


1968

An Analytical Survey of the Elementary Music Program in the Class AA Schools of Arkansas

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AN ANALYTICAL SURVEY OF THE ELEMENTARY MUSIC PROGRAM
IN THE CLASS AA SCHOOLS OF ARKANSAS

A Thesis

Presented to the
School of Graduate Studies
Ouachita Baptist University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Music

by

Rosemary Langley

August 1968

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IN THE CLASS AA SCHOOLS OF ARKANSAS

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Statement of the problem. It was the purpose of this study to investigate and evaluate the elementary music programs in the Great Lakes schools of Arkansas.

Importance of the study. Raymond Elliott, Professor of Music at Texas Technological College in Lubbock, Texas, says that the aim for music should be "Music for every child; every child for music." Since music is for everyone, each child should be granted the same opportunities of music education.

W. F. Ragan, "A Dynamic Program for Music Education," *Music Journal*, XXII (March, 1944), p. 11.

Raymond Elliott, *Teaching Music* (Columbus: Charles E. Merrill Books, Inc., 1940), p. 19.

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Varying methods of instruction in music have been employed in public schools. A regular re-evaluation of what is being done in the public schools is necessary in order that the children of each generation receive the proper training for their musical instruction. In the March, 1964 issue of the Music Journal, C. F. Nagro states,

As educators we should constantly explore with all available means, new ways and better ways to increase intelligent use and appreciation of music.¹

Statement of the problem. It was the purpose of this study to investigate and evaluate the elementary music programs in the Class AA schools of Arkansas.

Importance of the study. Raymond Elliott, Professor of Music at Texas Technological College in Lubbock, Texas, says that the aim for music should be: "Music for every child; every child for music."² Since music is for everyone, each child should be granted the same opportunities of music education.

¹C. F. Nagro, "A Dynamic Program for Music Education," Music Journal, XXII (March, 1964), p. 70.

²Raymond Elliott, Teaching Music (Columbus: Charles E. Merrill Books, Inc., 1960), p. 12.

Administrators and teachers are chiefly concerned with their own particular methods and curricula; consequently, they neglect to evaluate and to compare their programs of instruction with those of other schools of similar size and nature. A survey was taken of the Class AA schools by means of a questionnaire prepared and sent to the administrators. The methods employed in the Class AA schools were learned from a study of this type.

Delimitations. This study did not include the instrumental instruction being given in the band and orchestra programs; however, instrumental instruction within the public school music classes was discussed.

It was not the purpose of this study to determine which of the elementary schools have the most effective music programs; however, conclusions and summaries were made after the information received was compiled.

The results of the survey made by the researcher were based on information gained by correspondence with the Class AA schools of Arkansas.

DEFINITION OF TERMS

Administrator. Administrator is the name given to the principal of the elementary school.

Cambiata Voice. The Cambiata Voice denotes the boy's changing voice.

Class AA. The term Class AA refers to elementary schools whose high schools have an enrollment between 400 and 700 in the upper three grades.

Elementary School. The Elementary School includes grades one through six.

Music Supervisor. Music Supervisor is the person in charge of all musical instruction of the public school.

Music Teacher. A Music Teacher is employed by the elementary schools to teach music.

Numerical System. Numerical System is the use of Arabic numbers in singing.

Solfège System. The Solfège System is the use of syllables in singing.

Tonal Pattern. A Tonal Pattern is a short series of intervals.

BACKGROUND OF THE STUDY

Numerous books have been written concerning the elementary music program. Beatrice Perham, for example, states:

The modern school sees the educative process as an unfolding of child personality, a matter of continuous growth throughout the school years. The experiences of the elementary schools are truly educative, and should in no way be regarded as a preparation for later work, except as they form a basis for the reconstruction of new experiences on progressively higher levels.

For this reason, our program must provide many and varied experiences designed to establish favorable, positive attitudes, ever-expanding interests, with sufficient depth and meaning to the activities carried on by the child to give real significance to them.³

H. Luther Everly aptly expressed the principles of elementary music education when he said:

We must establish definite goals and objectives and keep music on an academic par with other subjects. Fine arts must be recognized in the educated lives of intelligent people. We teach music for what it will do for the child.⁴

Authors and educators definitely enhance the music teacher's knowledge of what objectives and aims should be reached and present methods for achieving these goals; however, most philosophies and methods given in texts are for, as stated, the purpose of improving one's knowledge. These methods cannot be of great importance to the music teacher until he has adjusted them into practical application for his particular situation.

³Beatrice Perham, Music in the New School (Chicago: Neil A. Kjos Company, 1941), p. 130.

⁴H. Luther Everly, "The Role of Music in Elementary Education," The School Musician, XXXVIII (June-July, 1967), 55.

Sources and treatment of data. The primary source of data for this study was the information which was received from the questionnaire sent to the Class AA schools of Arkansas. Additional research material for this study was gathered from books, periodicals, and unpublished theses found in the Riley Library of Ouachita Baptist University.

The first step of the study was to organize a questionnaire for the administrators and music teachers of the Class AA schools of Arkansas. Criteria to be followed in making a questionnaire were obtained from The Elements of Research by Frederick Lamson Whitney.⁵

The questionnaire designed by Linda Kay Miller for her study on the status of music in a selected area of Arkansas was used as a basis for constructing a section of the questionnaire used in the study.⁶

Chapter I is concerned with the statement of the problem, its importance, and the background of the study. Chapter II describes the development of the questionnaire,

⁵Frederick Lamson Whitney, The Elements of Research (New York: Prentice-Hall Inc., 1942), p. 137, citing School and Society, Vol. XXVIII, pp. 149-250.

