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RESPONSIBILITIES OF A STATE MUSIC  
SUPERVISOR FOR THE STATE OF ARIZONA.**

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THE FUNCTION AND RESPONSIBILITIES  
OF A STATE MUSIC SUPERVISOR  
FOR THE STATE OF ARIZONA

by

John Henry Martin

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A Dissertation Submitted to the Faculty of the

COLLEGE OF EDUCATION

In Partial Fulfillment of the Requirements  
For the Degree of

DOCTOR OF EDUCATION

In the Graduate College

THE UNIVERSITY OF ARIZONA

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THE UNIVERSITY OF ARIZONA

GRADUATE COLLEGE

I hereby recommend that this dissertation prepared under my  
direction by JOHN H. MARTIN  
entitled THE FUNCTION AND RESPONSIBILITIES OF A STATE MUSIC SUPERVISOR  
FOR THE STATE OF ARIZONA  
be accepted as fulfilling the dissertation requirement of the  
degree of DOCTOR OF EDUCATION

J. C. Johnston  
Dissertation Director

August 8, 1960  
Date

After inspection of the dissertation, the following members  
of the Final Examination Committee concur in its approval and  
recommend its acceptance:\*

<u>Ernie S. Muelke</u>	<u>Aug 8, 1960</u>
<u>George W. Stolzenberg</u>	<u>Aug 8, 1960</u>
<u>Ernie L. Johnston</u>	<u>Aug 8, 1960</u>
<u>Gloyd E. McCann</u>	<u>Aug 8, 1960</u>
<u>J. C. Johnston</u>	<u>Aug 8, 1960</u>

\*This approval and acceptance is contingent on the candidate's adequate performance and defense of this dissertation at the final oral examination. The inclusion of this sheet bound into the library copy of the dissertation is evidence of satisfactory performance at the final examination.

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SIGNED:

John H. Martin

APPROVAL BY DISSERTATION DIRECTOR

This dissertation has been approved on the date shown below:

Thadeus C. Johnston  
THADEUS C. JOHNSTON

Associate Professor of Education

August 29, 1960  
Date

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THE FUNCTION AND RESPONSIBILITIES OF A STATE MUSIC  
SUPERVISOR FOR THE STATE OF ARIZONA

CHAPTER I

INTRODUCTION

Background and Need for the Study

It is said that music is a beneficent agent for making life more satisfying, that music is one of the most important sources of spiritual sustenance. Possibly, one of the greatest values of music as it pertains to the field of education, lies in its importance in the development and control of attitudes, feelings, and emotions.

"If music becomes an accepted part of the school curriculum it provides an opportunity for growth through self-expression, and provides an emotional outlet for the child. Through group participation it becomes a strong socializing influence in the lives of the participants. It is a factor in the worthy use of leisure time. It is one, and perhaps the best medium through which children can sense beauty."<sup>1</sup>

The above listed factors have aided in the increasing acceptance of music in the curricula of the public schools of Arizona. Changes in or additions to curricula frequently lead to confusion and to a variety

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<sup>1</sup>Moore, Milton William, The Function and Responsibilities of a State Music Supervisor for South Carolina. Unpublished Doctor's dissertation. Teachers College, Columbia University, 1956.

of interpretations of the values of such changes or additions. In this change and confusion, music has shared and is still sharing. How broad should be the music program, what music subjects should receive credit, how credits should be computed, whether such credit should be used toward school graduation and college entrance-- these are but a few of the issues arising from the inclusion of music in a curriculum.

The lack of resolution of such issues is but one indication of the absence of an organized state-wide music program in the State of Arizona.

Music needs a spokesman, at the state level, to interpret the aims and goals of music education. In a resolution adopted by the Music Educators National Conference at Cleveland, Ohio, on 1 April 1946, the members of that august body recommended "that each State Department of Public Instruction include a State Supervisor of Music on its staff". They felt that music needs a spokesman to serve as a liaison between the State Board of Education, the colleges and universities, the Public School Administration, supervisors, teachers, and various lay groups throughout the state. It needs a plan for combating inadequate teacher preparation when such a thing exists. It needs some means whereby future music teachers and future classroom teachers are provided with the basis for an exchange of ideas on practical problems existing in the schools.

TABLE I

Material compiled from two sources:

G. Lloyd Schultz, Editor, State Supervision of Music. Prepared under the auspices of the National Council of the State Supervisors of Music, Washington, D.C., MENC, 1959.

Mabel E. Rogers, Education Directory, Part 1. Office of Education, Bulletin 58-59, Part 1, Washington Government Printing Office, 1959.

TABLE I

## STATES HAVING A STATE MUSIC SUPERVISOR

<u>State</u>	<u>City</u>	<u>Title of Position</u>
Alabama	Montgomery	State Music Education Consultant
Delaware	Dover	Director, Music Education
Florida	Tallahassee	Consultant, Music Education
Georgia	Atlanta	Consultant, Music Education
Hawaii	Honolulu	State Director of Music Education
Illinois	Springfield	State Consultant, Music Education
Kentucky	Frankfort	Supervisor, Music Education
Louisiana	Baton Rouge	Supervisor of Music
Massachusetts	Boston	State Supervisor, Field of Public School Music
Mississippi	Jackson	Supervisor, Music Education
Missouri	Jefferson City	State Supervisor of Music
Montana	Helena	State Supervisor of Music
New Hampshire	Concord	Director, Arts Education
New York	Albany	State Supervisor of Music Education
North Carolina	Raleigh	State Supervisor of Music
Ohio	Columbus	State Supervisor of Music
Texas	Austin	Director, Division of Curricu- lum Development
Virginia	Richmond	Assistant Supervisor, Secondary Education - Music
West Virginia	Charleston	State Music Consultant
Wisconsin	Madison	State Supervisor of Music and Art Education

It needs an aid in establishing a relationship conducive to continuous co-operative research and study based on practical considerations in music education and their effects on children.

A recent survey of the state-wide music program in the United States revealed that twenty states have a designated director, supervisor, or chief in the field of music education as indicated in Table 1. This means that thirty states, or 60 percent of the total, assume little or no responsibility for the state-wide organization or leadership in the field of music education.

State departments of education placing music on the level with other subjects in the curriculum need to formulate a philosophy of music education that will produce a quality program of music for all children, not just for the talented few. Thus, properly planned state supervision of music could meet the needs and provide the environment for a well-organized and effective state-wide music program. It would enable music education to have a voice in the planning of the total education program in Arizona. Music would have representation in staff planning and staff projects, thereby enabling all to understand better the role of music in the total educational effort. It would thus be an aid in resolving many of the issues surrounding the role of music in the curricula of the public schools of the State of Arizona.

### Review of Related Studies

An examination of the educational literature of recent decades reveals that there has been comparatively little written concerning the function and responsibilities of state supervisors of music. This might seem to indicate a lack of interest regarding the area, but in reality the converse seems to be true, for the recent decades have seen the emergence of approximately half of the positions now filled by a state supervisor of music. See Table II, page 7.

In a study published in 1940, Annett listed the activities of the state supervisors of music then holding office. From information procured by means of a questionnaire, Annet found the activities of the state supervisors of music to include:

1. The promotion of standard subjects of the music curriculum.
2. Activity relative to teacher-training.
3. Some activity pertaining to the certification of teachers.
4. Class visitation, correspondence, and conferences with other educators.

As part of this study, Annett made the following statement: "...Since there must be reasonable uniformity in courses of study in order to achieve the best results, it seems probable that gradually more states will employ a state supervisor of music."<sup>1</sup>

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<sup>1</sup>Annett, T., "State Supervision of Public School Music," Music Educators National Conference Yearbook, 1939-40. Chicago, Music Educators National Conference, 1940.

TABLE II

DATE OF ESTABLISHMENT OF THE POSITION OF STATE MUSIC  
SUPERVISOR OF THOSE STATES NOW HAVING STATE  
MUSIC SUPERVISORS\*

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<u>State</u>	<u>Date Position Established</u>
Alabama	1941
Delaware	1931
Florida	1955
Georgia	1958
Hawaii	1957
Illinois	1951
Kentucky	1957
Louisiana	1934
Massachusetts	1936
Mississippi	1948
Missouri	1930
Montana	1936
New Hampshire	1947
New York	1921
North Carolina	1949
Ohio	1922
Texas	1942
Virginia	1936
West Virginia	1957
Wisconsin	1948

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\*G. Lloyd Schultz, Editor, State Supervision of Music.  
Prepared under the auspices of the National Council of the  
State Supervisors of Music, Washington, D.C., MENC, 1959.

Another study done at approximately the same time (1940) as the above study is one by Lloyd V. Funchess. His study was directed largely towards the preparation, background, and personality necessary to be a successful state music supervisor. Among his findings were:

1. The person should be a musician.
2. He should be genial and full of enthusiasm.
3. He should have had public school experience and should have a sympathetic understanding of the entire educational program.

Within this study, Funchess makes this observation about the state supervisor of music: "His personality must be one which will command respect and confidence, for he must occupy a position of leadership."<sup>1</sup>

Brown of West Virginia in 1947 made a study by means of a questionnaire in which he found the responsibilities and duties of the state supervisor of music to include the following:

1. The promotion, guidance, and supervision of all the music in all the schools from kindergarten through the graduate school.
2. Correlation of the teacher-training program with the needs of the schools.
3. Representing the State Department of Education in all matters pertaining to the field of music.
4. Visiting the schools so that conditions and circumstances would be observed and suggestions made for improvement.
5. Sponsoring conferences, clinics, and demonstrations for the purpose of training in-service teachers.

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<sup>1</sup>Funchess, L. V., "State Supervision of Music in Louisiana," Music Educators National Conference Yearbook, 1939-40. Chicago. Music Educators National Conference, 1940.

6. Dispensing information through correspondence, bulletins, and pamphlets.

7. Participation in professional meetings in and out of the state for the purpose of better understanding the problems of education in general and music in particular.

8. Assistance to schools and communities in solving problems relative to music.

9. Maintaining constant vigilance over the whole educational program so that the needs of the schools would be thoroughly analyzed and the teacher-training program adapted to those needs.<sup>1</sup>

Studies by Rose, Keller, Howman, and Moore bring out the enlarging scope of the position of state music supervisor. Also, these studies present other pertinent information such as the fact that there is no legal requirement necessary for the establishment of such a position as this can be done at the discretion of the State Superintendent of Schools.<sup>2</sup>

One of the most recent studies done in this area and perhaps one of the most exhaustive, is a handbook prepared by The National Council of State Supervisors of Music of the Music Educators National Conference. Published by the Music Educators National Conference in 1959, the bulletin was edited by G. Lloyd Schultz who at the same time was serving as the State Music Supervisor for the State of Wisconsin.

