects, the number of classes taught by all teachers should average nearly the same.

It is interesting to note that practically all of the music teachers were hired for a term of nine months as shown by Table XXI.

Table XXI. Months of employment.

Teachers	9	10	11	12
105	x			
2		x		
1			x	
3				x

Three were employed for twelve months, one for eleven, and two for ten. The remaining number, 105, were hired for nine months.

Besides the regular school work forty-one of the music teachers give private lessons outside of school time. In answer to the writer's inquiry as to whether the giving of private lessons by the music teacher outside of the regular school work interfered with the teacher's regular work, eight answered, yes.

The question was asked as to where the music for the music department was purchased. Four schools buy from the local music dealer, seventy-six direct from music houses, and nine bought from both places.

Only three schools of the study hold membership in any state or national musical organization. Lebanon High School belongs to the Skilton Music Club; Kinsley, the National Band Organization; Norton Community High School to both the state and national public school music organizations.

In the study of the number of music subjects taught by the teachers, the music activities were considered as regular high school subjects. Table XXII shows the number of teachers who are teaching one or more music subjects.



Table XXII. Number of music subjects taught.

No. of Teachers	1	2	3	4	5	6
26	x					
28		x				
21			x			
24				x		
11					x	
1						x
Total 111	26	28	21	24	11	1

Twenty-six teachers teach one music subject, twenty-eight two subjects, twenty-one three subjects, twenty-four four subjects, eleven five subjects, and one taught six music subjects. The average number of music subjects taught is 2.7. About fifty percent of the music teachers are teaching one or two subjects in music which are usually music activities. These are found in the small schools where music is all activity work rather than regular music courses.

Table XXIII indicates the number of teachers who teach music and other subjects.

Table XXIII. Non-music subjects taught.

No. of Teachers	0	1	2	3	4	5
42	x					
20		x				
14			x			
9				x		
9					x	
7						x
Total 111	42	20	14	9	9	7

Forty-two teachers do not teach non-music subjects, but devote all their time to music. Twenty carry just one other

subject. The average number of non-music subjects taught for this group is 1.8 subjects. It is gratifying to note that nearly 50% of the music teachers teach nothing but music. Table XXIII indicates that it is also necessary for prospective music teachers to be qualified for more than one line of work.

It will be found from Table XXII that the number of music subjects taught per teacher range from one to six, or from a full day's work to only one period. Very little difference is found in the number of teachers who are handling one, two, three, or four music subjects. The average number of music subjects taught per teacher is 2.8 subjects. A tabulation of the total number of periods per week devoted to non-music subjects and music subjects is shown by Tables XXIV and XXV.

Table XXIV. Periods per week of non-music subjects.

Teachers	0	5	10	15	20	25	30
42	x						
11		x					
13			x				
23				x			
14					x		
7						x	
1							x
Total	111	42	11	13	23	14	7

Table XXIV shows that forty-two teachers devote their time exclusively to music. Eleven teachers, five periods; thirteen, ten periods; twenty-three, fifteen periods; fourteen, twenty periods; seven, twenty-five periods; and one, thirty periods per week or an average of 10.6 periods per week, or a little over the equivalent to two regular class periods

a day.

Table XXV. Periods per week of music subjects.

Teachers	5	10	15	20	25	30	35	40	45	50
13	x									
21		x								
25			x							
19				x						
8					x					
13						x				
2							x			
6								x		
3									x	
1										x
Total 111	13	21	25	19	8	13	2	6	3	1

Table XXV indicates a range in the number of periods per week of music subjects from five to fifty with an average of nineteen periods per week or about the same as four class periods per day for a week.

Many of the music teachers do a great deal of work in music for the community. More than 50% of those questioned worked on "out of school" music activity. The churches received the most aid from the teachers, as eighteen of the sixty of those who signified doing outside work aided the churches. Playing in or directing city bands or orchestras, and giving private lessons constitutes much of the outside work.

Twenty-four of the teachers feel that the college work taken has not been adequate for the type of music they handle. Fifty-two said it had, while fifty-five made no reply. The inadequacy of training expressed by the different teachers is as follows: eleven named instrumental work; seven, vocal;

two, piano; three, operetta work; five, glee club and chorus; three, public work; and four used the all embodying term, all high school work. The writer does not feel that the colleges can be charged with these inadequacies, as courses may be had for efficient training in any of these phases of music.

A number of the teachers made pertinent statements concerning the services that a teacher training institution might render to the teacher of music after she leaves school. A number of such statements were similar and are included to make clear the viewpoint of these teachers. The number at the close of the quotations indicates the number of teachers giving the expression.

"Furnish list of up to date music" (9)

"Keep closer contact with their graduates and give them more personal help" (3)

"Develop better management of music contests and judging systems" (3)

"Hold contests" (2)

"Hold contests for smaller schools" (1)

Teaching experience. Table XXVI shows the number of years of teaching experience the teachers have had as well as the number of years they have taught music.

Table XXVI. Years of teaching experience.

Teachers	Teaching Music	Teaching
18	1	1
3	1	2
5	1	3
1	1	4
1	1	6
1	1	10
13	2	2
2	2	3
2	2	4
1	2	7
13	3	3
3	3	4
3	3	10
1	3	18
6	4	4
1	4	5
1	4	6
1	4	7
1	4	8
2	4	10
8	5	5
2	5	6
3	6	6
2	6	8
1	6	9
1	6	10
1	6	13
2	7	7
1	10	10
1	10	15
1	10	16
1	12	12

It will be seen that the 29 teachers or 28.1% are teaching music for the first year. Twenty-four or 23.3% have taught music for five or more years. The average number of years of teaching experience is larger being 4.46 years. Ten teachers have taught for ten years or more, one for eighteen.