⁶Linda Kay Miller, "The Status of Music in a Selected Arkansas Area" (unpublished Master's thesis, Ouachita Baptist University, 1965).

and Chapter III contains the presentation of the data received from the questionnaires sent to the Class AA schools. Summaries and conclusions are made in Chapter IV. Since a study of this type is dependent upon information gained from the survey, the review of literature usually contained in Chapter II will be omitted.

Since this survey was concerned with the Class AA schools of Arkansas, it was felt by the researcher that the basic philosophy of music stated in the Music Guide for Arkansas Elementary Schools would be advantageous to the study to establish criteria for a good music program. The philosophy reads:

Every child deserves a basic music education sequentially developed from elementary school through secondary school.

Music should be taught on a regularly scheduled basis by the classroom teacher or teaching specialist in music.

Music can best be taught by certified music personnel.

Provisions should be made for children with special musical interest and abilities.

Provisions should be made for adequate facilities, housing, equipment and supplies.⁷

⁷Arkansas Elementary School Council, 403 Leon Avenue, Jr., Music Guide for Arkansas Elementary Schools (Little Rock: State Department of Education, 1957), p. 9.

CHAPTER II

DEVELOPMENT OF THE QUESTIONNAIRE

Before developing a questionnaire, which was the method of obtaining the information concerning the elementary music programs of the schools, various books were examined, and conferences with several elementary music teachers and college professors were held.

Since this survey was concerned with the Class AA schools of Arkansas, it was felt by the researcher that the basic philosophy of music stated in the Music Guide for Arkansas Elementary Schools would be advantageous to the study to establish criteria for a good music program. The philosophy reads:

Every child deserves a basic music education sequentially developed from elementary school through secondary school.

Music should be taught on a regularly scheduled basis by the classroom teacher or teaching specialist in music.

Music can best be taught by certified music personnel.

Provisions should be made for children with special musical interest and abilities.

Provisions should be made for adequate facilities: housing, equipment and supplies.⁷

⁷Arkansas Elementary School Council and Leon Adams, Jr., Music Guide for Arkansas Elementary Schools (Little Rock: State Department of Education, 1967), p. 9.

The questionnaire was designed to obtain the answers to these general questions relative to the philosophy stated in the Music Guide for Elementary Schools:

1. Does the school system have a music supervisor?
2. What is the schedule of the elementary music teacher?
3. What equipment and facilities are available for the music program?
4. What series of music textbooks is used in the music program?
5. What is the course of study for the elementary music program?
6. What performing activities are available for the students?

Organization of the questionnaire. The questionnaire was organized into four sections:

- Section I: General Information
- Section II: Curriculum
- Section III: Equipment and Facilities
- Section IV: Course of Study

The questionnaires were mailed directly to the administrators, accompanied by a letter explaining the purpose of the study and requesting their cooperation and that of their

music teachers. The letter stated that all information obtained from the schools would be compiled; individual schools and names would be kept confidential.

The general information to be obtained from the music teachers included name of the city, population of the city, name of the elementary schools, number of students enrolled, name of the teacher, whether the teacher was married, and whether the husband or wife was employed in the same city.

Other questions were concerned with the teacher's educational background, membership in professional organizations, teaching income, non-musical activities, and non-teaching responsibilities.

Section II was designed to obtain information concerning the curriculum of the elementary school. The teachers were asked to answer questions relating to the schedules and periods of the music program.

Section III was designed to determine what equipment and facilities were available in the schools. The teachers were also asked to give information concerning the series of textbooks used.

The course of study used in the elementary music program represented the largest portion of the questionnaire; however, each teacher was asked to include any other information he believed beneficial to enhance a study of this type.

CHAPTER III

Schools included in the study. The schools to be considered in the study were chosen relative to the size of their high schools. A total of 283 schools were mailed questionnaires. The number of questionnaires returned was 165 (58.3 per cent). The number of usable forms returned was 121 (73.3 per cent). Forty-four schools (26.7 per cent) stated that they did not have a music program.

General information. The number of teachers and schools did not correspond due to the fact that several of the teachers taught in more than one school.

It was found that the average enrollment of the children included in the survey was 15,109. The average number of students enrolled in the elementary schools was 340.

The total number of individual music teachers answering the questionnaire was eighty-seven. Seventy-three (84.9 per cent) were female and fourteen (16.1 per cent) were male. Fifty-three teachers (60.9 per cent) were married, and thirty-four teachers (39.1 per cent) stated that their husbands or wives were employed in the community in which they were teaching. Thirty-four teachers (39.1 per cent) were single.

Additional background. Eighty-seven teachers completed the section concerning their educational background. Eighty-four of these teachers (96.0 per cent) held bachelor's

CHAPTER III

PRESENTATION OF DATA

The information received from the schools included in the study was representative of the Class AA schools of Arkansas and did not necessarily exhibit the image of each individual school.

General information. The number of teachers and schools did not correspond due to the fact that several of the teachers taught in more than one school.

It was found that the average population of the cities included in the survey was 11,149. The average number of students enrolled in the elementary schools was 540.

The total number of individual music teachers answering the questionnaires was eighty-seven. Seventy-three (83.9 per cent) were female and fourteen (16.1 per cent) were male. Fifty-three teachers (60.9 per cent) were married, and thirty-four teachers (39.1 per cent) stated that their husbands or wives were employed in the community in which they were teaching. Thirty-four teachers (39.1 per cent) were single.

Educational background. Eighty-seven teachers completed the section concerning their educational background. Eighty-four of these teachers (96.6 per cent) held bachelor's

degrees while one teacher reported having received a degree from a school of music. It was reported by two of the teachers (2.3 per cent) that they did not hold a degree. Six teachers (6.9 per cent) held master's degrees, and thirty-nine teachers (44.8 per cent) said that they had attended college since graduation with a bachelor's degree. Nineteen teachers (21.8 per cent) stated that although they were teaching public school music it was not their major field of study in college.