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<sup>1</sup>Brown, C. W., "State Supervision of Music," Music Educators Journal, J33:40+ April 1947.

<sup>2</sup>Rose, C., et al, "State Supervision of Music," Education Journal. 72:19-22 S51.

This handbook opens with a statement of the Basic Purpose of Music Education. It then discusses the role of the State Department of Education.

The third portion of the handbook lists the duties of the State Supervisors of Music. This part seems to contain a thorough listing of the duties performed by the present State Supervisors of Music.

The final portion of the book gives examples of how the position of State Music Supervisor came into being in two different states.

#### Purpose of the Study

As far as it can be determined, no attempt has been made to study the desirability of a State Music Supervisor for the State of Arizona. Because of this lack of information, and because of the continuing emphasis on music in the field of public education, it is believed that a need exists for such a study as the one here reported.

It is believed that the interests of public education would be served if it were more fully known than is now the case what the attitudes of Arizona's music educators are concerning a position such as a State Music Supervisor. It is believed that information concerning the function and responsibilities of a State Music Supervisor would help music educators themselves to determine

the desirability of this position. It is believed further that such information would be useful to the State Department of Public Instruction of the State of Arizona in its planning for present and future educational activities within the State of Arizona.

The principal purpose of the present study is to provide such information. Stated directly, the purpose is to determine the extent to which the Music Educators of the State of Arizona agree or disagree that a State Music Supervisor for the State of Arizona would be desirable, and to determine the function and responsibilities of such an office.

#### The Problem

The foregoing needs and purpose suggest the problem: Is a State Music Supervisor for the State of Arizona desirable? What would be the function and responsibilities of such an office?

Leadership at the state level should assume the function of seeing that basic principles are developed through the co-operative effort of all educational groups within the state.

"The state supervisor of music does not dominate. His effectiveness is dependent upon democratic leadership. Coordination and unification of the efforts of various agencies and institutions which deal with music education are basic services essential to the progress of the program.

In brief, the effective state supervisor of music is a devoted and humble servant to the program of

music education in the schools, communities, and professional organizations of the state."<sup>1</sup>

The function of the supervisor is one of leadership, which must be compatible with the democratic way of life. The leader must act as a co-ordinator whose primary function is to secure the co-operation of all the resource people in the state in an attack on common problems. Burton and Brueckner uphold this view in the following statement: "The primary function of supervisors of all types is leadership, plus the encouragement and recognition of leadership in any other person either on the staff or among the community participants."<sup>2</sup>

A state supervisor of music in Arizona should assist local groups and/or individuals to interpret plans and programs in terms of immediate needs and values, and also in terms of future developments. He should also take the leadership in developing the framework of the state-wide music program. This framework would be developed by groups and individuals within the state working co-operatively and democratically. The local school system should

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<sup>1</sup>G. Lloyd Schultz, Editor, State Supervision of Music. Prepared under the auspices of the National Council of the State Supervisors of Music, Washington, D. C., MENC, 1959, p. 32.

<sup>2</sup>Burton, William H., Brueckner, Leo J., Supervision: A Social Process, New York, Appleton-Century-Crofts, Inc., 1955, x + 715, p. 29.

realize the necessity of, have the freedom for, and assume the responsibility of developing its own music program within this framework prescribed by the State.

#### Delimitation of the Study

At the time of compiling this study, there exists no state supervisor of music for the State of Arizona. Thus, this project will be limited to two areas: (1) The desirability of a State Music Supervisor for the State of Arizona, and (2) A study of the function and responsibilities of a State Music Supervisor for the State of Arizona and to the scope of said function and responsibilities were this office to become established. Reference will be made when applicable to the function and responsibilities of the state supervisor of music of the twenty states having such an office at the present time.

Data for area one (see page 22) was received from two sources: (1) Opinions of 66 music educators of the State of Arizona as stated on an open-form questionnaire, and (2) A personal interview with the incumbent State Superintendent of Public Instruction.

Data for area two (see page 35) was received from 18 of the present State Music Supervisors of states having such an office. Their opinions were received by means of a closed-form questionnaire.

### Definition of Terms

Throughout the course of this study, when the term "state supervisor of music" is used, it shall be interpreted as meaning the person in a State Department of Education who is responsible--directly, morally, both, or otherwise--for the quality and quantity of the music education program of a particular state. This term shall be interpreted--for the purpose of this study--as being synonymous with the terms "music consultant" and/or "director of music education" at the state level.

The term "state supervisor of music" was chosen because of the prominence of usage of this term in the states utilized in making this study; "supervisor" representing 55 percent of the states, whereas the term "consultant" represents 25 percent, and the term "director", 20 percent.\*

When the term "superintendent of public instruction" is used in this study, it shall be construed to mean the titular head of the State Department of Education. Terms such as "superintendent of education", "state superintendent of schools", "superintendent of public education", "superintendent of schools", "commissioner of education",

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\*Education Directory 1958-59. U. S. Department of Health, Education, and Welfare. Office of Education. Printed by United States Printing Office, Washington, D.C. pp. 13-69.

when used in this study shall be considered synonymous with the term "superintendent of public instruction".

The term "superintendent of public instruction" was chosen because of the prominence of usage of this term in the states utilized in making this study; "superintendent of public instruction" representing 50 percent of the states, whereas the term "commissioner of education" represents 25 percent, the terms "superintendent of schools" and "superintendent of public education" each represent 10 percent, and the term "superintendent of education" represents 5 percent.\*

#### Nature and Sources of Data

There are four types and sources of data involved in this study, i.e., the accepted principles of supervision and related studies drawn from educational literature; responses by music educators of the State of Arizona to a questionnaire; responses by the present State Supervisors of Music to a questionnaire; and a personal interview with the Superintendent of Public Instruction concerning the need, the interest for, and the legality of a position such as State Supervisor of Music for the State of Arizona.

#### Method of Research and Treatment of Data

Method. The normative survey method of research was used in this study because this method is best suited

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\*Ibid., pp. 13-69.

to the nature of the problem and the data needed.<sup>1</sup> The closed or checklist form of questionnaire was the instrument used to secure the data from the present State Supervisors of Music, whereas the "open-end", free-response, or open-form questionnaire was utilized in procuring data from the music educators within the State of Arizona. Standard techniques of library research were used in developing both the closed-form and the open-form questionnaires.

The questionnaires: Closed-form. The general steps followed in developing the closed-form questionnaire consisted of an analysis of questionnaires utilized in making studies of a similar nature. These pilot questionnaires were revised, enlarged, re-worded, and otherwise altered to become more purposeful in providing needed information for this study. The questions thus compiled were presented to selected music educators to determine whether the language and intent were sufficiently clear to be understood by music supervisors in general. The questions not meeting these criteria were re-worded or modified. These questions were then identified and placed under the appropriate heading. Assigned were six broad areas: General

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<sup>1</sup>Good, C. V., and Scates, D. E., Methods of Research, New York, Appleton-Century-Crofts, Inc., 1954, p. 549.

Duties, Specific Duties, Miscellaneous Duties, Salary Data, Department Budget, and Department Staff. The area of General Duties was then subdivided into these headings: As co-ordinator of the state-wide music program - 8 questions; Services to the schools - 7 questions; In teacher education - 4 questions. The area of Specific Duties was subdivided into these headings: Administration - 11 questions; Do you release Special Bulletins on - 18 questions; State music course of study - 4 questions; Community relations - 10 questions; Personal activities - 8 questions; Certification of teachers - 3 questions; Music Festivals - 8 questions; Higher education - 7 questions. The area of Miscellaneous Duties was not subdivided but contained 6 questions. The area of Salary Data contained one question. The area of Department Budget contained 2 questions and the last area - Department Staff - contained 3 questions.

Since it was desirable to learn if the State Music Supervisors undertook or did not undertake a specific action or were obliged to or were not obliged to perform a specific duty, 93 questions (or 93%) out of 100 total questions contained in the questionnaire, were so worded that a "yes" or "no" answer would suffice. Of the remaining 7 questions (or 7% of the total questions), 5 were "open-end" questions, and 2 involved marking a response beside an item included in a vertical scale.

A preliminary form of this questionnaire was presented to selected music educators, and to professors of music and education. The suggestions received were the basis for further refinement of the questionnaire to improve its objectivity and to make it more understandable, more practical and more convenient. Every effort was made in the wording of the questions to insure that the replies would be a valid indication of a particular state music supervisors' function and responsibilities. A copy of this questionnaire is included in the Appendix.<sup>1</sup>

Open-form. The general steps followed in developing the open-form questionnaire consisted of analyzing the material needed in making this study and compiling questions so designed as to receive the needed information. The questions thus compiled were presented to selected music educators to determine whether the language and intent were sufficiently clear to be understood by music educators in general. The questions not meeting these criteria were re-worded or modified. The result was 4 questions - 3 of which were open-form. One question was a two-part closed-form which involved marking a response beside an item included in a horizontal scale.

A preliminary form of this questionnaire was presented to selected music educators, and to professors of music and education. The suggestions received were

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<sup>1</sup>See Appendix, p.85.

utilized to refine the questionnaire so as to make it more understandable, and more convenient. Every effort was made in the wording of the questions to insure that the replies would represent a valid indication of a particular music educators' views on local and state-wide music education problems and his views on whether or not a state music supervisor would be able to aid in the solution of these problems. A copy of this questionnaire is included in the Appendix.<sup>1</sup>

The sample. Since in each case the population involved was relatively small, (closed-form - 20, open-form - 126) no sampling was done. Instead, the entire population was utilized in the case of each questionnaire.

The questionnaires - both open-form and closed-form were mailed on 25 November 1959. A stamped, self-addressed envelope was enclosed as was a letter from the State of Arizona Department of Public Instruction. This letter, a copy of which is located in the Appendix,<sup>2</sup> was signed by G. W. Harrell, Director, Research and Finance Division, and requested co-operation from the recipient. In the case of the closed-form questionnaire, the percent of returns was 90% (20 mailings - 18 returns). The percent of returns on the open-form questionnaire was 52.4% (126 mailings - 66 returns).

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<sup>1</sup>See Appendix, p. 90.

<sup>2</sup>See Appendix, p. 91.