In conclusion of this discussion on the teacher's experience a few facts concerning salaries will be given. The average salary for the instructors who are employed for twelve

and the one for eleven months is exactly the same or \$2000. The two instructors who receive salary for ten months do not give full time to the school; hence their salary is disregarded. The average salary for the beginning music teacher is \$155.42 per month. This is slightly higher than the general average. The average for those not mentioned above is impossible to obtain from data received as a large number are paid by two boards and the salaries were not all given. A number have no regular salary except the money received from private lessons and they vary from month to month.

## CHAPTER FOUR

### EQUIPMENT AND FINANCE OF THE MUSIC DEPARTMENT

Room space and general equipment. The most important part of the equipment is the teacher. The qualifications of the high school teacher of music are: thorough musicianship; ability to instruct the young; familiarity with public school methods and administration; and a sympathetic interest in the musical development of young people. The preceding chapter gave information relative to the music teacher's preparation. Let us now learn of the physical equipment that is furnished the music department.

The State Boards of Education in the states of both Washington<sup>2</sup> and Texas<sup>3</sup> have listed in their courses of study the equipment necessary for the music departments: pianos, radio, phonograph, non solo band and orchestra instruments, library references, and a library of music for chorus, glee clubs, orchestra, and bands. Besides suitable store room for instruments, equipment, and materials, it is necessary to

2. Course of Study, State of Washington, Music, 1930. State Department of Education, Olympia. p. 39.

3. The Teaching of Music, State of Texas, 1931. State Department of Education, Austin. p. 6.

provide regular class rooms as well as small laboratory practice rooms for the course offered in applied music. The Kansas Course of Study for music makes no reference as to the equipment for this particular department, yet the courses of study for the sciences have a very complete and specific list of articles named as required for the department.

As long as there is no standard equipment required by the state, we shall continue to find this department, as the following study shows, very poorly equipped. Seventy-three of the one hundred school administrators state that their music department is inadequately equipped. Twenty-seven thought their equipment was adequate, but on further examination the writer found that out of the twenty-seven answering this question in this manner, eleven of their schools owned but one instrument or less and did not include applied music in their curriculum.

Table XXVII indicates the number of rooms used part of the time for music.

Table XXVII. Part time music rooms.

Schools	1	2	3	4	5
30	x				
32		x			
5			x		
4				x	
2					x
73	30	64	15	16	10

There are 135 rooms being used part of the time for music. The schools having rooms for the exclusive use of music is shown by Table XXVIII. This table reveals seventeen schools



with one room devoted to music, eight schools with two rooms, one with three, and two with four.

Table XXVIII. Rooms exclusively for music.

Schools	1	2	3	4	
17	x				
8		x			
1			x		
2				x	
28	17	16	3	8	

The question was asked as to whether the schools had sufficient storage room for music equipment. Thirty-six expressed themselves in the affirmative and thirty-two in the negative. Several remarked they had no music equipment to store.

The one piece of equipment that can be called standardized is the piano for it is the most universally used of any of the instruments and at least one is found in every school surveyed. Fifty per cent of the schools own two pianos and practically as many own three as are found owning one.

Table XXIX. Number of pianos owned.

Schools	1	2	3	4	5	8
18	x					
52		x				
13			x			
4				x		
5					x	
1						x
93	18	104	39	16	25	8

There are ten schools owning four or more pianos. Kingman reported owning eight. The average number of pianos per school is 2.2.

Consideration will be given here to the number of musical instruments that are owned by the schools. One can scarcely say that instruments are general equipment for they are not generally owned by each of the schools. The larger schools own most of the instruments that are listed in Table XXX.

Table XXX. School owned instruments.

Instruments	Number
Trombone	1
Piccolos	2
Bassoons	2
Sousaphones	2
Saxophones	3
Oboes	3
Phonographs	4
Cornets	5
Baritones	5
Radios	5
Tympanies	6
Clarinets	7
Basses	21
Bass Drums	28
Stringed Inst.	45
Snare Drums	49
Pianos	210

The number of stringed instruments (45) and snare drums (49) owned, exceeded by far any other instrument. The basses (28) and bass drums (21) are next in number. Four schools reported owning phonographs. This was one of the required pieces of equipment for music departments named by the State Department of Education of the states of Washington and Texas. It was also surprising to know that only five radios were reported.

It is shown by Table XXXI that there are fifty-nine musical organizations with uniforms. Very few of these uniforms belong to the school.

Table XXXI. Uniformed organizations.

Organizations	Numbers
Girls Glee Club	32
Band	17
Orchestra	6
Boys Glee Club	1
Chorus	1
Quartet	1
Drum Corp	1

There are thirty-two glee clubs with uniforms, but only one school furnishes the uniforms. The uniforms for eight out of the twenty-four bands and orchestras were supplied by the school. Forty-eight schools used no uniforms.

Valuation of the general equipment and of the music department. If the outward appearance of our modern high school buildings was an indication of the completeness of the equipment for the different courses taught and the amount of money invested on general equipment, the music department would be fully equipped. This is not true. Many of the high school districts have invested practically all of the money available in building construction and do not have a sufficient amount of funds for properly equipping the school for courses taught. The music department is one department that has very little equipment. In many schools the piano constitutes the entire equipment. The school district with the greatest valuation (\$8,700,000) reported the most money invested in general

equipment (\$75,000). The music equipment in this school was valued at \$750, or about \$100 below the average amount for all schools. The greatest amount invested in music equipment was \$3390. The range in valuation of the general equipment is from \$1000 to \$75,000 or an average of \$11, 117.46 per school. The range in valuation of the music equipment is from \$10 to \$3390 or an average of \$826.98 per school. Table XXXII shows the amount of money invested in instruments by the thirty-one schools that own instruments.