Table I (page 13) contains the numbers and percentages of major fields reported by teachers in the survey.

The numbers and percentages of minor fields of the teachers are presented in Table II (page 14).

The field of performance in which the teachers were engaged during their college training is contained in Table III (page 15).

Statistics presented in Tables I, II, and III are based upon the eighty-seven individual teachers answering the questionnaires.

TABLE I

MAJOR FIELDS OF THE TEACHERS IN THE
CLASS AA SCHOOLS OF ARKANSAS

Major	Number of Teachers	Percentage
Music	65	74.7
Elementary Education	9	10.3
English	4	4.6
Business Administration	1	1.1
French	1	1.1
Home Economics	1	1.1
Pre-Nursing	1	1.1
Psychology	1	1.1
Social Science	1	1.1
No answer	3	3.4
Religious Education	1	1.1
Spanish	1	1.1
Speech	1	1.1
No answer	10	11.2

TABLE II

MINOR FIELDS OF THE TEACHERS IN THE
CLASS AA SCHOOLS OF ARKANSAS

Minor of Performance	Number of Teachers	Percentage
Music	34	39.1
Education	15	17.2
English.	8	9.2
Social Science	7	8.0
History	3	3.4
French	2	2.3
Psychology	2	2.3
Art	1	1.1
Chemistry	1	1.1
Library Science	1	1.1
Religious Education	1	1.1
Spanish	1	1.1
Speech	1	1.1
No answer	10	11.5

TABLE III

FIELD OF PERFORMANCE OF THE TEACHERS IN THE
CLASS AA SCHOOLS OF ARKANSAS

Field of Performance	Number of Teachers	Percentage
Piano	36	41.4
Voice	19	21.8
Organ	6	6.9
Bassoon	1	1.1
French Horn	1	1.1
Trumpet	1	1.1
Violin	1	1.1
Answers not usable	7	8.0
No answer	15	17.2

TABLE I

Professional organizations. In evaluating the section concerning professional organizations it was found that thirty-six teachers (41.4 per cent) were members of both the National Education Association and the Arkansas Education Association. Thirty teachers (34.5 per cent) were members of the Arkansas Education Association, and seventeen teachers (19.4 per cent) were members of the National Education Association. Twenty-four teachers (27.6 per cent) were members of the Music Educators' National Conference. Seven teachers (8.0 per cent) were members of the Arkansas Elementary Music Education Association. The number of teachers not belonging to any professional organization was four (4.6 per cent).

Teacher Salaries. The teachers were asked to state their total teaching income for the school year 1967-68. Eighty-one teachers (93.1 per cent) quoted their salary for 1967-68. Of the number supplying this information, the average annual salary was found to be \$5252.40. Six teachers (6.9 per cent) reported that they were paid for part-time work only; consequently, a figure was not quoted. The highest salary quoted was \$6700; the lowest salary was \$4300.

The teachers' responses to the question concerning the basis for payment are presented in Table IV (page 17).

TABLE IV

BASIS FOR PAYMENT OF MUSIC

TEACHERS' SALARIES

Number of Months	Number of Teachers	Percentage
Nine Months	17	19.5
Ten Months	17	19.5
Eleven Months	8	9.2
Twelve Months	39	44.8
Part-Time	6	6.9

average number of hours per week spent in the execution of non-teaching responsibilities was approximately six.

Teachers' evaluation of undergraduate preparation. Music teachers were asked to evaluate their undergraduate preparations with regard to their current teaching experience. Due to varying college requirements, not all teachers were enrolled in all courses listed on the questionnaire.

The teachers' evaluation of undergraduate preparation is shown in Tables V and VI (pages 19 and 20).

Non-Musical activities and non-teaching responsibilities. The teachers were asked to state approximately how many hours per week they spend in the supervision of non-musical activities (school clubs, school paper, etc.). They were also asked to state approximately how many hours per week they spend in the execution of such non-teaching responsibilities as playground duty, hall duty, bus duty, and keeping the school store. Sixty-two teachers (71.3 per cent) were not expected to perform any of these duties. Of the remaining twenty-five teachers (28.7 per cent) it was reported that the average number of hours per week spent in supervising non-musical activities was approximately seven, and the average number of hours per week spent in the execution of non-teaching responsibilities was approximately six.

Teacher evaluation of undergraduate preparation.

Music teachers were asked to evaluate their undergraduate preparations with regard to their current teaching assignments. Due to varying college requirements, not all teachers were enrolled in all courses listed on the questionnaire.

The teachers' evaluation of undergraduate preparation is shown in Tables V and VI (pages 19 and 20).

TABLE V

TEACHER EVALUATION OF UNDERGRADUATE COURSES
IN REGARD TO CURRENT POSITION

Name of Courses	Poor	Fair	Good	No Answer
<u>Music:</u>				
History and Literature	1	25	48	13
Harmony	2	22	48	15
Ear Training	2	14	52	19
Composition	10	27	21	29
Applied Major	6	8	50	23
Applied Minor	9	23	37	18
Orchestration	19	22	16	30
Conducting	5	14	45	23
Arranging	17	24	19	27
Large Ensemble	6	18	38	25
Small Ensemble	7	19	35	26
<u>Music Education:</u>				
Methods Classes	9	17	32	29
Elementary Methods	8	16	38	25
Secondary Methods	12	17	28	30
<u>Professional Education:</u>				
Introduction to Education	13	17	29	28
Student Teaching	7	19	39	22
Educational Psychology	14	23	29	21
Evaluative Procedures	16	21	30	20

TABLE VI
TEACHER EVALUATION OF NEED
FOR ADDITIONAL WORK

Name of Course	Adequate Preparation	Need More Work	No Answer
<u>Music:</u>			
History and Literature	42	17	28
Harmony	40	31	16
Ear Training	38	27	24
Composition	36	22	29
Applied Major	50	17	20
Applied Minor	33	29	25
Orchestration	31	19	37
Conducting	41	19	27
Arranging	34	21	32
Large Ensemble	37	16	34
Small Ensemble	40	19	28
<u>Music Education:</u>			
Methods Classes	34	21	32
Elementary Methods	36	26	25
Secondary Methods	35	21	31
<u>Professional Education:</u>			
Introduction to Education	42	17	28
Student Teaching	43	18	26
Educational Psychology	45	16	26
Evaluative Procedures	36	19	32

Curriculum. The music teachers were asked if their school system had a music supervisor. It was found that seventy-nine schools (65.3 per cent) did not, while forty-two schools (34.7 per cent) did have a music supervisor in their system. The teachers in twenty-seven schools (22.3 per cent) stated that their supervisors held master's degrees.