In the case of the open-form questionnaire, it was felt that the reliability of the returns should be tested, so the following table was devised as a basis for calculations for the Chi-square test:

TABLE III

A COMPARISON OF THE NUMBER AND PERCENT OF THE QUESTIONNAIRE MAILED TO 126 MUSIC EDUCATORS BY COUNTIES AND NUMBER AND PERCENT OF REPLIES BY COUNTIES.

<u>Counties</u>	<u>Number Mailed</u>	<u>Number Returned</u>	<u>Percent Returned</u>
Section I	11	7	63.6
Section II	64	30	46.8
Section III	32	17	53.1
Section IV	19	12	63.2
All Counties	126	66	52.4

The State of Arizona was divided into four sections and the number of open-form questionnaires mailed to the counties in each section was compared with the number of responses received from the counties on the assumption that geographical location might be a factor in the responses made to the open-form questionnaire. The Chi-square was a test of the null hypothesis that there is no significant difference between the possible returns and the actual returns received to the questionnaire when

considering geographical location. For 3 degrees of freedom the Chi-square was equal to 1.02 and the P was equal to .80. Therefore, as the same returns could be expected eighty times out of every hundred and as the null hypothesis must be retained, it is assumed that the geographic variations in the responses were largely chance and that the returns were representative of the 126 open-form mailings.

Presentation of the data. Tables plus narration are utilized to present the responses of the present State Music Supervisors to the items completed in the closed-form questionnaire.

The same methods are utilized in dealing with data procured by means of the open-form questionnaire. In addition, statistical calculations are utilized whenever it is felt necessary to clarify, compare, or to contrast data.

Thus, Chapter II is concerned mainly with data compiled from music educators within the State of Arizona.

Chapter III deals with data concerning the present State Music Supervisors.

Chapter IV deals with recommendations directed toward the function and responsibilities of a State Music Supervisor for the State of Arizona.

Chapter V consists of a general summary of the findings and the conclusions drawn.

## CHAPTER II

### RESULTS OF THE RESPONSES TO THE OPEN-FORM QUESTIONNAIRE AND RESULTS OF A PERSONAL INTERVIEW WITH THE STATE SUPERINTENDENT OF PUBLIC INSTRUCTION

It is the purpose of this chapter to show the results of the responses to the open-form questionnaire,<sup>1</sup> and also, to show the results of a personal interview with the State Superintendent of Public Instruction.

Data regarding the responses to the open-form questionnaire are first presented in Chapter I. Table III (page 20) shows the number of responses received and the section of the State of Arizona from whence the responses came, and also the total responses.

TABLE IV

#### PERCENT OF MAILINGS TO AND RESPONSES BY THE MUSIC EDUCATORS OF THE STATE OF ARIZONA TO THE OPEN-FORM QUESTIONNAIRE

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<u>Sections</u>	<u>% of Mailing</u>	<u>% of Total Response</u>
Section I	9	11
Section II	50	45
Section III	26	26
Section IV	15	18
<hr/>		
Totals	100	100

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<sup>1</sup>See Appendix, p. 90.

Table IV gives the data necessary to compare percentages of mailing and percents of responses by sections of the state as well as the total for the state.

The first question contained in the open-form questionnaire was: "Briefly, in your opinion, what is the major problem of music education existing in your school?"

Responses to this question were categorized and were found to fit into the following list of twelve major categories:

Category List for Question #1 - Open-form Questionnaire

<u>Category</u>	<u>Number of responses from 66 respondents</u>
1. Complacency	2
2. Lack of motivation	1
3. Scheduling	11
4. Lack of time	7
5. Curriculum	10
6. Lack of co-ordinated program between elementary and secondary schools	8
7. Lack of co-ordinated program in the elementary schools	9
8. Lack of facilities	5
9. Need for improved teachers (of music) at all levels	9

Category List For Question #1 - Open-form  
Questionnaire - Continued.

Category	Number of responses from 66 respondents
10. Need for improving the teaching (of music) at all levels	3
11. Need for more boys in the vocal music program	2
12. Lack of understanding of the music program, its aims, goals, and needs - by the administration	5
Total responses	72

Because the respondents seemed to feel in most cases that more than one major problem of music education existed in their school, they seemed to feel free to give more than one answer to this question. Hence, the total number of responses to this question (72) exceeds the number of respondents to the questionnaire (66).

In some instances, perhaps these categories overlap but where interpretation seemed open to doubt, it was deemed wise to open a new category.

Responses to the twelve major categories<sup>1</sup> ranged from eleven responses in the category of "Scheduling" to one response in the category of "Motivation".

"Scheduling", "Curriculum", and "Lack of time" -

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<sup>1</sup>See List of Categories, pp. 23 and 24.

three categories which might seem to be related - represent 39% of the replies. The quality of teaching being done, either in the elementary schools or in the secondary schools, seemed to be a matter of some concern, for 16% of the replies mentioned this category. It is noted that 24% are concerned with the lack of a co-ordinated music program. The persons concerned with this particular problem are fairly evenly divided in their concern over the lack of a co-ordinated music program existing between elementary and secondary levels, (8 responses) and the lack of a co-ordinated music program existing in the elementary schools (9 responses). Dissatisfaction seems to stem from the lack of "general music" courses and from an over-emphasis on performing groups.

Those respondents decrying lack of facilities and those feeling a lack of understanding on the part of their administration towards the music program (a total of 14% of the responses) mention that their administrators' background is in sports or that his primary interest is in athletic events. There seems to be little real indication, however, that they feel a high correlation between an administrators' background and his responses to the music program.

At the time that this study was being made, there seemed to be real concern being expressed by the music

educators of the State of Arizona about the inability of the student to take music courses because of scheduling conflicts, because of existing or changing curricula, or because of "lack of time". Another concern expressed by the respondents was the lack of a co-ordinated music education program on the local level. Some respondents indicated their belief that a State Music Supervisor would be of assistance in helping to make a co-ordinated music program possible.

When replying to question 3A of the open-form questionnaire, "Do you feel that a state supervisory program of music education would be of assistance in the solution of your problem #1" (major local music education problem), the respondents gave the following answers:

	<u>Number</u>	<u>Percent</u>
Yes:	35	53%
No:	31	47%
<b>Total</b>	<b>66</b>	<b>100%</b>

Their response by sections was:

	<u>Yes</u>	<u>No</u>
Section I	3	4
Section II	15	15
Section III	10	7
Section IV	7	5
<b>Total</b>	<b>35</b>	<b>31</b>

A coefficient of contingency was worked out statistically with the following results:

$$\begin{aligned} X^2 &= .77 \\ P &= .99 \\ C &= .01 \end{aligned}$$

Thus, we see a significant correlation between Sections I, II, III, IV, and between "yes" and "no" answers.

The second question contained in the open-form questionnaire was: "Briefly, in your opinion, what is the major problem of music education existing in the state?"

Responses to this question were categorized and thus divided into twenty groupings. These groups are:

Category List For Question #2 - Open-form Questionnaire

Category	Number of responses from 66 respondents
1. Lack of aid and co-ordination for beginning teachers	1
2. Lack of out-of-state performances	1
3. Lack of musical competition	1
4. Curriculum	8
5. Need to improve the teaching of music at the elementary level	10
6. Need to improve the teaching of music at the secondary level	8
7. Need for a state music supervisor	2
8. Lack of time	1
9. Need to unify and standardize the music program	18

Category List For Question #2 - Open-form  
Questionnaire - Continued.

<u>Category</u>	<u>Number of responses from 66 respondents</u>
10. Lack of boys in vocal music	1
11. Need to raise standards of performance	6
12. Need for co-ordination of music educators	3
13. Need for "new blood" in the state-wide professional groups for the music educators	3
14. Scheduling	3
15. Need for revision of state music guide	1
16. Need for string programs	1
17. Need for good state textbooks for all schools	1
18. Too much emphasis on performance (music education as such is neglected)	5
19. Too much administration	1
20. Lack of understanding of the music program by the administration	6
<u>Total</u>	<u>81</u>

The respondents in several cases offered more than one answer to this question - hence the total of 81 answers from a total of 66 respondents.

The 20 categories listed on pages 27 and 28 possibly could have been reduced in number by having their scope broadened. However, it is felt that the complete list of categories brings into focus the responses given by the music educators of the State of Arizona.

An examination of the list of 20 categories,<sup>1</sup> will show that 9 of these categories were mentioned by only one respondent which would seem to indicate that their stature as a state-wide music education problem is not too great.

One category - "Need to unify and standardize the music program" - was mentioned 18 times which represents 22% of the answers to this question. The "Need to improve teaching" - whether it be at the elementary level (10 responses) or at the secondary level (9 responses) - represents 23% of the answers to the same question. "Curriculum" (8 responses), "Lack of time" (1 response), and "Scheduling" (3 responses) - three items often interrelated - represent 15%. "Low standards of performance" (6 responses) and "Too much performance" (5 responses) represent 14% of the responses given. "Need for co-ordination of music educators" (3 responses) and a "Need for 'new blood' in the state-wide music educators professional groups" (3 responses) - these two items represent 7% of the respondents replies. Dis-

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<sup>1</sup>See List of Categories, pp. 27 and 28.

tisfaction with administration was divided into two categories - "Too much administration" (1 response) and "Lack of understanding by administration" (6 responses). These represent 9% of the replies. The remaining 10% of the answers given to this question (Question #2, Open-form Questionnaire)<sup>1</sup> were divided among the categories on Category List #2 which received one reply. The exception to this being the category "Lack of time" which was grouped above with "Curriculum" and "Scheduling".

It would seem that at the time this study was being compiled, the music educators of the State of Arizona felt the major state-wide music education problem to be the need to improve the teaching of music education in the State of Arizona. Secondly, it was the felt need to unify and standardize the music program of the State of Arizona.

When replying to question 3E of the Open-form Questionnaire, "Do you feel that a state supervisory program of music education would be of assistance in the solution of your problem #2 (major state-wide music education problem), the respondents gave the following answers:

	<u>Number</u>	<u>Percent</u>
Yes:	51	77%
No:	15	23%
Total	<u>66</u>	<u>100%</u>

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<sup>1</sup>See Appendix, p. 90.

Their response by sections was:

	<u>Yes</u>	<u>No</u>
Section I	5	2
Section II	24	6
Section III	12	5
Section IV	10	2
	<hr/>	
Totals	51	15

A coefficient of contingency was worked out statistically with the following results:

$$X^2 \text{ Yes} = .22$$

$$X^2 \text{ No} = .72$$

$$X^2 = .94$$

$$P = .99$$

$$C = .01$$

Thus, we see a significant correlation between Sections I, II, III, IV, and between "yes" and "no" answers.