Table XXXII. Investment  
in musical instruments.

Schools	Amounts
7	\$ 50
5	100
1	150
3	200
1	300
1	350
7	500
2	600
2	800
1	2500

Music budgets. Very few school organizations have made regular provision for financing of the music department as is shown by the fact that only thirteen reported having a music budget. The largest budget reported was one for \$1500 per year, while the smallest was for only \$20 per year. The general average for all schools having a budget was \$322. 69 per year. It is evident that a great many schools do but very little work in music, so a large music budget is not necessary. Four or five of the larger schools of the study are doing much work along the instrumental line and find a rather large budget

necessary for the purchasing of music supplies and investing a considerable amount in instruments each year. Ellis High School has the largest budget.

Finances of the music department. The music department of many schools is almost entirely made up of activity work and without a regular budget. The question of financing is dealt with in many ways. An attempt is here made to ascertain a few facts relative to this important question. The amount of work carried on by the department determines to a large extent whether it has a large or small item of expense connected with it. The teacher's salary will not be considered as part of the expense of the music department but rather that of the budget for teacher's wages. Upon inquiry it was found that 26 schools or 30% had music departments that were self supporting while 58 schools or 60% were not. Sixteen schools either did not report or have no music department.

General or music activity tickets were sold by six schools (6%) to students which admitted them to all musical programs or activities. An activity fee was charged in seven schools for work in music; five of these schools charged a small fee in band and orchestra for the music used. The other two schools did not report the specific purpose of the fee. In 46 of the schools the district paid for all music used, while in 54 of the schools the music was paid for entirely by the department, or in part by the department and in part by the district.

Schools offering work in applied music varied from no charge to one dollar a lesson, as shown by Table XXXIII.

Table XXXIII. Fees for private lessons.

Schools	Amount Charged
11	.00
11	.50
5	.75
5	1.00
Average .44 per lesson	

Eleven schools give private lessons without a charge. Eleven have a fee of fifty cents. Five each charge seventy-five cents and one dollar for lessons. The average amount per lesson is forty-four cents. The fee charged for class instruction averages eleven cents. This fee was charged in seven schools and ranged from twenty-five cents to one dollar. Class instruction was given free in fifteen schools. Table XXXIV indicates the answers to the question, as to what was done with the money received from the private and class instruction in applied music. A number of teachers of applied music are dependent for part of their salary from this source.

Table XXXIV. Disposal from private lessons.

How	Number	%
Personal	6	20.6
School Activity	2	6.8
Salary	5	18.0
Music Fund	11	37.9
District	4	13.7
General Fund	1	3.0

The income from operetta and music programs in practically every school was turned into the music fund for the support of that department or given to the general school fund.

Five schools charged a rent fee for school instruments used. The amount of this fee was not stated.

## CHAPTER FIVE

### MUSIC COURSES

Applied music. There is more uniformity of opinion among the builders of the curriculum concerning the merits and purposes of the applied music courses or laboratory courses than the regular class room courses. The per cent offering the two courses is practically the same.

There is a total of five separate courses in applied music being offered in the schools of Western Kansas, and practically 20% of the schools offer three or more of these separate courses. Table XXXV gives the number of schools maintaining courses in each of the phases of applied music.

Table XXXV. Applied music courses.

Schools	Voice	Piano	Violin	Brass	Reed	Other Work
33	x					
28		x				
27			x			
27				x		
24					x	
2						x

One third or 33% of the schools offer applied work in voice and an almost equal number give courses in piano, violin, brass and reed instruments, as shown by the above table. One third of this type of work is taught by class or



group instruction in periods that average forty-three minutes in length. The greater amount is, however, taught through private lessons that average thirty-five minutes in length.

Music. Data shows that in most cases the schools that are offering the work in applied music have considerable work in the regular music courses. The term regular music includes courses in Rudiments of Music, Sight Singing, Harmony, Normal Training, Music History, and Music Appreciation. These courses are not being offered in any uniform manner throughout the schools as is to be expected since the course of study suggests no outline for teaching them. The courses offered and the number of schools teaching them is shown in Table XXXVI.

Table XXXVI. Music courses.

Schools	Music Courses	%
30	Rudiments	30
29	Sight Singing	29
39	Appreciation	39
27	History	27
18	Harmony	18
5	Normal Tr.	5

Music Appreciation is the most popular with 39 schools offering it. The survey of Normal Training Music shows very few maintaining this course. The small number is due to the greatly reduced number of schools that are offering Normal Training work, and most of the few that do are of the smaller type school where music courses are not offered.

Five schools offer a major or minor in applied music and seventeen schools offer a major or minor in regular music or a combination of applied and regular music. It was found that

Freshman Chorus and Glee Club was the only phase of music required and this only in two schools. In all schools except three we find all music courses listed as electives.

Importance of music courses. An expression of opinion was requested of the teacher, covering the importance of the music courses. The question asked was: Do courses in music seem to be of equal importance to other general educational subjects in the opinion of the Superintendent or Principal--; School Board--; Patrons--; The opinions are given as follows: Sixty-two feel that the Superintendent or Principal believe the work to be of equal importance, while fourteen feel that it is not. The remaining number failed to answer or did not have music courses in the school. A smaller per cent or forty-eight signified the Board believed music of equal importance, while fourteen per cent said they did not. As to the patrons' judgment forty-seven per cent thought music equal, while nineteen per cent did not agree that it was.