From the information received from the questionnaires it was found that the majority of teachers taught all six grades. The distribution of the music teachers' assignments in the Class AA schools of Arkansas is contained in Table VII.

TABLE VII
DISTRIBUTION OF MUSIC TEACHERS' ASSIGNMENTS
IN THE CLASS AA SCHOOLS OF ARKANSAS

Grades	Number of Teachers	Percentage
First through Sixth	91	75.2
Fourth through Sixth	9	7.4
First through Fifth	5	4.1
Sixth Only	4	3.3
Fifth through Sixth	3	2.5
First through Third	2	1.6
First through Fourth	1	.8
Second through Sixth	1	.8
Third through Sixth	1	.8
No answer	4	3.3

It was found that 102 schools (84.3 per cent) divided their grades into three sections. Fifteen schools (12.4 per cent) divided their grades into two sections. Four schools (3.3 per cent) did not answer the question concerning sections of grades.

The number of music classes meeting twice weekly was 104 (85.9 per cent). Six teachers (4.9 per cent) said the music classes met three times weekly. Four teachers (3.3 per cent) said the music classes met only once a week. Seven teachers (5.8 per cent) did not answer the question concerning the times the music class met per week.

The average number of students per class on each grade level is illustrated in Table VIII.

TABLE VIII
AVERAGE NUMBER OF STUDENTS PER CLASS
ON EACH GRADE LEVEL

Grade	Number of Schools	Total Number of Students	Average Number of Students Per Class
First	99	2,924	30
Second	100	2,978	30
Third	101	3,051	30
Fourth	108	3,228	30
Fifth	110	3,383	31
Sixth	109	3,158	29

The information obtained from the questionnaires concerning the length of the music classes in the schools is reported in Table IX (page 24). The table is divided into six sections representing each grade level.

TABLE IX

LENGTHS OF THE PERIODS
OF AUDIO CLASSES

Grade	0	1	2	3	4	5	6	7	8	9	10	11	12	No. of Schools
First	0	1	2	1	23	12	49	11						4
Second	1	1	2	1	28	19	47	10						4
Third	1	1	2	1	47	26	89	2						4
Fourth	1	3	7	0	49	23	24	1						4
Fifth	3	7	11	1	49	20	18	1						4
Sixth	4	7	11	0	40	22	18	1						4

TABLE IX
LENGTHS OF THE PERIODS
OF MUSIC CLASSES

Grade	60 Minutes	45 Minutes	40 Minutes	35 Minutes	30 Minutes	25 Minutes	20 Minutes	15 Minutes	Grades Not Included	No Answer
First	0	1	2	1	23	12	49	11	18	4
Second	1	1	2	1	28	10	47	10	17	4
Third	1	1	2	1	47	20	27	2	16	4
Fourth	1	3	7	0	49	23	24	1	9	4
Fifth	3	7	11	1	49	20	18	1	7	4
Sixth	4	7	11	0	46	22	18	1	8	4

TABLE X

Equipment and facilities. Fifty schools (41.3 per cent) had a music room for teaching public school music while forty-two schools (34.7 per cent) used the classroom for music classes. Other facilities mentioned by the remaining twenty-nine schools (23.9 per cent) included the auditorium, cafetorium, and gymnasium.

Equipment available in the elementary schools is presented in Table X (page 26).

Series books used in the schools. The percentage of schools employing the use of various series appearing on the Arkansas State Department of Education List is contained in Table XI (page 27).

	Number of Schools	Percentage
Record Player	17	13.9
Chairs	14	11.2
Slide Projector	10	8.0
Slide-Strip Machine	10	8.0
Bulletin Boards	9	7.2
Desks	8	6.4
Autoherp	8	6.4
Overhead Projector	7	5.6
Flash Cards	7	5.6
Pluch Pipe	6	4.8
Armonster Balls	6	4.8
Television	5	4.0
Microscope	5	4.0
Music Bottles	5	4.0

TABLE X

EQUIPMENT AVAILABLE FOR THE
ELEMENTARY MUSIC CLASSES

Equipment	Number of Schools	Percentage
Blackboard	117	96.7
Piano	117	96.7
Record Player	114	94.2
Chairs	111	91.7
Film Projector	108	89.3
Film-Strip Machine	104	86.0
Bulletin Board	96	79.3
Desks	92	76.0
Autoharp	91	75.2
Overhead Projector	91	75.2
Flash Cards	84	67.8
Pitch Pipe	84	67.8
Resonator Bells	81	66.9
Television	61	50.4
Metronome	55	45.5
Music Bottles	20	6.5

TABLE XI

SERIES OF TEXTBOOKS USED IN THE
CLASS AA SCHOOLS OF ARKANSAS

Series of Textbooks	Number of Schools	Percentage
Silver Burdett	44	36.6
Ginn	33	27.3
Follett	14	11.5
American Book Company	13	10.7
Holt, Rinehart, and Winston	9	7.4
Allyn and Bacon	7	5.8
American Singer	2	1.6
Prentice-Hall	2	1.6

The total number of schools exceeds 121 because three schools reported using two series.