The State Superintendent of Public Instruction, in a personal interview, was asked the following questions:

1. Do you feel a need for a state music supervisor?
2. If so, how would you suggest that he be fitted into the chain of command of the State Department of Education?
3. If not, why not?
4. If so, could such a position be created without legislative action?
5. If you feel a need for a state music supervisor, why have not steps been already initiated to create such a position?

6. If such steps have been initiated in the past, why have they not reached fruition?

7. If not, do you feel any value to such a study as the present one?

8. In 1938, C. O. Case, then State Superintendent of Instruction for Arizona, participated in a study of State and County Supervision of Public School Music made by Thomas Annett of La Crosse State Teachers College. By means of a questionnaire, Dr. Annett asked Mr. Case if Arizona has a law requiring that music be taught in the schools of Arizona. To this Mr. Case replied "Yes".<sup>1</sup> Does this statement cause you to want to revise any of your answers to earlier questions? On what basis was Mr. Case's answer given?

The answers of the State Superintendent of Public Instruction to the questions asked him during a personal interview were as follows:

1. Do you feel a need for a State Music Supervisor?

Answer: "Yes."

2. If so, how would you suggest that he be fitted into the chain of command of the State Department of Education?

Answer: "He would report to the Curriculum Director."

3. If not, why not?

Answer: Unanswered.

4. If so, could such a position be created without legislative action?

Answer: "No."

5. If you feel a need for a state music supervisor, why have not steps been already initiated to create such a position?

Answer: "There has not been a demand for a Music Supervisor in the State Department."

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<sup>1</sup>Annett, Thomas, State and County Supervision of Public School Music. Unpublished Doctor's dissertation. Teachers College, University of Cincinnati, 1938.

6. If such steps have been initiated in the past, why have they not reached fruition?

Answer: "I do not know of any movement to procure a Music Supervisor in the State Department."

7. If not, do you feel any value to such a study as the present one?

Answer: "I believe this is a worthwhile study and may point up the need for a Music Supervisor on the state level."

8. In 1938, C. O. Case, then State Superintendent of Instruction for Arizona, participated in a study of State and County Supervision of Public School Music made by Thomas Annett of La Crosse State Teachers College. By means of a questionnaire, Dr. Annett asked Mr. Case if Arizona has a law requiring that music be taught in the schools of Arizona. To this Mr. Case replied "yes".<sup>1</sup> Does this statement cause you to want to revise any of your answers to earlier questions?

Answer: "No." The State Superintendent of Public Instruction seemed to believe that, while there was a need for a State Music Supervisor, no action had been taken towards establishing such a position because there had been no demand for the position.

He also seemed to believe that, once established, such a position would be of no value unless sufficient funds were available to insure adequate operation. These funds would have to be appropriated by the State Legislature.

It would seem that the music educators of the State of Arizona are cognizant that problems in the field of music education do exist. A small majority (53%) of the music educators seem to feel that a State Music Supervisor would be of assistance in solving local problems, while a

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<sup>1</sup>Ibid., p. 79.

larger percentage (77%) seemed to feel that a State Music Supervisor would be of assistance in solving state-wide music education problems.

### CHAPTER III

#### FUNCTION AND RESPONSIBILITIES OF EXISTING STATE MUSIC SUPERVISORS

This chapter is an attempt to determine the function and responsibilities of a State Music Supervisor.

Data utilized in this chapter has been received from eighteen (18) of the present twenty (20) State Music Supervisors by means of responses to the closed-form questionnaire.<sup>1</sup> This data is presented largely in narrative form for ease in interpretation and comparison.

IA1. Are you on the staff of the Department of Education?

Eighteen affirmative answers and no negative answers. No additional information was given.

The position of State Supervisor of Music is inextricably intertwined with the State Department of Education. The position seems to hold varying degrees of rank within the state department, ranging from "director" or "supervisor" with a direct line of communication to the superintendent of public instruction, to working under a director whose line of communication goes to an assistant commissioner, thence to an associate commissioner, then to the commissioner of education. Examples of lines of communication follow:

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<sup>1</sup>See Appendix, p. 85.

LINES OF COMMUNICATION OF SOME OF THE STATE  
SUPERVISORS OF MUSIC<sup>1</sup>

- Alabama - Consultant to director, elementary education to superintendent of education
- Delaware - Director to superintendent of public instruction
- Florida - Consultant to director, division of instructional field services to superintendent of public instruction
- Georgia - Consultant to director, division of instruction to superintendent of schools
- Hawaii - Consultant to deputy superintendent, division of instruction to superintendent of public instruction
- Illinois - Director to director, supervisory department to superintendent, public instruction
- Kentucky - Supervisor to head, bureau of instruction to superintendent of public instruction
- Louisiana - Supervisor to co-ordinator of fine arts, to assistant superintendent, division of elementary and secondary education to superintendent of public instruction
- Montana - Supervisor to superintendent of public instruction
- New York - Supervisor to director of secondary education to assistant commissioner, general education, to associate commissioner for elementary, secondary, and adult education to commissioner of education
- North Carolina - Advisor to director division of elementary and secondary education to superintendent of public instruction
- Ohio - Music supervisor to director, elementary and secondary education to superintendent of public instruction

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<sup>1</sup>Source: Education Directory 1958-59. U. S. Department of Health, Education, and Welfare. Office of Education. Printed by United States Printing Office, Washington, D. C. 1959.

The results of the questionnaire utilized in making this portion of this study (See Appendix, page 85) fail to show any significant actions - or lack of actions - resultant from this variance in lines of communication.

IA2. Are you responsible for the music education in the state?

Thirteen states gave affirmative answers and five states gave negative answers. Some states gave additional information. Part of the additional information given was:

"This I hope I'm doing, it's expected."

"I'm not held responsible in any strict way. I am morally obligated to assert leadership in many ways as indicated by my replies checked."

"For leadership."

"To some degree."

IA3. Do you recommend music textbooks for state approval?

Six states gave affirmative answers and twelve states gave negative answers. Four states gave additional information. Some of the additional information included was:

"By a State Textbook Rating Commission."

"To a degree."

"Recommend list of teachers to be placed on Rating Commission. I may discuss general content but do not recommend specific books."

IA4. Do you help promote music through state educational organizations?

Eighteen states gave affirmative answers and none gave negative answers. No additional information was given.

IA5. Do you take active interest in all musical activities of the state?

Sixteen affirmative answers and two negative answers. No additional information was supplied. Possibly the two states replying negatively may have placed such a broad interpretation upon this question that an affirmative answer would be almost impossible.

IA6. Are you responsible for the state course of study in music?

Eighteen affirmative answers were given, while there were no negative answers. Seven states gave additional information. Some of the additional information given is listed below:

"A very general course of study within the State Course of Study."

"Curriculum guides." "Provide leadership."  
"Usually by a committee."

"With committee help."

"This (Elementary School Music Guide) is used by the individual schools working with the district (district compares to your county) officials in the development of their own local course of study. It is the opinion of the state office, that because of the diversion in size and racial makeup of student bodies and other factors, that the specifics taught in any school should be largely at the discretion of the local school."

"This is a co-operative project. I participate in or chair such committees. In some cases I do construct suggested courses of study."

"It is a guide to curriculum development not a prescribed course of study as such."

I7A. Do you prepare and release bulletins on various music subjects?

Fifteen affirmative answers and three negative answers. No additional information. Possibly

an active state music association might release any and all bulletins felt necessary.

IA8. Do you work toward a balanced music education program?

Eighteen affirmative answers and no negative answers. One state gave additional information:

"Definitely. Has been great improvement."

IB1. Do you make a personal visit to every school in the state?

No affirmative answers and eighteen negative answers. Some states gave additional information as listed:

"Impossible."

"Obviously impossible every year."

"Generally as called."

"On call."

IB2. If not, what percent is visited each year?  
See Table 5, page 40.

Five states gave no answer. Four states gave additional information. Some of this information is listed below:

"Par for the course for one year is a visitation of 75 school districts in addition to other varied and equally important duties as a music leader. All subject areas are serviced by consultants who visit schools, clinics, workshops, institute meetings, state meetings only upon invitation by some administrator in the state."

"On call."

"It depends. I try to make different schools each year."

"Have three (3) assistants."

TABLE V  
 PERCENT OF SCHOOLS OF STATE VISITED ANNUALLY  
 BY STATE MUSIC SUPERVISORS

Number of Supervisors	Percent of schools of state visited annually
2	4
6	10
1	30
1	40
1	50
1	65
1	75
Total 13	

IB3. Do you require a yearly detailed written report of the activities of the music department of each school?

Two affirmative answers and sixteen negative answers. Two states gave additional information. This is listed below:

See Appendix, page 92.

"Only a card form." (See Appendix, page 93)

IB4. Do you evaluate in writing each school music program?

Six affirmative and twelve negative answers. Some states gave additional information:

"On request."

"Each school music program visited."

"Only those schools being evaluated."

IB5. Do you co-operate with elementary and secondary school supervisors in carrying out the school program?

Eighteen affirmative answers and no negative answers. Two states gave additional information:

"Upon request."

"All."

IB6. Do you assist local music supervisor and/or classroom teachers with music problems?

Eighteen affirmative answers and no negative answers. One state gave additional information:

"Upon request."

IB7. Do you help in planning new music rooms and buildings for music in public schools?

Eighteen affirmative answers and no negative answers. One state gave additional information:

"Occasionally."

IC1. Do you recommend requirements for music teacher education and certification of private and parochial school music teachers to the State Board of Education?

Fourteen affirmative answers and four negative answers. Four states gave additional information:

"Indirectly, yes. Done with committee of music teachers - Teacher Education Advisory Council."

"The requirements for teacher certification for private and parochial schools is determined by the leadership in those schools. However, all private and parochial schools are licensed under the Department of Public Instruction and as a result, I may be called in on

certification matters in an unofficial capacity."

"Help, but mostly through committees."

"Don't exercise legal control. If certificate is required by school, they must meet our requirements."

IC2. Do you assist in placing teachers in positions best suited to them?

Thirteen affirmative answers and five negative answers. Four states gave additional information:

"Not officially."

"Limited degree."

"To some degree."

"We do not serve as a placement agency, but we do try to bring prospective employers and employees together when requested to do so."

IC3. Do you promote in-service education opportunities through music clinics and workshops?

Seventeen affirmative answers and one negative answer. One state gave additional information:

"Very much so."

IC4. Do you advise the content of music education courses in college?

Fifteen affirmative answers and three negative answers. One state gave additional information:

"Advise - yes."