Forty-three per cent of the schools place emphasis on voice training, eight on instrumental, and twenty-nine indicated the emphasis on voice and instrumental about equal.

In comparing the number of students taking part in music with those in athletics sixty-nine schools gave music as having a greater number of students enrolled.

To show through whose efforts the present music courses were established in the schools these figures are given: fourteen Principals or Superintendents said it was through the efforts of the Board, five named the community as being responsible, three gave the music teacher, one said the students were

responsible, twenty-nine Superintendents or Principals accepted the credit, while forty said it was through the combined efforts of all.

There is a total of 4637 students doing work in music or an average of 44 per school.

The present status of music should be higher in our schools since sixty-one school men signified a desire to expand the present music program.

Musical activities. The musical progress of a school can not be measured safely by the number of its solo artists, its orchestra or its glee clubs and choruses. It depends also upon the opportunity of the students to hear good music and to learn how to express what ever taste and talent they may have for music. The best hope for musical progress lies with the schools that are awake and keen to provide music for every child according to his ability.

The schools of Western Kansas are doing much to provide the students with this opportunity. The total enrollment for the hundred schools studied is 10,535 students and of this number 8516 are enrolled in some musical organization.

Table XXXVII. Enrollment of organizations.

Organizations	Enrollments	Av. Enrollments
Band	1003	28.6
Orchestra	1237	22
Boys Glee Club	1542	20.2
Girls Glee Club	2188	26.6
Chorus	2465	39.6
Others (7)	81	11.5

This means 88% of the students are members of musical

Organizations of their school. The study of music should be undertaken seriously and not regarded simply as a recreation or a socializing subject. Does this number enrolled for the study of music, compared to the number in activities, indicate music is being studied from a serious or otherwise aspect?

The requirements concerning enrollment for the music organizations or activities show very few limitations. Fourteen schools require activity credit for graduation. In all but two schools, music activities are elective and in two schools, music organizations were not open to all students. Thirteen schools place a limit on the number of activities a student may carry. One named four as a limit, five named three, three gave two. The other four made the statement that it depended on the ability of the student as to how many activities they were allowed to carry.

Besides the number of activities named in Table XXXVII eighty-five schools gave operettas and twenty-six gave cantatas. In forty-six communities athletics received better support than music, while in ten communities music received more. Twenty-one communities gave equal support to music and athletics. Table XXXVIII designates the type of music given preference by the people of the community.

Table XXXVIII. Music preferred by community.

Type of Music	Communities
Band	22
Orchestra	30
Glee Club	23
Operetta	47

Nearly 50% named operettas. An explanation for this might be that nearly every high school produced an operetta each year but few have a band or orchestra in the school.

The total and average enrollments for the different musical organizations as shown by Table XXXVII. The number of regular practice periods per week for these organizations will be found in Table XXXIX.

Table XXXIX. Periods required.

Organization	Number of periods per week				
	1	2	3	4	5
Band	8	21	3	1	2
Orchestra	15	23	12	0	6
Boys Glee Club	10	50	10	3	3
Girls Glee Club	11	50	10	3	8
Chorus	32	23	3	2	2

In all but ten schools the work in music is handled by regular faculty members.

The phase of contesting in music was just slightly touched upon in this study. Table XL names the events in which there is competition and the number of schools that competed in the different events.

Table XL. Frequency of competition.

Events	Competitive Schools
Vocal Solos	65
Inst. Solos	45
Band	15
Orchestras	28
Glee Clubs	54
Chorus	44
Music Memory	2

Vocal solos and glee clubs furnished the greatest amount

of competition, with instrumental solos third. The field of competition in music is almost equal to that of athletics.

The number of inter-school music contests entered by the schools varied from none to five, the average for all the schools being 1.39 per school. Membership is held by forty-five schools in some conference or league where interscholastic competition is carried on in music.

One finds a great difference of opinion expressed as to the value of music contests. Local conditions and various factors connected with contesting seemed to influence the opinion more than the value of the contest itself.

The providing of music courses for freshmen is difficult as the amount of training received in public school music ranges from no training whatever to a complete eight year course through the grades. Table XLI shows the number of schools and the per cent of the freshmen who have had public school music.

Table XLI. Pre high school music training.

Schools	% of Freshmen
9	0
13	10
8	20
8	30
0	40
26	50
0	60
10	70
0	80
14	90
1	100

The Damrosch Music Appreciation Hour is not benefiting

many of the schools. Ten make use of this program though not regularly. Very few schools require night practice of their students. 89% do not. Eleven schools or 11% hold regular night practice and in most of the schools night practice is for band and orchestra.

Closely connected with the music contests of the schools is the problem of transportation. 58% of the Principals and Superintendents agreed, while 27% signified that it was not a problem in their schools. On a check up it was found that these schools did very little contesting in music.

The entertainments by music departments number 285 programs put on by 82 schools or an average of 3.4 per school. Seventeen schools did not report giving any musical programs during the year although a number said they furnished music for various programs. One school gave twenty programs during the year; five others gave at least ten or more; twenty-one, furnished two; sixteen, furnished three; seventeen, furnished four; and eleven furnished five. Others ranged between five and two.

A list of magazines was submitted by the schools that were used in the music departments. The Etude is in use in twenty-one schools; Music American in nine; Superiore Bulletin in four; Music Courier in three; Music and Youth in three; Music Observer in one; and Music and Musicians in one. A list of available music papers and magazines is listed in the Appendix.