To obtain information relative to the listening and grade the teachers were asked to report the kind of compositions listened to in public school music classes.

Music study. The largest section of the questionnaire was designed to analyze the course of study in the elementary schools.

The questions relating to the course of study were divided into sections: study of composers, the listening program, theoretical study, singing, rhythmic expression, and the area of performance.

A number of methods to study composers other than those contained in the questionnaire were mentioned by the teachers. Several teachers reported that they used a workbook. Some introduced the study of composers through the study of songs while some teachers enhanced their study of composers by allowing students to perform numbers by recognized composers. Some students were able to enjoy experiences of musical growth by comparing techniques of various composers while listening to records.

One hundred and five schools (86.8 per cent) included the study of composers in the program of instruction for music classes. Sixteen schools (13.2 per cent) did not include this type of study.

To obtain information relative to the listening program the teachers were asked to report the kind of compositions listened to in public school music classes.

Marches and symphonies were most commonly used; however, the study of piano and choral works was included in the listening program.

The following types of compositions were less commonly used in the listening program of the elementary music programs: instrumental solos and ensembles, electronic music, folk music, and musical plays. One teacher used the study of "rock 'n roll" music which has been predominant in popular music through the 1950's and 1960's.

Three questions were asked the elementary music teachers concerning the scope of the instrumental program in the public school music classes: (1) "Are the instruments of the orchestra studied in your public school music classes?" (2) "Are melody instruments studied (flutophone, tonette, etc.)?" (3) "Do students have an opportunity to make instruments?" Table XII (page 30) contains the answers to these questions.

TABLE XII
THE INSTRUMENTAL PROGRAM OF THE
ELEMENTARY MUSIC CLASSES

Question	Teachers Answering Yes		Teachers Answering No		No Answer	
	Number	Percentage	Number	Percentage	Number	Percentage
Are instruments of the orchestra studied?	107	88.4	13	10.7	1	.8
Are melody instruments studied?	22	18.2	95	78.5	4	3.3
Do students have an opportunity to make instruments?	41	33.8	79	65.3	1	.8

Two areas of study were named which did not appear on the questionnaire; they were piano class and the teaching of chromatic bells.

The theoretical material which was taught in the elementary music programs cannot be evaluated according to time spent on each phase since the answers given related only to whether or not the material was covered.

One hundred and one schools (82.6 per cent) provided for the study of theoretical material in their elementary music programs.

The areas of theoretical material studied are listed in Table XIII (page 32).

The writing of symbols was not taught in one school; however, the teacher stated that the students were able to recognize the symbols. It was found that students in one school system were actually taking rhythmic and melodic dictation on the elementary level. Chord building was found to play an integral part in the study of music theory in one elementary school.

The Solfege and Numerical Systems for teaching music reading were mentioned in the questionnaire for teachers to report the way in which their students developed music-reading ability. Since some teachers have taught by rote the use of rote singing was included in this section although it is not a music-reading system.

The music-reading TABLE XIII in the elementary music
 systems are listed in Table XIV.

THEORETICAL MATERIAL STUDIED

IN THE MUSIC CLASSES

Type of Theoretical Material	Number of Schools	Percentage
1. Note Values	115	95.0
2. Note Names Musical Terms Time Signatures	112	92.0
3. Scales	106	87.6
4. Writing of Symbols	103	85.1
5. Tonality	100	82.6
6. Key Signatures	97	80.2
7. Form	96	79.2
8. Intervals	95	78.5

In the elementary music programs of the United States, teachers reported employing the reading method to enhance their teaching of music reading.

Many teachers felt the need for more time to be spent in working with out-of-time singers. It was difficult for the teacher to work with the out-of-time singers because of the size of classes.

The music-reading systems used in the elementary music classes are listed in Table XIV.

TABLE XIV
MUSIC-READING SYSTEMS USED
IN MUSIC CLASSES

System	Number of Schools	Percentage
Numerical and Rote	30	24.8
Solfege	25	20.7
Rote	24	19.8
All Three Systems	20	16.5
Solfege and Rote	10	8.3
Numerical	7	5.8
Solfege and Numerical	5	4.1

In the elementary music programs of two schools, teachers reported employing the Kodaly Method to enhance their teaching of music reading.

Many teachers felt the need for more time to be used in working with out-of-tune singers. It was difficult for the teacher to work with the out-of-tune singers because of the size of classes.

The data concerning work with out-of-tune singers are shown in Table XV.

TABLE XV

TIME ALLOTTED FOR WORK WITH

OUT-OF-TUNE SINGERS

Approximate amount of time spent	Number of Schools	Percentage
Very little	71	57.8
Great deal	30	24.8
None	20	16.5

In answering the question concerning time spent on tonal patterns in the public school music classes, thirty-four teachers (28.1 per cent) said that they spent a great deal of time working on tonal patterns. Thirty-four (28.2 per cent) said they spent very little time. The number of teachers not spending any time was four (3.3 per cent). Thirty-nine teachers (32.2 per cent) did not answer the question.

One hundred and ten schools (90.9 per cent) used seasonal material in their program of instruction for public school music classes.

From the schools included in the study it was found that the total number of cambiata voices in the fifth grades was 439; the total number in the sixth grades was 686.

One hundred and five schools (86.7 per cent) correlated the songs taught in the elementary classes with other subjects, the most common correlation being with social studies. Twenty of the schools (16.5 per cent) did not correlate their students' singing with other subjects.

The grade level at which two- and three-part work was begun in the elementary schools is shown in Table XVI.