IIA1. Do you act as music advisor to the State Superintendent of Schools and the Department of Education?

Eighteen affirmative answers and no negative answers. No additional information given.

IIA2. Do you exercise supervisory responsibilities over state accredited private and parochial schools?

Six affirmative answers and twelve negative answers. One state gave additional information:

"No legal control but must meet requirements of Accrediting Commission. I help write those requirements."

IIA3. Do you advise the need for phonograph, records, and piano in every school?

Seventeen affirmative answers and one negative answer. One state gave additional information:

"Through guides, visitations, and like."

IIA4. Do you outline plans for all music activities in rural, elementary, and secondary schools of the state?

Eight affirmative answers and ten negative answers. One state gave additional information:

"Some."

IIA5. Do you co-operate with private music teachers of the state?

Fifteen affirmative answers, two negative answers, and one unanswered. No additional information was given. The unanswered reply was given by circling the number of the item rather than marking it with an "X" (yes) or leaving it unmarked (no). Possibly this is an oversight, but the writer is hesitant to interpret this type of answer other than by recording it as an unanswered item.

IIA6. Do you evaluate music teachers' credits for certification?

Eight affirmative answers and ten negative answers. Five states gave additional information such as:

"Done by certification division."

"Certification Department."

"Seldom."

"Sometimes."

"Only when assistance is requested from the office charged with that responsibility. Then the function is consultative."

IIA7. Do you advise administrators on content, scheduling, activities, and materials used in music courses?

Eighteen affirmative answers and no negative answers. One state gave additional information:

"When requested."

IIA8. Do you enlist co-operation of school administrators, classroom teachers, state and county supervisors, directors of musical organizations, colleges, universities, and the Department of Education?

Eighteen affirmative answers and no negative answers. No additional information was given.

IIA9. Do you become acquainted with school administrators to learn their attitude toward music activities and secure their suggestions for the improvement of music in the school?

Eighteen affirmative answers and no negative answers. No additional information was given.

IIA10. Do you prepare an annual written report to the State Superintendent concerning the status of music in the state?

Seven affirmative answers and eleven negative answers. No additional information was given.

IIA11. Do you make out an annual personal activity report to the State Superintendent of Instruction?

Five affirmative answers and thirteen negative answers. Four states gave additional information:

"Covered by monthly reports."

"Monthly - Bi-annually to State Legislature."

"Monthly."

"As part of a division report."

IIB1. Do you release Special Bulletins on class procedures?

Thirteen affirmative answers and five negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB2. Do you release Special Bulletins on listening activities?

Fifteen affirmative answers and three negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

IIB3. Do you release Special Bulletins on singing activities?

Fourteen states gave affirmative answers and four states gave negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB4. Do you release Special Bulletins on rhythmic activities?

Fourteen affirmative answers and four negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB5. Do you release Special Bulletins on creative activities?

Fourteen affirmative answers and four negative answers. Five states gave additional information:

"Covered by state music course of study and a

special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB6. Do you release Special Bulletins on instrumental activities?

Fourteen affirmative answers and four negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB7. Do you release Special Bulletins on the use of phonograph in teaching music?

Twelve affirmative answers and six negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB8. Do you release Special Bulletins on the use of visual aid material in teaching music?

Fourteen affirmative answers and four negative answers. Six states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

"Through our Audio Visual Department."

IIB9. Do you release Special Bulletins on schedules?

Eleven affirmative answers and seven negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued jointly by Department and the State Music Educators Association two times a year."

IIB10. Do you release Special Bulletins on functions, outcomes, objectives of music education in the schools?

Fourteen affirmative answers and four negative answers. Five states gave additional information:

"Covered by state music course of study and a special bulletin, music news and notes, issued

jointly by Department and the State Music Educators Association two times a year."

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB11. Do you release Special Bulletins on organization of music classes?

Twelve affirmative answers and six negative answers. Four states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB12. Do you release Special Bulletins on lists of recommended records, materials, and songs for various grade levels?

Twelve affirmative answers and six negative answers. Four states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB13. Do you release Special Bulletins on music appreciation?

Nine affirmative answers and nine negative answers. Four states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent"

IIB14. Do you release Special Bulletins on music guides for administrators and teachers?

Fifteen affirmative answers and three negative answers. Five states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

"In process."

IIB15. Do you release Special Bulletins on in-service teacher education?

Twelve affirmative answers and six negative answers. Four states gave additional information:

" Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB16. Do you release Special Bulletins on music conferences and clinics?

Thirteen affirmative answers and five negative answers. Four states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

IIB17. Do you release Special Bulletins on music festivals?

Eleven affirmative answers and seven negative answers. Five states gave additional information:

"Found in State Curriculum Guides."

"Occasionally."

"Part of Standards."

"To some extent."

"State Music Educators Association responsibility."

IIB18. Do you release Special Bulletins on other?

This item brought only one response:

"Heterogeneous class approach to the teaching of winds and strings, a special bulletin is in process of production concerning this subject."

IIC1. Do you revise and write the state music course of study?

Fifteen affirmative answers and three negative answers. Several states gave additional information:

"With others."

"With Committee."

"With Committee's help."

"Part of Standards."

"It is a guide to curriculum development, not a prescribed course of study as such."

IIC2. Do you suggest aims, procedures and materials for every grade---rural, elementary, secondary, vocal and instrumental?

Twelve affirmative answers and five negative answers. One unanswered. Two states gave additional information:

"In State Bulletin."

"Part of Standards."

The unanswered item was marked by one state as "a poor question". Possibly this interpretation fits into the philosophy of supervision as expressed in the answers given throughout the questionnaire. In one place, in the respondents questionnaire the following statement was made: "In this state, this position (State Music Supervisor) is that of a consultant. We provide services upon request by a school system." In another place: "Your questions imply "regulation and inspection". This is contrary to effective supervision. We find regulation by state accreditation most effective. This allows our consultants to help those who want help. We travel constantly - 60% of time (total a year) 70% in school year."

IIC3. Do you base content of course of study on supervision, observation, and research adaptable to various phases of music?

Thirteen affirmative answers and five negative answers.

IIC4. Do you establish the importance of music on basis of other subjects:

Eleven affirmative answers and six negative answers. One unanswered.

The unanswered item was marked by the respondent with a double question mark (??). Possibly this means that this item is capable of so many interpretations that neither an affirmative nor a negative answer was possible.

- IID1. Do you assist with community music activities?  
Thirteen affirmative answers and five negative answers.
- IID2. Do you inform community and school leaders of the value of music?  
Sixteen affirmative answers and two negative answers.
- IID3. Do you promote inter-school and community concerts?  
Thirteen affirmative answers and five negative answers.
- IID4. Do you encourage concerts for public performances?  
Fourteen affirmative answers and four negative answers.
- IID5. Do you promote interest in music festivals?  
Sixteen affirmative answers and two negative answers.
- IID6. Do you recommend appearance of music teachers at clinics and workshops?  
Eighteen affirmative answers and no negative answers.
- IID7. Do you promote classes in adult music education?  
Nine affirmative answers and nine negative answers.
- IID8. Do you approve observation of National Music Week?  
Fourteen affirmative answers and four negative answers.
- IID9. Do you support radio broadcasts by schools?  
Fourteen affirmative answers and four negative answers.

IID10. Do you encourage assembly music participation?

Seventeen affirmative answers and one negative answer.

IIE1. Do you preside at panel discussions on music?

Eighteen affirmative answers and no negative answers.

IIE2. Do you endorse community singing?

Sixteen affirmative answers and two negative answers. Some additional information was given as listed below:

"Limited."

"To some extent."

IIE3. Do you endorse community orchestras?

Seventeen affirmative answers and one negative answer. Three states gave additional information:

"Need for youth orchestras."

"Limited."

"To some extent."

IIE4. Do you endorse community bands?

Sixteen affirmative answers and two negative answers.

IIE5. Do you endorse community orchestra concerts?

Sixteen affirmative answers and two negative answers.

IIE6. Do you endorse community band concerts?

Fifteen affirmative answers and three negative answers.

IIE7. Do you lead community singing?

Seventeen affirmative answers and one negative answer. Some states gave additional information as listed below:

"On occasion."

"Limited."

"To some extent."

IIE8. Do you take part in community choir activities?

Twelve affirmative answers and six negative answers. Four states gave additional information as listed below:

"I travel 60% of the year."

"Who has time?"

"Limited."

"To some extent."

IIF1. Do you work with the Certification Committee of the State?

Sixteen affirmative answers and two negative answers. No additional information was given.

\*IIF2. Do you determine the music education curricula of colleges and universities?

Four affirmative answers and fourteen negative answers. One state gave additional information:

"With a committee."

\*IIF3. If not, do you suggest or advise with colleges and universities?

Seventeen affirmative answers and one negative answer.

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\*In view of percent of answers to item IIF2 and IIF3, it would seem possible that one of these items (or both) can be misunderstood or misinterpreted.

IIG1. Do you sponsor state and county music festivals?

Seven affirmative answers and eleven negative answers. Four states gave additional information:

"By professional groups."

"The music festivals in this state are under control of the State High School Association. The State Supervisor of Music is chairman of the Music Committee of that association, which committee makes recommendations for the regulation of music festivals."

"Limited."

"These are held under the sponsorship of the State Music Educators Association and I am an ex-officio member of the Board of Control, the governing body."

IIG2. Do you cooperate with state and county music festivals?

Seventeen affirmative answers and one negative answer.

IIG3. Do you offer stenographic help to promote festivals?

Six affirmative answers and twelve negative answers.

IIG4. Do you include festival information in state bulletins?

Fourteen affirmative answers and four negative answers.

IIG5. Do you help organize all-state band, orchestra, and chorus?

Ten affirmative answers and eight negative answers. Several states gave additional information as listed below:

"No. State Music Educators Association."

"Professional groups."

"To some extent."

IIG6. Do you evaluate contributions of the festivals to the music program of the state?

Ten affirmative answers and eight negative answers.

IIG7. Do you help recruit qualified high school students for teacher education?

Sixteen affirmative answers and two negative answers.

IIG8. Do you work with the preparation of summer music camps at colleges and universities?

Nine affirmative answers and nine negative answers. Five states gave additional information:

"They are a going concern in this state, no need."

"When they are educationally sound!"

"More with groups of high schools."

"No."

IIH1. Do you visit music classes and music instructors in colleges and universities?

Sixteen affirmative answers and two negative answers.

IIH2. Do you ever serve on the summer music staff of colleges and universities?

Ten affirmative answers and eight negative answers.