## CHAPTER SIX

### SURVEY OF THE DIFFERENT STATE MUSIC COURSES OF STUDY

An attempt was made by the writer to obtain the music courses of study from the different state departments of education. Communications from the office of the state superintendent or commissioner of education from sixteen states revealed the fact, they had no state courses of study for the teaching of music. These states are Alabama, Arizona, Arkansas, Connecticut, Delaware, Georgia, Iowa, Illinois, Massachusetts, Nebraska, New Hampshire, New Mexico, Oregon, Rhode Island, Vermont, and Wyoming. This means that one third of the states are without any state form of a course of study for music education.

It was impossible to obtain courses from nine states due to various reasons. A number were being revised and were in the hands of the printers and some were out of print. The following are the states from which courses were not obtained: California, Nevada, North Dakota, South Dakota, Louisiana, Maryland, Maine, Minnesota, and Montana. Twenty-three states sent their courses of study and a survey of these were made. The courses varied greatly in size as well as content. Colorado's course which was the smallest, consisted only of five lines covering music. A number of states have worked out



quite extensive courses of study.

The states in general grouped the music under, Theoretical Music Courses, Applied Music Courses, Activity Music Work, and "Outside of School" Music.

Table XLII. Courses and credit by states.

States	Theory I	Harmony	Appreciation	History
Colorado	0.0	1.0	0.5	0.5
Florida	0.5	1.0	0.5	0.0
Idaho	1.0	0.0	0.5	0.5
Indiana	1.0	0.5	1.0	0.0
Kansas	1.0	1.0	0.0	1.0
Kentucky	1.0	1.0	1.0	0.0
Michigan	1.0	2.0	1.0	1.0
Mississippi	1.0	0.5	0.5	1.0
Missouri	1.0	0.5	0.5	0.4
New Jersey	1.0	0.5	0.5	2.0
New York	1.0	2.0	0.0	0.0
North Carolina	1.0	1.0	1.0	1.0
Ohio	0.5	0.5	0.5	0.5
Oklahoma	0.5	0.5	0.5	0.5
Pennsylvania	1.0	1.0	0.0	1.0
South Carolina	0.4	0.4	0.0	0.6
Tennessee	0.4	0.8	0.4	0.2
Texas	1.0	2.0	0.5	0.5
Utah	0.0	0.5	0.0	0.5
Virginia	1.0	1.0	1.0	1.0
Washington	0.0	0.5	0.5	0.5
West Virginia	0.0	1.0	0.5	1.0
Wisconsin	0.0	0.0	1.0	1.0

It is found that four music courses are offered by most of the states but the amount of credit given varies from one half credit to two credits in some of the courses. The amount of credit given is determined by the amount of time devoted to the course, as to recitation, preparation requirement, and number of weeks taught. Most states allow the same amount of credit for music as other work provided the same amount of time is used for preparation and recitation.

Fifteen states have made provisions for applied music in their state courses as is shown by Table XLIII.

Table XLIII. Applied music courses and credit.

States	Voice	Piano	Violin	Orchestra	Band
Florida	0.0	1.0	0.0	0.0	0.0
Idaho	1.0	1.0	1.0	1.0	1.0
Indiana	1.0	1.0	1.0	1.0	1.0
Kansas	0.5	0.5	0.5	0.5	0.5
Kentucky	0.0	0.5	0.5	0.5	0.5
Michigan	1.0	1.0	1.0	1.0	1.0
Minnesota	0.0	1.0	1.0	0.0	0.0
Mississippi	1.0	1.0	1.0	1.0	1.0
New York	1.0	1.0	1.0	1.0	1.0
Ohio	1.0	1.0	1.0	1.0	1.0
Oklahoma	1.0	1.0	1.0	1.0	1.0
Pennsylvania	1.0	1.0	1.0	1.0	1.0
Texas	1.0	1.0	1.0	1.0	1.0
Virginia	1.0	1.0	1.0	1.0	1.0
Washington	1.0	1.0	1.0	1.0	1.0
Wisconsin	1.0	1.0	1.0	1.0	1.0

Florida, however, gives credit for only one course, that in piano. Minnesota provides credit for only two courses, piano and violin. The other states outline work in voice, piano, violin, and band and orchestra instructions. The amount of credit is determined by the time spent in preparation and class work.

In dealing with the activity work there are twenty-two states or nearly half of the total number of states that provide courses to cover musical activities as band, orchestra, boy's glee club, girl's glee club, and chorus. These states are shown by Table XLIV.

Table XLIV. Activity work.

States	Band	Orchestra	Boys G. C.	Girls G. C.	Chorus
Colorado	x	x	0	0	x
Florida	x	x	x	x	x
Idaho	x	x	x	x	x
Indiana	x	x	x	x	x
Kansas	x	x	x	x	x
Kentucky	x	x	x	x	x
Michigan	x	x	x	x	0
Mississippi	0	0	0	0	x
Missouri	x	x	x	x	x
New Jersey	0	x	0	0	x
New York	x	x	x	x	x
North Carolina	x	x	x	x	x
Ohio	x	x	x	x	x
Oklahoma	x	x	x	x	x
Pennsylvania	x	x	x	x	x
South Carolina	0	0	0	0	x
Tennessee	x	x	x	x	x
Texas	x	x	x	x	x
Utah	0	0	0	0	x
Virginia	x	x	x	x	x
Washington	x	x	x	x	x
West Virginia	x	x	x	x	x
Wisconsin	x	x	x	x	x

All the states named except six recognize all five activities. Mississippi does not recognize any of the five activities. Utah and South Carolina only one (chorus). New Jersey two and Colorado three. In most of these states the credit received is considered as laboratory credit and is not counted as credit required or counting toward graduation.