TABLE XVI

GRADE LEVELS AT WHICH TWO- AND
THREE-PART WORK IS BEGUN

Type of Study	Number of Schools On Each Grade Level							No Answer
	First	Second	Third	Fourth	Fifth	Sixth		
Two-Part Work	1	2	5	58	25	9	21	
Three-Part Work	0	0	3	2	15	58	43	

Sixty-four teachers (52.9 per cent) stated that creative expression in the elementary music program was experienced through both group and individual work. Thirty-one teachers (25.6 per cent) used group work for creative expression. Twenty-two teachers (18.2 per cent) stated that individual work was used for creative expression. Four teachers (3.3 per cent) did not answer the question concerning

creative expression. The most common type of creative expression for the children in elementary grades was the dramatization of songs; however, other types such as the creating of rhythms, melodies, verses to songs, and operettas were used. One teacher reported that the children created the instrumentation for rhythm instruments. Rhythmic expression was promoted by several methods. Table XVII contains the number of schools employing the types of rhythmic expression as stated in the questionnaire.

TABLE XVII

METHODS OF RHYTHMIC EXPRESSION
IN THE MUSIC CLASSES

Method	Number of Schools	Percentage
Singing Games	106	87.6
Walking	101	83.5
Swaying	98	81.0
Skipping	91	75.2
Free Rhythm	87	71.9
Jumping	84	69.4
Running	82	67.8
Hopping	80	66.1

Clapping, speaking, tapping, and square dancing were used in one school (0.8 per cent) for promoting rhythmic expression.

One hundred and three schools (85.2 per cent) included the study of rhythm instruments in their music program. Eighteen schools (14.9 per cent) did not teach rhythm instruments. Most schools' programs of instruction included the study of rhythm instruments at the first and second grade levels.

One hundred and seventeen schools (96.7 per cent) had a special choral group. Four schools (3.3 per cent) did not have a special group. Of the 117 special choral groups seventy-seven (65.8 per cent) worked on unison and two-part music. Twenty-nine of the 117 choral groups (24.8 per cent) devoted their practice to three-part work. Four schools (3.3 per cent) did not choose to answer the question concerning the type of work being done.

The average number of students in the special choral groups in the schools was forty-four. Most of the teachers said that they allowed fifth and sixth grade students to sing in the special group.

The approximate number of performances given annually by the schools is indicated in Table XVIII (page 38).

TABLE XVIII

APPROXIMATE NUMBER OF PERFORMANCES GIVEN
ANNUALLY BY ELEMENTARY SCHOOLS

Type of Performance	Number of Schools
P. T. A. Programs:	
One	44
Two	21
Three	5
Four	7
Five	9
Seven	1
Operettas:	
One	7
Two	5
Three	1
Four	1
Festivals:	
One	46
Two	7
Chapel Concerts	1
Spring Concerts	7
Assemblies	20
Civic Club Performances	6
Seasonal Performances	20
Television Appearances	1
Music Week Performances	1

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary. The purpose of this study was to analyze the elementary music program in the Class AA schools of Arkansas during the school year 1967-68. Music teachers of these schools were mailed questionnaires, and the data obtained from the returned questionnaires were compiled into this study. Certain generalizations may be made in regard to the information gained from this survey.

GENERAL INFORMATION:

1. Most teachers answering the questionnaires were female teachers.
2. Only two of the eighty-seven teachers did not hold a degree.
3. Music was the major field of study of the majority of teachers during their undergraduate college training.
4. A large number of teachers were members of both the National Education Association and the Arkansas Education Association.
5. The average salary income for the 1967-68 school year was \$5252.40.

6. A large number of teachers were being paid on the twelve-months basis.

7. The majority of teachers were not expected to perform any non-teaching or non-musical activities.

8. Most teachers felt that they were adequately prepared for their current teaching positions.

9. Less than half of the schools answering the questionnaire had a music supervisor.

10. The majority of schools who had supervisors said their supervisors held master's degrees.

CURRICULUM:

1. The majority of elementary schools in the Class AA schools of Arkansas contained elementary music classes in grades one through six.

2. Most of the music periods were thirty minutes with classes meeting twice weekly.

3. Considering all grade levels the average number of students per class was thirty.

EQUIPMENT AND FACILITIES:

1. A large number of the schools had a music room.

2. Many teachers reported the need for new equipment for the elementary music program; however, basic equipment for the program was available.

3. The largest percentage of teachers used the Silver Burdett Series of textbooks for the elementary music program. The Ginn Series was the second most-used series found in the schools.

MUSIC STUDY:

1. The majority of schools included the study of composers in their program of instruction.

2. It was found that, through the listening program, the students were receiving more study of band and symphonic works than any other area.

3. It was found that the most common type of study concerning the instrumental program of the elementary music programs was the study of the instruments of the orchestra.

4. The majority of schools did not give their students an opportunity to play a musical instrument.

5. A small percentage of schools included the making of instruments in the elementary music program.

6. The most common areas of theory studied were note values, note names, musical terms, and time signatures.

7. The two most-used systems to teach singing were rote and numerical reading.

8. Creative and rhythmic expression were found to be a part of the elementary music program.

9. Two- and three-part work was done primarily in the upper elementary grades.

10. Special choral groups were included in some of the elementary music programs during the 1967-68 year.

11. The great majority of schools provided various types of performances for their students. The P. T. A. program was the most common type of performance.

Conclusions. Since a large number of the schools do not have an elementary music program it is a challenge to music educators to encourage administrators to recognize the need for the cultural education of children. A system's financial condition often dictates what its curriculum will be. If a small program could be placed in the curriculum, it could gradually be built into an adequate music program.

Most of the teachers included in the study felt that music courses taken during undergraduate college training adequately prepared them for their current teaching positions. The professional education courses were also felt to be of value in their current teaching positions; however, colleges should examine these courses to determine what improvement can be made. Courses should be organized to benefit persons entering the teaching field.