IIH3. Do you study the content of music courses offered in college curricula?

Seventeen affirmative answers and one negative answer.

IIH4. Do you encourage better music extension correspondence courses?

Eleven affirmative answers and seven negative answers.

IIH5. Do you call meetings of state college and university instructors to discuss trends in music education?

Twelve affirmative answers and six negative answers. Three states gave additional information:

"Once every year we discuss at the college meeting. I do not call."

"Limited."

"Certification only."

IIH6. Do you disseminate information pertaining to all music activities on higher educational levels through state publications and bulletins?

Eight affirmative answers and ten negative answers.

IIH7. Do you work with heads of colleges and universities for the advancement of a state-wide music education program?

Seventeen affirmative answers and one negative answer.

III 1. Do you serve on evaluative criteria committees for high schools? (NCA, SA, etc.)

Fifteen affirmative answers and three negative answers.

III 2. Do you serve as a member and sometimes chairman of study groups in broad educational fields other than music?

Fifteen affirmative answers and three negative answers. Two states gave additional information:

"Yeah."

"Definitely."

III 3. Do you build and distribute series of radio programs?

Three affirmative answers and fifteen negative answers.

III 4. Do you build and distribute series of television programs?

Three affirmative answers and fifteen negative answers.

III 5. Do you recommend a double major so that teachers can teach some academic subject as well as music?

Five affirmative answers and thirteen negative answers. Four states gave additional information:

"Depends-?"

"No."

"No. No objection but foundation program makes 1-12 grade music teacher more important."

"This is taken care of by certification requirements."

III 6. Do you recommend that teachers be prepared to teach the total school music program, especially in the smaller schools?

Eighteen affirmative answers and no negative answers. No additional information was given.

IV A. Within which range is your annual salary?

	<u>% of answers</u>
1. Less than \$4,000	0
2. \$4,100 - \$5,500	6
3. \$5,600 - \$7,000	17
4. \$7,100 - \$10,000	66
5. More than \$10,000	11
	<hr/>
Total	100%

## V A. Is your annual department budget:

	<u>% of answers</u>
1. Less than \$1,000?	7
2. Between \$1,100 - \$3,000?	22
3. Between \$3,100 - \$5,000?	34
4. Between \$5,100 - \$7,000?	15
5. Between \$7,100 - \$10,000?	15
6. More than \$10,000?	7
	<hr/>
Total	100%

To this item five (5) states made no response which represented 27% of the states.

## V B. Does your budget provide for expenses incurred while on official duty but away from office?

The response to this question was eighteen affirmative answers and no negative answers. Some states gave additional information. This additional information included:

"Budget covers travel and meals - lodging only."

"Mileage and per diem."

"Yes, unlimited amount."

## VI A. How many secretaries, clerks, and stenographers are on your staff?

<u>Number of secretaries, etc.</u>	<u>% of replies</u>
0	0
1/2	22
3/4	6
1	66
2	6
	<hr/>
Total	100%

VI B. How many professional assistants do you have on your staff?

<u>Number of professional assistants</u>	<u>% of answers</u>
0	70
1	6
2	12
3	6
4	0
5	0
6	6
	<hr/>
Total	100%

Of the 18 state music supervisors responding, two did not answer this question.

VI C. Do you have other help? (Other than listed in VI A, and VI E above)

Affirmative answers were four. Negative answers numbered one. Thirteen (13) or seventy-two percent (72%) of the state music supervisors did not answer this question.

After analyzing the function and responsibilities of the present State Music Supervisors as listed in this chapter, it would seem that their work could possibly be classified under the following headings:

1. In-Service and Curriculum Services
2. Promotional and Public Relation Services
3. Selection, Use and Evaluation of Instructional Materials, Equipment, and Housing Facilities
4. Research Activities and Services
5. Administrative and Operational Services
6. Certification and Teacher Education Services

## CHAPTER IV

### THE FUNCTION AND RESPONSIBILITIES OF A STATE MUSIC SUPERVISOR FOR THE STATE OF ARIZONA

This chapter is an attempt to present a listing of the function and responsibilities of a State Music Supervisor for the State of Arizona.

Data utilized in this chapter comes from three (3) sources:

(1) A composite of the professional activities of state supervisors of music throughout the nation, (2) an analyzation of the local and state-wide problems of music educators of the State of Arizona, and (3) from professional literature in the field of supervision.

The following list of the function and responsibilities is necessarily long for it represents an attempt to include activities directed at aiding in the solution of existing problems and also an attempt to provide for contingencies which might arise. These have been divided into six (6) categories for ease in reading.

A person in the position of State Music Supervisor could not at all times meet all the demands. His ever-growing philosophy, the policies of the State Department of Public Instruction, and his evaluations of on-going musical projects within the State of Arizona would possibly

form the basis for his selection of activities. As the music education program of the State of Arizona matures, the strong features of the program would possibly require little direct attention on his part. Only through functioning democratic principles and through teamwork on the part of the music educators at all levels could the state program of music education succeed.

A State Music Supervisor for the State of Arizona would:

IN-SERVICE AND CURRICULUM SERVICES.

Inspire the music educators of the state to improve their services to children.

Observe, evaluate and consult regarding the music instruction at all levels.

Serve on curriculum guiding committees at the state level.

Provide leadership in planning a state-wide, co-ordinated program of music education from the kindergarten through college.

Assist in the revision of the State Course of Study in Music for use in the public schools. Suggest aims, procedures and materials for all grade levels--elementary, and secondary, vocal, instrumental and academic music classes.

Integrate music with other aspects of the school program in an effort to make music an integral part of general education.

In an advisory capacity, accept responsibility for the music education program of the state.

Promote in-service training activities through music institutes, clinics, workshops, and demonstrations.

Develop and distribute circulars regarding:

- (a) The place of music education program in schools,
- (b) Musical activities at all educational levels, and
- (c) Music publications and materials.

IN-SERVICE AND CURRICULUM SERVICES. Continued.

Conduct and participate in curriculum studies in music education.

Become acquainted with administrators, learn their attitude toward music activities and obtain their administrative suggestions for improvement of conditions in music.

Suggest long and short range music education goals and programs.

Encourage desirable extension and correspondence courses for teachers and students.

Conduct and stimulate others to conduct music institutes for elementary classroom teachers.

Act as resource person and liaison between the State Department of Education and state (and sometimes national) units of professional musical and educational organizations (National Education Association, Music Teachers National Association, National Association of Schools of Music, National Federation of Music Clubs, and the like).

Offer services to the colleges and universities of the state in an attempt to improve the course content and courses for music education students.

Sponsor, conduct, and participate in television and radio programs on music education.

Initiate and coordinate but does not dominate clinics, conferences, and festivals.

Suggest minimum musical standards for schools and works for constant improvement of musical taste.

Recommend resource people for local curriculum projects.

Organize state-wide curriculum committees on various phases of music.

Advise general curriculum committees on problems in which music education is involved.

Suggestions For Implementing In-Service And Curriculum Services. Were the position of State Supervisor of Music

for the State of Arizona to become established, the person accepting said position would want to become familiar with current music education programs within the State. Thus, he would extend himself to visit as many of the schools in the state as he could possibly fit into his working schedule.

Once familiar with current programs of music education, the State Supervisor would take such steps as he felt would be helpful in giving aid where needed, in improving instruction where needed, in enlarging, enriching, or perhaps even reducing the offerings of a particular department when he felt this particular step to be most worthwhile.

Ways in which this could be implemented might possibly include the following: (1) Workshops at the local, the county, or at the state level, (2) Meetings with the faculty members of the music departments of the colleges and universities within the state, (3) Publications of handbooks, brochures, pamphlets, circulars, etc., containing information pertaining to a worthwhile music program, (4) Extensive publicity directed towards the benefits of a music program, the contents of a music program, the equipment needed to aid in the formation and promulgation of such a program and, (5) Make an effort to be informed on the views of administrators towards the music program so that their ideas can be utilized when possible, or so that their ideas concerning the music education program can be enlarged, if necessary.

PROMOTIONAL AND PUBLIC RELATIONS SERVICES.

Promote the education of children through desirable musical experiences.

Promote music in the community and in school-community relations; develop community leadership in music.

Urge elementary, junior high, high school and college students to study music and participate in performing groups. Emphasize the desirability of "avocational" interests in music.

Promote music by speaking on music at "Career Day" programs and other group guidance functions giving all the possibilities of gainful employment in music and emphasizing the need for teachers of music.

Promote the cause of music before policy-making educators and laymen.

Urge wind, string and vocal teachers to unite in the cause of music education and make them realize that they are teaching youngsters, not just bands, orchestras and choruses.

Encourage school, state and public libraries to provide records and other audio-visual materials, as well as books about music and musicians thereby promoting music.

Stimulate co-operation and desirable staff relationships among the various colleges and university music departments, school boards, administrators, county superintendents, state educational organizations, and parent and civic organizations.

Promote and encourage inter-school and inter-community concerts, programs, and the like.

Promote observance of National Music Week.

Encourage lectures and speeches by music educators.

Preside or participate in group discussions on music in the community.

Take an active interest in music activities of the state, both in and outside of the school.

PROMOTIONAL AND PUBLIC RELATIONS SERVICES. Continued.

Promote use of music for therapy.

Help organize all-state bands, orchestras, choruses, and county groups within a sound administrative and educational framework.

Publicize musical progress in the community, county, state and nation.

Meet with college music education classes, explaining and promoting the state-wide music education program.

Promote codes of ethics for music teachers in relation to the school and community and to professional musicians.

Address state meetings of administrators, parent-teachers, civic groups, school boards, and service clubs on topics of interest in music education.

Suggestions For Implementing Promotional And

Public Relations Services. It is suggested that media designed for mass information be utilized as extensively as possible. The radio, television, daily and weekly newspapers, school newspapers, and the like are all means of disseminating information.

Personal appearances before groups of people who either are interested in musical activities or who might become interested in musical activities, offer excellent opportunities to present what is being done, what is being attempted, or what has been accomplished insofar as the musical education program is concerned.

SELECTION, USE AND EVALUATION OF INSTRUCTIONAL MATERIALS, EQUIPMENT, AND HOUSING FACILITIES.

Inspire leaders with the importance of adequate "tools" for musical learning and performance.

Serve as source of information about new developments in music, equipment, materials, and housing.

Conduct surveys and research in the use of equipment and instructional materials and co-operate with similar research projects of colleges and universities.

Keep up to date on the latest music equipment and instructional materials.