The following gives a brief synopsis of the courses of study of the twenty-three states whose courses were examined.

Colorado. Merely gives division of high school music as  
1. Chorus; 2. Band and Orchestra; 3. Harmony; and  
4. History and Appreciation.

Florida. Mimeographed bulletin. 1. Practical Music; Piano, I unit. Prerequisite Music Theory, Chorus, Glee Club, Band, and Orchestra. 2. Theoretical Music: Music Theory, Harmony I, Harmony II, Music Appreciation. Maximum credit two units.

Idaho. Miscellaneous Subjects. Offers--1. Assembly Singing. 2. Special Chorus. 3. Elementary Music. 4. Girls Glee Club. 5. Boys Glee Club. 6. Appreciation and History. 7. Orchestra. 8. Band. 9. Applied Music. High school credit for music instruction by private teachers. (Piano, voice, violin). Teachers must meet state requirement,-- only one unit any one year. Prerequisites one year of music before entering high school. Not more than one-third of the credit toward graduation may be registered if the student majors in music, and not more than three units if not majoring in music. Gives list of books for chorus, girl's glee club, boy's glee club, orchestra, band and operettas.

Indiana. Recommends chorus and glee club. Recommends instruction in instrumental music; also Theory and Harmony in large schools. Fourteen lines cover high school music course or rather suggestions for high school music.

Kansas. One or two units. Chorus singing; rudiments problems; students who have had no music in the grades. Classification of voices, seating, conducting, selection of music, List materials for assembly, community and chorus singing, appreciation, harmony, history, glee clubs, orchestra, and phonograph records. Private study in applied music. Credit thus received should be in addition to the fifteen units required for high school graduation.

Kentucky. Suggestive Plans--1. Assembly Chorus; 2. Organized Chorus; 3. Elementary Theory; 4. Harmony; 5. Appreciation; 6. Orchestra and Band; 7. Glee Clubs; 8. Applied Music. Problems-- Classification of Voices, Selection of Music, accompanist, seating. Suggested Texts and Helps. Plan-- 1. General aims; 2. The course--a. objectives; b. text; c. method; d. standards. Credit-- No more than one half unit per year may be granted. Not more than two units in music offered for graduation. One credit counted toward college entrance. All glee club, band, and orchestra classed as extra-class curricula activities.

Michigan. Courses for those interested in music--1. Chorus; 2. Appreciation; 3. Theory; 4. Glee Club. Courses for those talented in music--1. Chorus; 2. Orchestra; 3. Glee Club; 4. Appreciation; 5. Theory; 6. Applied Music; 7. Band; 8. History; 9. Analysis and Form; 10. Counterpoint; 11. Orchestra. Credit--Amount granted equal hour for hour same as other subject. Plea for high school to be center for community music.

Mississippi. Mimeographed. Five page course. Maximum college entrance credit--three. Two in applied music, one in P. S. Music. Applied Music--Piano, Violin. P. S. Music--Elementary Theory, Harmony, Ear Training and History. Gives list of pieces and studies for each year. One half credit per year. Prerequisites, two years study in

grades. One fourth credit per year. No credit for less than two years.

Missouri. Courses--Special Aims--Procedure--Appreciation--Standards of Attainment. Music Appreciation--one fourth. Vocal Music--(a) Chorus, one fourth; (b) Glee Club, one fourth; (c) Choral Club, one fourth. Instrumental Music--(a) Orchestra, one fourth; (b) Band, one fourth; (c) Ear Training and Sight Singing, one half; Theory and Harmony, one credit; Outside music study, credit according to number of lessons and preparation.

New Jersey. Chorus Singing, Vocal Culture, Orchestra, Appreciation, and Technical Instruction, Applied Music. Chorus Singing--Outlined for four years. Credit according to time devoted to each course. Community Singing. Music materials listed.

New York. Syllabus for Secondary Schools--Music. 1 Rudiments, 1 unit; 2. Harmony I, 1 unit; 3. Harmony II, 1 unit; 4. History, 1 unit; 5. Choral Work, one fourth unit; 6. Orchestra, one fourth unit; 7. Band, one fourth unit. Suggestive work for each course. Also suggested text books and materials.

North Carolina. Objectives of high school music. Credits same or hour for hour as other subjects. Courses recommended with credit are Sight Singing and Ear Training, credit, 1 unit; Harmony, credit, 1 unit; Appreciation and History, credit, 1 unit; Harmony and History, credit, 1 unit. Courses with or without credit--Chorus class,  $\frac{1}{2}$  unit credit; Advanced Chorus,  $\frac{1}{2}$  unit credit; Elective Chorus,  $\frac{1}{2}$  unit credit; Orchestra and Band,  $\frac{1}{2}$  unit credit. For  $\frac{1}{2}$  unit credit, five periods per week is necessary. Non-credit courses--Extra Curricular activities. Glee Clubs, Ensemble Groups, Instrumental. Materials, Books and Magazines, and Music for each course suggested.

Ohio. Credit--as a cultural subject, two units; as a vocational subject, four units. Courses--Choral music,  $\frac{1}{2}$  credit; Theory and Harmony, 1 unit; History and Appreciation, 1 unit; Orchestra,  $\frac{1}{2}$  unit; Band,  $\frac{1}{2}$  unit. Applied Music, voice, piano, instruments, credit per year,  $\frac{1}{2}$  unit. Equipment listed for music department.