The largest percentage of schools did not have a music supervisor. A music supervisor is advantageous in

coordinating the music program. Administrators should recognize the need for continuity in the music program and in so doing realize the advantage of a music supervisor.

Good facilities and equipment are necessary for any program of instruction. Teachers should endeavor to encourage the administration to maintain new and up-to-date facilities and equipment. The section of this study concerning the equipment available in the elementary schools will be of great value to the beginning teacher to help him become aware of the needs of the elementary music program.

The largest percentage of teachers reported the use of the Silver Burdett Series of music textbooks; a study could be made to determine why this series is the one most used in the schools of Arkansas.

Time is an important element in any area of instruction. It is a major problem in public school music classes because of the length of music periods. The teachers reported the need for additional time to be spent in working with out-of-tune singers and time in working on specific tonal patterns. This problem might be eliminated by the method of grouping.

The course of study in all the elementary schools was found to be much the same. To make the elementary music program more interesting and instructional teachers should share ideas and methods.

Through this study the researcher has become more aware of what other schools are doing; consequently, she feels that her endeavors toward the cause of music education will be greatly benefited.

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C. UNPUBLISHED MATERIALS

Miller, Linda Kay. "The Status of Music in a Selected Arkansas Area." Unpublished Master's thesis, Ouachita Baptist University, 1965.

THE UNIVERSITY OF MICHIGAN
DEPARTMENT OF EDUCATION
RESEARCH CENTER
1967-68
QUESTIONNAIRE

NOTE: If more of the teachers teach in more than one elementary school, please fill out only one questionnaire if the information is identical. Thank you for your time and attention.

Name of City _____ Population _____

Name of Elementary School _____

Number of Students _____ Age of Teacher _____

Single _____ Married _____ If married, is husband employed in the

community in which you are teaching? yes _____ no _____

1. Educational background

College Attended _____ Degree _____

Year degree was received _____ Undergraduate Major _____

Undergraduate Minor _____ Major field of performance _____

Year of most recent college graduation _____ APPENDIX A

2. Professional organizations

In which of the following professional organizations are you currently a member? (Please check)

N. E. A. _____ N. S. T. E. _____ N. T. A. _____ Other (please identify) _____

3. What is your total teaching income for the 1967-68 school year?

_____ Dollars per payment _____ Five months _____ Ten

months _____ Eleven months _____ Twelve months _____ Other _____

4. a. Approximately how many hours per week do you spend on the supervision of non-curricular activities (school clubs, school paper, etc.)? _____

b. Approximately how many hours per week do you spend in the execution of non-teaching responsibilities on playground duty, hall duty, lunch duty, keeping school records, etc.? _____

QUESTIONNAIRE

Note: If some of the teachers teach in more than one elementary school, please fill out only one questionnaire if the information is identical. Thank you for your time and attention.

Name of City _____ Population _____

Name of Elementary School _____

Number of Students _____ Name of Teacher _____

Single _____ Married _____ If married, is husband employed in the community in which you are teaching? yes _____ no _____

1. Educational Background

College Attended _____ Degree _____

Year degree was received _____ Undergraduate Major _____

Undergraduate Minor _____ Major field of performance _____

Year of most recent college attendance _____

2. Professional organizations

In which of the following professional organizations are you currently a member? (Please circle)

N. E. A. M. E. N. C. M. T. N. A. Other (please identify) _____

3. What is your total teaching income for the 1967-68 school year?

_____ Basis for payment: Nine months _____ Ten months _____ Eleven months _____ Twelve months _____ Other _____

4. A. Approximately how many hours per week do you spend in the supervision of non-musical activities (school clubs, school paper, etc.)? _____

B. Approximately how many hours per week do you spend in the execution of such non-teaching responsibilities as playground duty, hall duty, late bus duty, keeping school store, etc.? _____

5. With regard to your undergraduate preparations, indicate by a check in the appropriate column the value of each course to your current teaching assignment. Please also indicate (last two columns) in a like manner whether you feel the need for additional work to meet the demands of your current teaching assignment.

	Poor	Fair	Good	Adequate Preparation	Need More Work
<u>Music:</u>					
History and Literature					
Harmony					
Ear Training					
Composition					
Applied Major					
Applied Minor					
Orchestration					
Conducting					
Arranging					
Large Ensemble					
Small Ensemble					
<u>Music Education:</u>					
Methods Classes					
Elementary Methods					
Secondary Methods					
<u>Professional Education:</u>					
Intro. to Education					
Student Teaching					
Educational Psychology					
Evaluative Procedures					

I. Curriculum

A. Does your school system have a Music Supervisor?
 yes _____ no _____ Degree _____

B. Scheduling

	Times Met Each Week	Length of Period	Number of Sections in Each Grade	Average No. Students Per Class
First grade	_____	_____	_____	_____
Second grade	_____	_____	_____	_____
Third grade	_____	_____	_____	_____
Fourth grade	_____	_____	_____	_____
Fifth grade	_____	_____	_____	_____
Sixth grade	_____	_____	_____	_____

II. Physical Plant of Music Program

Please check where the music class is taught.

_____ classroom _____ music room _____ Other (please specify)

Equipment (Check all equipment available in your school.)

_____ Blackboard	_____ Television
_____ Piano	_____ Film Projector
_____ Autoharp	_____ Film-Strip Machine
_____ Resonator Bells	_____ Overhead Projector
_____ Music Bottles	_____ Chairs
_____ Tape Recorder	_____ Desks
_____ Record Player	_____ Flash Cards
_____ Pitch Pipe	_____ Bulletin Board
_____ Metronome	_____ Other (Please specify)

III. A. Check Series Used in your school.

_____ A. B. C.	_____ Holt, Rinehart, Winston
_____ Follett	_____ Allyn & Bacon
_____ Ginn	_____ Silver Burdett
	_____ Other

B. Name Supplementary Material (series books) used.

IV. Music Study Approximately how much time is spent working on these patterns?

- A. Are composers studied in your public school music classes?
yes _____ no _____

How are composers studied?