Advise the need for high fidelity phonographs, records, pianos, FM-AM radios, tape, records, and other audio-visual equipment for music instruction.

Recommend lists of records, materials, and songs appropriate for various grade levels.

Edit bulletins for direction in use of materials and equipment.

Recommend music materials and equipment to solve problems in individual schools.

Stress quality in the purchase of musical equipment.

Suggestions For Implementing The Selection, Use And Evaluation Of Instructional Materials, Equipment, And Housing Facilities. The State Supervisor of Music would want to make certain that he is on the mailing list of all of the music publishers, the textbook publishers who present works in the field of music, the record manufacturers who deal in educational materials, recorder and tape manufacturers, as well as others who manufacture items either specifically aimed for the music trade or whose items might have a secondary use in the field of music education.

He would have to keep himself familiar with research being done, being planned, or having been shelved.

Being familiar with all of the above would be just a start for the Music Supervisor. He must then see that all music educators and other educators, when applicable, are familiar with the possibilities of, the procurement of, and the utilization of all of the above information.

#### RESEARCH ACTIVITIES AND SERVICES.

Inspire music educators to constantly search for ways and means to improve the musical benefits to children.

Make known to teachers in-service the results of important research done throughout the country.

Conduct music surveys to learn the status of music preparation, and music teacher supply and demand.

Attack problems of music financing, organization, and instruction through supervision, observation and research.

Collect data on which to base the state-wide music education program.

Make music education needs known to university instructors and administrators.

Suggestions For Implementing Research Activities And Services. It might be possible that this particular category could be utilized to bring the music department of the colleges and universities of the state into closer contact with the State Music Supervisor. It is felt that some research is done in most departments of music, and the State Music Supervisor might well be the person who can

aid in the accumulation, perhaps even in the processing, and certainly in the dissemination of such data as is deemed pertinent to the school music education program.

Certainly, within the State Department of Education, such information as the status of music teachers, information concerning the financing of music programs, etc., would be of great value. Studies such as these would become an integral part of the duties of a State Music Supervisor.

#### ADMINISTRATIVE AND OPERATIONAL SERVICES.

Inspire efficient administration, organization and management that will result in the greatest musical benefits to children.

Handle state department correspondence and communications pertinent to school music programs.

Advise state superintendent, state board, and legislature on legislative responsibilities regarding school music.

Make administrators feel free to call upon the state music supervisor for assistance in scheduling music classes and planning music budgets.

Define responsibilities of state department music personnel--salary, assistants, secretary, travel, supplies, etc.

Make a professional report which would be submitted annually or biannually to the State Superintendent and/or State Board.

Assist in the music phase of school accreditation.

Provide a sound philosophy and organization for effective administration of the statewide music program.

Suggestions For Implementing Administrative And Operational Services. It is suggested that studies done by educators, by leaders in the business world, by leaders in all fields calling for some degree of administrative services and/or philosophic bases of operation, be utilized to help form a philosophy upon which the felt needs, the anticipated needs, and the unforeseeable needs of the Music Education Program of the State of Arizona can be based.

CERTIFICATION AND TEACHER EDUCATION SERVICES.

Accept responsibility for recommending minimum requirements for teacher training and certification of music teachers.

Work with heads of various units of universities and colleges to reach agreement on certification standards.

Evaluate transcripts for certification of music teachers.

Suggest minimum standards of music preparation for elementary classroom teachers.

Suggestions For Implementing Certification And Teacher Education Services. Perhaps this field also offers an excellent opportunity for cooperation with the Colleges and universities of the state. The Music Departments, the Education Departments, as well as other departments whose concern is directed primarily with the preparation of teachers could profitably meet with representatives from the State Department of Education to discuss problems such as these which are of vital concern to all. Solutions and/or

recommendations achieved by democratic processes and subscribed to by all should result in progress.

It is realized that being listed under one of these six classifications does not arbitrarily make a responsibility functional or obligatory solely under this classification. A higher degree of inter-relationship would necessarily exist among and between all the classifications, the function, and all of the responsibilities. Nor does the above list represent an arbitrary list of the function and responsibilities. It is conceivable that if conditions would change within the State of Arizona, some function, some responsibility might assume greater or lesser importance and some function, or some responsibility not now listed, might necessarily have to come into being.

To place the position of a State Music Supervisor for the State of Arizona on a salary level commensurate with the same position in other states, it is recommended that the annual salary range between \$7,100 and \$10,000.

It is further recommended that the annual department budget should range between \$3,100 and \$5,000. This amount would be utilized for the purposes of purchasing professional supplies and equipment necessary for the proper functioning of such a position, for necessary travel expenses, and for providing secretarial assistance.

Thus, the estimated total annual cost for a State Music Supervisor for the State of Arizona would range between \$10,200 and \$15,000.

The above salary and budget figures represent the average annual costs of a state music supervisor as quoted in the replies received to salary and budget questions listed in the closed-form questionnaire. The annual salary range between \$7,100 and \$10,000 was listed by 66% of the present state music supervisors, while the budget range of \$3,100 - \$5,000 was listed by 22% of the supervisors.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

Design and purpose of the study. Before summarizing the data found in the present study, perhaps it would be well to review its design and purpose. The present study was designed to seek answers to the following questions:

Is a State Music Supervisor for the State of Arizona desirable? What would be the function and responsibilities of such an office?

Thus, the purpose of the study was two-fold as illustrated by the questions listed above.

To procure the needed information, two questionnaires were devised; a closed-form questionnaire to seek information regarding the function and responsibilities of a State Music Supervisor, and an open-form questionnaire to aid in ascertaining the desirability of a State Music Supervisor for the State of Arizona. To further aid in securing information concerning the desirability of a State Music Supervisor for the State of Arizona, a personal interview was held with the State Superintendent of Public Instruction.

Both the open-form and the closed-form questionnaires were prepared on the basis of common agreement among authorities as expressed in educational literature, and the

judgements of professors of education, professors of music, and graduate students in educational administration.

Data for the study were obtained by mailing the open-form questionnaire to one hundred and twenty six (126) music educators within the State of Arizona, and the closed-form questionnaire to the twenty (20) present State Music Supervisors. Additional data were obtained by means of a personal interview with the State Superintendent of Public Instruction. Letters accompanying the questionnaires explained the purpose of the study.

Sixty-six (66) of the open-form questionnaires were returned and the data from these were tabulated.

Eighteen (18) of the closed-form questionnaires were returned. The data procured by this means were tabulated.

#### SUMMARY OF FINDINGS

The desirability of a State Music Supervisor for the State of Arizona. Fifty-three percent (53%) of the respondents felt that a State Music Supervisor would be desirable so that he might aid in solving local music education problems. Seventy-seven percent (77%) of the respondents felt that a State Music Supervisor would be of assistance in the solving of state-wide music education problems. Thus, it would seem that a majority of the Music Educators

of the State of Arizona at the time of this study felt that a State Music Supervisor for the State of Arizona would be desirable for the purpose of aiding in the solution of both local and state-wide music education problems. The State Superintendent of Public Instruction for the State of Arizona concurred with the majority.

The above figures seem to indicate that the desirability of a State Music Supervisor for the State of Arizona is based to a greater extent on the ability of such a person to assist in the solution of problems of a state-wide stature than on his ability to assist at the local level.

The function and responsibilities of a State Music Supervisor. The function and responsibilities of a State Music Supervisor as presented in this study are created from three sources: (1) a composite of the professional activities of state supervisors of music throughout the nation, (2) an analysis of the local and state-wide problems of music educators of the State of Arizona, and (3) from professional literature in the field of Supervision.

The following list of the function and responsibilities is a summary. For detailed listing, see Chapter IV.

A State Music Supervisor for the State of Arizona would:

Be a member of the State Department of Education.

Be responsible for the quality and quantity of the music education program of the State of Arizona.

Work with a committee to recommend textbooks for State approval.

Help promote music through state educational organizations.

Assist in revising the State Course of Study in Music.

Work toward a balanced music education program.

Make personal visits to as many schools in the State as his schedule would permit.

Cooperate with elementary and secondary school supervisors in carrying out the school music program.

Help in planning new music rooms and buildings for music in the public schools.

Recommend requirements for music teacher education and certification of private and parochial school music teachers to the State Board of Education.

Promote in-service education opportunities through music clinics and workshops.

Outline suggested plans for music activities in rural, elementary, and secondary schools of the State.

Cooperate with private music teachers of the State.

Enlist cooperation of school administrators, classroom teachers, state and county supervisors, directors of musical organizations, colleges, universities, and the Department of Education.

- Prepare a written report to the State Superintendent of Public Instruction concerning the status of music in the State.

Release such special bulletins as are deemed necessary.

Suggest aims, procedures and materials for every grade--rural, elementary, secondary, vocal and instrumental.

Establish the importance of music on basis of other subjects.

Assist with community music activities whenever possible.

Help recruit qualified high school students for teacher education.

Encourage better music extension and correspondence courses.

Call meetings of State college and university instructors to discuss trends in music education.

Serve on evaluative criteria committees for high schools. (NCA, SA, etc.)

Serve as a member and sometimes chairman of study groups in broad educational fields other than music.

Recommend that teachers be prepared to teach the total school music program, especially in the smaller schools.

#### CONCLUSIONS

Within the limits of the study, the findings support the following conclusions:

1. That the majority of the Music Educators want a State Music Supervisor.
2. That a small majority feels that he would be helpful in solving local problems, while a larger majority feels that he would be helpful in solving state-wide music education problems.
3. That the present State Superintendent of Public Instruction feels such a position to be desirable.
4. That there has been, at the time of this study, no concerted state-wide effort to get established the position of State Music Supervisor for the State of Arizona.

Suggestions for Other Studies. It is believed that the following suggested studies would serve the interests of the educators of the State of Arizona and more specifically, the music educators of Arizona, by providing a more adequate

knowledge and understanding of a position such as that of a State Music Supervisor.

1. A majority of the music educators of the State of Arizona want a State Music Supervisor. A study is needed to ascertain why no concerted state-wide effort has been made to get such a position established.

2. Since this study has been concerned primarily with the desirability of a position such as State Music Supervisor for the State of Arizona and with the function and responsibilities of such a position, a study is needed to point out the educational training, the experiential background, and the physical characteristics which would aid in making a successful State Music Supervisor.

3. After a period of four or five years, one of two possible follow-up studies is suggested:

- (1) If the position of State Music Supervisor has become established, is it being of assistance to the music education program of the State of Arizona? or, (2) If the position has not been established, why not?