Oklahoma. Introduction--Objectives as applied to music study, Accrediting conditions. Courses--Elementary Theory and Ear Training, one unit credit. Vocal Music, Assembly Chorus Singing, no credit. Appreciation and History, one unit credit. Advanced Chorus and Glee Clubs,  $\frac{1}{2}$  unit credit. Voice Classes, one unit credit. Instrumental Music, Orchestra, one unit credit. Band, one unit credit. Applied Music, Voice, Piano, Organ, Violin, and other instruments, one unit credit per year. Credits--Three credits in music; one must be in Theoretical Subjects.

Pennsylvania. Major or minor in music. Courses. Assembly Chorus, required, no credit. Organized Chorus, activity credit. Elementary Theory and practice, one unit credit. Advanced Diction and Melody, one unit credit. Harmony, one unit credit. Music Appreciation, one unit credit. Orchestra or Band, one unit credit. Glee Club, no credit. Applied music outside school in piano, organ, violin, voice and instruments. One fourth of total credit may be music if music is to be made a major.

South Carolina. Public school music courses--Theory, four units credit. Harmony, one unit credit. History, six units credit. Applied music under private instruction or in high school--Piano and Theoretical study, three credits accepted in theoretical study. Music minor. One year work equals one half unit in Applied Music and one fourth unit in Theoretical Music.

Tennessee. Two unit course. First unit: (a) Music Theory, two fifths credit; (b) Harmony I, two fifths credit; (c) Band, Chorus, Glee Club or Orchestra, one fifth unit credit. Second unit: Harmony II, two fifth unit credit; Band, Chorus, Glee Club or Orchestra, one fifth unit. Must offer one full credit.

Texas. General Music, credit, one unit. Harmony, credit, two units. History and Appreciation, credit, one unit. Chorus with or without credit. Glee Clubs, credit one unit for four years. Orchestra, credit, one unit, four years. Band, credit, one unit, four years. Applied Music; voice, piano, organ, violin, instruments by outside teachers for credit.

Utah. Courses--Chorus, one fourth unit credit. Elementary Harmony, one half unit credit. History of Music, one half unit credit. Orchestra, one half unit credit, (activity).

Virginia. Aims and Values. Music recommended for the different types of schools. Smaller high schools-- 1. Chorus Singing; 2. Appreciation; 3. Glee Club; 4. Band and Orchestra. 5. Organized Chorus; 6. History; 7. Harmony; 8. Applied Music (out of school). Credit--General Chorus, no credit; Organized Chorus, one fourth credit; Orchestra, one half credit; Band, one half credit; Glee Clubs, one fourth credit; Appreciation, one half credit; History, one half credit; outside of school music, piano, violin, credit three fourths unit for practical work; one fourth unit Theoretical work; one unit per year. Two units toward graduation in vocational courses. Outlines of courses. List of texts and materials. Outside music courses well outlined. One of the best courses.

Washington. One of the best. Junior and senior high school

courses. General Aims--Credit, six credits for major. General Music, Harmony, Appreciation and History, one year Ensemble. Harmony, one credit; Appreciation and History, one credit; General Music, two credits; Ensemble, one credit; Glee Club, one fourth credit; Chorus, one fourth credit; private instruction on piano, violin, and other instruments, one credit; class instructions on piano, violin, and other instruments, one fourth credit; Band and Orchestra, one half credit.

West Virginia. Attainment, Procedure, and Courses.  
Courses: Smaller School--Chorus singing, Appreciation, Glee Club, Orchestra and Band. Larger School--Chorus singing, Organized Chorus,--Appreciation, Glee Clubs, Orchestra and Band, History, Harmony, Applied Music (out of school). Very brief.

Wisconsin. Two page mimeograph course. Music may be with or without credit. Maximum of four units credit. Maximum of two units credit for instrumental and vocal music either by individual or ensemble work. When more than two units are offered, one must be History and Appreciation, one credit of Theory and Harmony is recommended. One unit cannot be used with fifteen Credits for college entrance. Must have two credits.

## CHAPTER SEVEN

### FINDINGS OF THE STUDY, CONCLUSIONS, RECOMMENDATIONS

Findings of the study. The towns (in which the schools included in this study are located) vary in size from a population of eleven only to over six thousand, as shown in Table I. The types of schools included are Rural High Schools, City Village Schools, Consolidated High Schools, Second Class City High Schools, and Community High Schools, in Table II. As to state classification there are schools from all classes; A, B, C, and D, shown by Table III. The enrollment of the different schools ranges from less than twenty to over three hundred sixty-one, as shown in Table IV.

About one third of the teachers in charge of music in the high schools had received no activity credit in music while they were students in high school. One third had earned four years of high school credit. The regular credit earned in high school by the music teacher is very small. The average amount of college credit earned in music per teacher is 34.5 hours. An average of 11.3 hours of college credit were earned through private lessons taken outside of school.

One half of all the music teachers have no college activity credit in music. Thirty-one colleges have contributed



to the training of the music teachers. Bethany College of Lindsborg, Kansas furnishes the greatest number with the State Teachers Colleges at Emporia and Hays tying for second place. All the music Teachers have attended college while seventeen of them attended less than seven semesters while one attended fourteen semesters. The average college attendance for all teachers was 7.75 semesters.

It was found that 84.5% of the music teachers had a sufficient number hours of college credit in music for a music major or minor, also that thirty-eight teachers had taken work above the amount required for a degree. Outside credit, or that earned through private instruction was attained by forty-five teachers for an average of 4.1 years.

Fifty-eight of the one hundred four music teachers reporting give instruction only in the field of music.

All except six of the music teachers were hired for a period of nine months. Forty-one music teachers gave private music instruction outside regular school time and not in connection with their school position. In eight cases this practice interfered with their regular school work. Most schools buy their music supplies direct from a music house. Only three schools hold membership in a state or national musical organization.