_____ study of their lives _____ Both
_____ listening to their music _____ Other

- B. Listening

Check the kind of compositions listened to by classes.

_____ piano _____ marches _____ Other
_____ choral _____ symphonies

- C. Instruments

- (1) Are the instruments of the orchestra studied in your public school music program? yes _____ no _____
(2) Are melody instruments studied (flutophone, tonette, etc.)
(3) Do students have an opportunity to make instruments?
yes _____ no _____ Other _____

- D. Theory

Check the following theoretical material studied.

_____ Writing of symbols (calygraphy)
_____ Note Names
_____ Note Values
_____ Time Signatures
_____ Key Signatures
_____ Form (Phrases, song forms, etc.)
_____ Musical Terms
_____ Scales
_____ Intervals
_____ Tonality (Major or Minor)
_____ Other

- E. Singing

- (1) Check the Music-Reading System used.

_____ Solfege System (Sol-fa)
_____ Numerical
_____ Rote Method

- (2) Approximate amount of time spent with out-of-tune singers.
_____ none _____ very little _____ great deal

Please include any other information you believe beneficial on back. Thank you.

- (3) Approximately how much time is spent working on tonal patterns?
 _____none _____very little _____great deal
- (4) Is seasonal material used throughout the year?
 yes_____ no_____
- (5) Two-part work is begun in what grade? _____
- (6) Three-part work is begun in what grade? _____
- (7) Approximate number of cambiata voices (changing voices) in the fifth grade? _____ sixth grade? _____
- (8) Are songs correlated with other subjects? yes___ no___
 If so, what subjects? _____

F. Rhythmic Expression

- (1) Check methods used for rhythmic expression.
 _____walking _____jumping _____hopping _____singing games
 _____skipping _____swaying _____running _____free rhythm
 _____Other
- (2) Do you use rhythm instruments in any of your classes?
 yes_____ no_____
 If so, what grades? _____

G. Creative Expression

- (1) Check the following:
 _____group work _____individual work _____both
- (2) Types of creativity
 _____dramatization of songs _____setting poems to music
 _____creating melodies _____creating rhythms
 _____creating operettas _____Other

H. Performance

- (1) Number of performances each year (approximate)
 _____Operetta _____P. T. A. Programs
 _____Festival _____Other
- (2) Special choral group
 _____Grade _____unison
 _____Number of students _____two-part
 _____three-part

Note: Please include any other information you believe beneficial on back. Thank you.

March 6, 1968

Principal
School
City, State

Dear Sir:

Enclosed please find a questionnaire to be filled out by the
music teacher in your school.

The information obtained from these questionnaires is to be used
in a Master's thesis which I am writing in partial fulfillment
of the requirements for the Master of Arts Degree in Music at
Ouachita Baptist University, Arkadelphia, Arkansas.

I will be most appreciative of your cooperation in this matter.
The study depends entirely on the cooperation received, and
it is imperative that a large percentage of the questionnaires
be returned for the study to be valid.

All information and material will be handled for the address
however, all names and schools will be kept confidential.

Enclosed is a self-addressed stamped envelope for your return
address.

Thank you for your time and attention.

Sincerely yours,

Norman Ludwig
Music Teacher
SIDNEY GERRARD SCHOOL
Berry, Arkansas

Enclosure

March 6, 1968

Principal
School
City, State

Dear Sir:

Enclosed please find a questionnaire to be filled out by the music teacher in your school.

The information obtained from these questionnaires is to be used in a Master's thesis which I am writing in partial fulfillment of the requirements for the Master of Arts Degree in Music at Ouachita Baptist University, Arkadelphia, Arkansas.

I will be most appreciative of your cooperation in this matter. The study depends entirely upon the information received, and it is imperative that a large percentage of the questionnaires be returned for the study to be valid.

All information and material will be compiled for the survey; however, all names and schools will be kept confidential.

Enclosed is a self-addressed stamped envelope for your convenience.

Thank you for your time and attention.

Sincerely yours,

Rosemary Langley
Music Teacher
SIDNEY DEENER SCHOOL
Searcy, Arkansas

Enclosure

AN ANALYTICAL SURVEY OF THE ELEMENTARY MUSIC PROGRAM

IN THE CLASS AA SCHOOLS OF ARKANSAS

Langley, Rosemary. The University of Arkansas at Little Rock

Elementary Music Program in the Class AA Schools of Arkansas

Master of Arts in Music, _____, of the University of Arkansas at Little Rock

Appendix.

This study was prepared for the University of Arkansas at Little Rock

presently entitled: An Abstract of a Thesis

The principal: Presented to the _____

was sent to the School of Graduate Studies _____

by the applicant: Ouachita Baptist University

The study has been organized into four sections: the

statement of the problem and definitions of terms, the

development of the study, _____ presentation of data,

and the summary and conclusions.

It was revealed by this study that several schools did

not have a _____ however, those schools

who did have _____ the same way

by

Rosemary Langley

August 1968

AN ABSTRACT OF A THESIS

Langley, Rosemary, An Analytical Survey of the Elementary Music Program in the Class AA Schools of Arkansas. Master of Arts in Music, August, 1968, 54 pp., Bibliography, Appendices.

This study investigates the elementary music program presently existing in the Class AA schools of Arkansas.

The principal source of data was a questionnaire which was sent to the administrators of the schools to be completed by the elementary music teachers.

The study has been organized into four sections: the statement of the problem and definitions of terms, the development of the questionnaire, the presentation of data, and the summary and conclusions.

It was revealed by this study that several schools did not have an elementary music program; however, those schools who did have music programs were maintaining the same basic standards and objectives. There was, however, room for improvement in various areas.