4. A study of music supervision at the local level within the State of Arizona might be of value, particularly if the position of State Music Supervisor becomes established and operational. The answers to questions such as:

- (1) Is there a felt need for more or for less local music supervision as a result of there being a State Music Supervisor? or, (2) Does adequate local music supervision decrease the need for a State Music Supervisor?

might well have state-wide implications for the music education program of the State of Arizona.



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APPENDIX

## Functions and Responsibilities of a State Music Supervisor

**Directions:** Please place a check mark (X) beside items which you would answer "yes". Leave blank those items which would receive an answer of "no". If an item cannot be so answered, please star (\*) and answer on the back of the paper.

### I. General Duties

#### A. As coordinator of the state-wide music program:

1. Are you a member of the State Department of Education?
2. Does the State Department of Education hold you responsible for the quality and quantity of the music education program in the state?
3. Do you recommend music textbooks for state approval?
4. Do you help promote music through state educational organizations?
5. Do you take active interest in all musical activities of the state?
6. Do you prepare and provide a state course of study in music?
7. Do you prepare and release bulletins on various music subjects?
8. Do you work toward a balanced music education program? (i.e., balance between instrumental and vocal, between prospective professional musicians, music teachers, laymen, etc.)

#### B. Services to the schools:

1. Do you make a personal visit to every school in the state?
2. If not, what percent is visited each year?
3. Do you require a yearly detailed written report of the activities of the music department of each school?
4. Do you evaluate in writing each school music program?
5. Do you cooperate with elementary and secondary school supervisors in carrying out the school program?
6. Do you assist local music supervisor and/or classroom teachers with music problems?
7. Do you help in planning new music rooms and buildings for music in public schools?

#### C. In Teacher Education:

1. Do you recommend requirements for music teacher education and certification of private and parochial school music teachers to the State Board of Education?
2. Do you assist in placing teachers in positions best suited to them?
3. Do you promote in-service education opportunities through music clinics and workshops?
4. Do you advise the content of music education courses in colleges?

### II. Specific Duties

#### A. Administration:

1. Do you act as music advisor to the State Superintendent of Schools and the Department of Education?

## II. Specific Duties

### A. Administration: (cont'd.)

2. Do you exercise supervisory responsibilities over state accredited private and parochial schools?
3. Do you advise the need for phonograph, records, and piano in every school?
4. Do you outline plans for all music activities in rural, elementary, and secondary schools of the state?
5. Do you cooperate with private music teachers of the state?
6. Do you evaluate music teachers' credits for certification?
7. Do you advise administrators on content, scheduling, activities and materials used in music courses?
8. Do you enlist cooperation of school administrators, classroom teachers, state and county supervisors, directors of musical organizations, colleges, universities, and the Department of Education?
9. Do you become acquainted with school administrators to learn their attitude toward music activities and secure their suggestions for the improvement of music in the school?
10. Do you prepare an annual written report to the State Superintendent concerning the status of music in the state?
11. Do you make out an annual personal activity report to the State Superintendent of Instruction?

### E. Do you release Special Bulletins on:

1. Class procedures?
2. Listening activities?
3. Singing activities?
4. Rhythmic activities?
5. Creative activities?
6. Instrumental activities?
7. Use of phonograph in teaching music?
8. Use of visual aid materials in teaching music?
9. Schedules?
10. Functions, outcomes, objectives of music education in the schools?
11. Organization of music classes?
12. Lists of recommended records, materials, and songs for various grade levels?
13. Music appreciation?
14. Music guide for administrators and teachers?
15. In-service teacher education?
16. Music conferences and clinics?
17. Music Festivals?
18. Other? (Please List)

## II. Specific Duties (cont'd.)

### C. State Music Course of Study:

1. Do you revise and write the state music course of study?
2. Do you suggest aims, procedures and materials for every grade--rural, elementary, secondary, vocal and instrumental?
3. Do you base content of course of study on supervision, observation, and research adaptable to various phases of music?
4. Do you establish the importance of music on basis of other subjects?

### D. Community Relations:

1. Do you assist with community music activities?
2. Do you inform community and school leaders of the value of music?
3. Do you promote inter-school and community concerts?
4. Do you encourage concerts for public performances?
5. Do you promote interest in music festivals?
6. Do you recommend appearances of music teachers at clinics and conferences?
7. Do you promote classes in adult music education?
8. Do you approve observation of National Music Week?
9. Do you support radio broadcasts by schools?
10. Do you encourage assembly music participation?

### E. Personal Activities:

1. Do you preside at panel discussions on music?
2. Do you endorse community singing?
3. Do you endorse community orchestras?
4. Do you endorse community bands?
5. Do you endorse community orchestra concerts?
6. Do you endorse community band concerts.
7. Do you lead community singing?
8. Do you take part in community choir activities?

### F. Certification of Teachers:

1. Do you work with the Certification Committee of the State?
2. Do you determine the music education curricula of colleges and universities?
3. If not, do you suggest or advise with colleges and universities?

### G. Music Festivals:

1. Do you sponsor state and county music festivals?
2. Do you cooperate with state and county music festivals?
3. Do you offer stenographic help to promote festivals?
4. Do you include festival information in state bulletins?
5. Do you help organize all-state band, orchestra and chorus?
6. Do you evaluate contributions of the festivals to the music program of the state?
7. Do you help recruit qualified high school students for teacher education?

## II. Specific Duties

### G. Music Festivals: (cont'd.)

8. Do you work with the preparation of summer music camps at colleges and universities?

### H. Higher Education:

1. Do you visit music classes and music instructors in colleges and universities?
2. Do you ever serve on the summer music staff of colleges and universities?
3. Do you study the content of music courses offered in college curricula?
4. Do you encourage better music extension and correspondence courses?
5. Do you call meetings of state college and university instructors to discuss trends in music education?
6. Do you disseminate information pertaining to all music activities on higher educational levels through state publications and bulletins?
7. Do you work with heads of colleges and universities for the advancement of a state-wide music education program?

## III. Miscellaneous Duties

1. Do you serve on evaluative criteria committees for high schools? (NCA, SA, etc.)
2. Do you serve as a member and sometimes chairman of study groups in broad educational fields other than music?
3. Do you build and distribute series of radio programs?
4. Do you build and distribute series of television programs?
5. Do you recommend a double major so that teachers can teach some academic subject as well as music?
6. Do you recommend that teachers be prepared to teach the total school music program, especially in the smaller schools?

## IV. Salary Data

### A. Within which range is your annual salary?

1. Less than \$4,000.
2. \$4,100 - \$5,500.
3. \$5,600 - \$7,000.
4. \$7,100 - \$10,000.
5. More than \$10,000.

## V. Department Budget (excluding Supervisor's Salary)

### A. Is your annual department budget:

1. Less than \$1,000?
2. Between \$1,100 - \$3,000?
3. " " \$3,100 - \$5,000?
4. " " \$5,100 - \$7,000?
5. " " \$7,100 - \$10,000?
6. More than \$10,000?

- B. Does your budget provide for expenses incurred while on official duty but away from office?

**VI. Department Staff**

A. How many secretaries, clerks, and stenographers are on your staff? \_\_\_\_\_

B. How many professional assistants do you have on your staff? \_\_\_\_\_

C. Do you have other help? Please list if answer is yes.





State of Arizona  
Department of Public Instruction

TELEPHONE ALPINE 4-4158  
1730 West Adams Street  
Phoenix

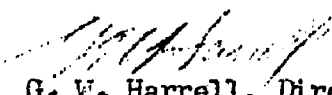
November 25, 1959

Dear Music Educator:

Mr. John H. Martin, a member of the Phoenix Union High School Staff, has volunteered to gather certain information pertaining to music education in the State of Arizona for this department. This office feels that this is an important study and would appreciate any co-operation you may give to Mr. Martin.

The facts as gathered by this questionnaire will be used in the Office of the State Superintendent of Public Instruction to help determine the need for a State Music Supervisor.

Sincerely yours,

  
G. W. Harrell, Director  
Research and Finance Division

CWH:mca

MUSIC EDUCATION TEACHER'S REPORT  
School-year 1959-60

DIRECTIONS: This form should be completed in triplicate by each music instructor (any person teaching one or more classes in music), signed and returned to the principal for his signature. One copy should be returned with the Annual High School Report, one copy should be forwarded to the superintendent's office, and one copy retained for your files.

School \_\_\_\_\_ County \_\_\_\_\_ Principal \_\_\_\_\_

Name of Music Instructor \_\_\_\_\_ Address \_\_\_\_\_ Telephone \_\_\_\_\_

Last Year's Position or School Attended (Important) \_\_\_\_\_

Professional Data

Degrees Held and Training Beyond	When Completed	Names of Institutions Granting Degrees or Attended	Major Subjects or Areas of Concentration	No. Sem. Hrs.	Minor Subjects	No. Sem. Hrs.	Yrs. of Teaching		Yrs. of Exp. Other Levels	Yrs. of Exp. Music Supv.		Certificate	Date of Expiration	Part of Regular School Day Devoted to Music Instruction
							Yrs. in Ele. School	Yrs. in High School	Designate	Years in This School	Years in High School			

Instructor's Daily Schedule

Time Periods In Day	From _____ To _____	From _____ To _____	From _____ To _____	From _____ To _____	From _____ To _____	From _____ To _____	From _____ To _____	From _____ To _____	Total Hours per Day
Duties or Music Areas-- Grades Taught									
No. In Class									Total Pupils per Day

Space Provided for Music Instruction: Regular Classroom \_\_\_\_\_ Special Music Room \_\_\_\_\_  
Adequate storage for instruments \_\_\_\_\_ Adequate work space per child \_\_\_\_\_

Financing the Music Program: Appropriation per pupil enrolled in music program \$ \_\_\_\_\_  
Total amount appropriated by Board of Education \$ \_\_\_\_\_  
Other sources \_\_\_\_\_  
Total amount \$ \_\_\_\_\_

SCOPE AND ACTIVITIES OF THE MUSIC PROGRAM

DIRECTIONS: Give a brief description of your planned music program under the following headings:

I. Ways of coordinating music with other school activities -

II. Curriculum--Kinds of musical experiences provided for children:

1. Primary Level \_\_\_\_\_

2. Intermediate Level \_\_\_\_\_

3. Secondary Level \_\_\_\_\_

III. Teaching - Learning Materials - (utilization of resources, selection, procurement and use of materials) -

IV. Evaluation of the music program -

V. Plans for improving your music program -

Signed \_\_\_\_\_

Music Teacher

Signed \_\_\_\_\_

Principal

Date \_\_\_\_\_