The number of music (Table XXII) and non-music subjects (Table XXIII) taught by the music teachers are found to vary greatly. Table XXVI shows 26.1% of the teachers teaching music are first year teachers with an average salary of \$155.42 per month.

Practically every school indicated to some degree a lack of equipment for its music department. Very few schools owned instruments. The value of the instruments owned by thirty-one schools ranged from \$50 to \$2500. Only a few schools had a regular music budget. 30% of the music departments were self supporting, not including teachers salary. 60% were not. Fees for private lessons varied from no charge to \$1.00 per lesson.

Chorus and girls glee club has the greatest enrollment, as shown by Table XXXVII. The study included a total of 10,535 students. Of this number, 8,516 were enrolled in some music organization. Athletics received better support than music, as data shows. Two periods per week were given to most music organizations in the majority of schools shown in Table XXXIX. Most schools enter some phase of inter-school music competition.

The music department of eighty-three schools reporting gave on an average three or more programs during the school year. A list of music magazines used by the various schools is presented in the appendix.

It was found that one third of the states have no state course of study for music. Twenty-three states have courses that range from very complete and thorough courses to those that are very brief and inadequate.

Music Theory, Harmony, Appreciation, and History are included in most of the courses outlined but the amount of credit given for each varied. Fifteen states provide for credit in applied music courses. Twenty-one state courses provide for activity work in one or more of the followings

Band, Orchestra, Boys Glee Club, Girls Glee Club, and Chorus.

Most of the twenty-three states having music courses recognize a value in music but fail to give it equal rank with other courses. The Kansas State Course of Study is not as well outlined as many others. The State Courses of Study used in Idaho, Michigan, North Carolina, Oklahoma, Pennsylvania, South Carolina, and Texas are very good. Virginia and Washington have exceptionally well outlined courses.

The status of music in the schools of Western Kansas compares very favorably with the music of the different states that are taking the lead in the advancement of music education as is shown by Tables XLII, XLIII, XLIV, and the survey of the State Courses of Study for Music.

Conclusions. There are several general conclusions to be made from the study.

First: The teaching of music in some of the high schools of Western Kansas is of a high degree of efficiency while very little music education is offered in some. The size of the school, its organization, or classification does not indicate the degree of efficiency of the music department. In most cases the Superintendent or Principal in cooperation with the Board of Education have been responsible for the improvement of the music training.

Second: There is a large variation in the music courses as now offered by the different schools.

Third: The teachers in charge of the music work are in most cases teaching in the field of either their major or minor, and are as well prepared for the music work as are the

teachers in the other fields of teaching.

Fourth: Much of the work of the music teachers at the present time is with some school or community activity and not necessarily in regular courses leading to graduation from high school.

Fifth: Music courses are not considered to be of equal importance with other high school courses as is shown by the lack of a music budget or the acceptance of music credit earned in this department as credit toward graduation.

Sixth: Very little money is invested in equipment for the music department and proper room space has not been provided in most buildings for the housing of the good music department.

Seventh: In about one half the schools the music teacher must teach some other subjects besides music.

Eighth: The courses in applied and theoretical music are more or less uniform in schools offering music.

Ninth: Based on the amount of credit allowed and the number of courses outlined very few states have an excellent state course of study for music. The Kansas Course allows two credits in music and does not have a well outlined course in any field of music education.

Tenth: With the state outlining a music course of study more fully music would soon be one of the popular as well as an essential course in our high schools of the state.

Recommendations. After a careful study of the facts presented in the body of this thesis, the writer has the following recommendations to offer.

First: Make music a required subject in the grades, in

both rural and city grade schools with a definite course of study outlined.

Second: Place the work in music both in the grade schools and high schools on an equal basis with the work of other departments.

Third: Select a group of competent persons to build a course of study in music that will give the schools wishing to have a music course something definite to work from and follow either in part or in full depending on the needs of the particular school.

Fourth: Include in the state course of study for music a list of equipment necessary for a school wishing to offer a music course.

Fifth: More thorough and effective methods of eliminating candidates in training for the teaching of music who will not be likely to adapt themselves to the type of work required of the teachers of the music departments of the high schools.

Sixth: The school administrator must realize that the local community, guided by tactful leadership on the part of the principal, must assume responsibility for making its school the best possible and that a well outlined course in music is essential to any school.

## APPENDIX

### MUSICAL MAGAZINES

- Art World and Decoration, Hewitt Publishing Co., N. Y.
- Craftsman, The Craftsman Publishing Co., N. Y.
- Eastern School Music Herald, Laura Bryant, Ithaca, N. Y.
- Etude, Theodore Presser Co., Philadelphia, Pa.
- International Studio, John Lane Co., N. Y.
- Musician, Boston, Mass.
- Music Bulletin, American Book Co., N. Y.
- Music and Youth (Monthly), 7 East 43rd Street, N. Y.
- Music Supervisor's Journal, University of N. C., Chapel Hill, N. C.
- Musical America (Weekly), 501 Fifth Ave., N. Y.
- Musical Courier (Weekly), 113 W. 57th Street, N. Y.
- Musical Digest (Monthly), 239 W 39th Street, N. Y.
- Musical Leader (Weekly), 332 Mich. Ave., Chicago.
- Musical Observer (Monthly), 62 Cooper Square, N. Y.
- Musical Quarterly, G. Schirmer, 3 East 43rd Street, N. Y.
- School Music, P. C. Hayden, Keokuk.
- Supervisor's Journal, Ithaca, N. Y.
- Supervisor's Service Bulletin, Educational Music Bureau, Chicago.