

STATUS OF EASTERN KANSAS MUSIC TEACHERS

by

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INTRODUCTION

The function of the music teacher in the small high school apparently has never been clearly defined. Some music teachers in cities of the third class are required to perform a wide variety of duties outside of the music field, whereas the work of others is wholly confined to musical activities. Definite information upon this subject is not available. This thesis was prepared with a view of examining the conditions that prevail in cities of the third class in eastern Kansas, and of making recommendations for bettering them. Such items as salaries, teaching loads, subject combinations, college hours in music, private lessons and total years of experience are considered.

Some studies on this subject have been made in other places. Pierce (5, p. 3), in 1932, ascertained the importance and magnitude of public school music in some of the larger cities. Rochester, New York, for example, had a music budget of \$200,000.00 for the year 1928-29. Tremaine (10, p. 249) reported the resolution of the National Education Association calling for a recognition of music

on an equality with other subjects. Wherry (11, p. 48) found that 53 per cent of the school boards of Kansas were interested in their principals' each having a Master's degree. On the other hand, according to Koos and Woody (3, p. 216), 20 per cent of Washington high school principals expressed the opinion that high school music was sufficient training for teachers of high school music in the state of Washington. However, the same principals desired specific training of the teachers who were to conduct academic classes. A typical example is found in the fact that 60 per cent of them preferred that the mathematics teacher have college hours in the subject. In the present study, it will appear that boards and principals are satisfied too easily in Kansas when it comes to the choice of a music teacher.

Recommended Training for Music Teachers

Beattie (1, p. 207) lists a number of characteristics which every music teacher should possess. Among others, he suggests skill in the performance on the piano, at least. In this study, it will appear that many Kansas music teachers have a very limited experience on the instruments on

which they are giving instruction. Beattie suggests a partial remedy for this condition in the hiring of two music teachers, one for instrumental and the other for vocal music.

McEachern (4, p. 16) presents the opinions of active music educators in a study conducted in 1934 relative to the training of music teachers. The digest of the opinion seemed to summarize as follows: Requirement should be made of teachers of music to take a 120-hour college course, consisting of the following subjects:

	<u>Hours</u>
General Academic and Liberal Arts	30
Education Courses	26 - 14 should be in Music Education
Theoretical Music	30
Applied Music	24 - 16 should be major instrument or voice 8, minor instrument
Electives, some form of music study	<u>10</u>
Total	120

It is seen from this list that a teacher of music might have as many as 78 hours of music and 42 hours of Academic and Education courses. A further fact brought out in the same study indicates that English is one of the subjects most commonly taught by teachers who must combine some academic work with their music.

Maybe the crux of the whole situation is best stated by Righter (6, p. 21) when he says that "Most boards of education bargain for a music teacher, require him to divide his interest through the teaching of other subjects, and then expect him to stand alone in the community against a veritable flood of musical corruption."

METHOD OF INVESTIGATION

This study considers the conditions found among the music teachers of eastern Kansas in Congressional Districts one to five inclusive. For the reader's convenience, this territory has been outlined on a map of Kansas, Figure 1. Only the High Schools found in third class cities and Rural High Schools were included. Two avenues of approach were utilized: first, a consultation of the "High School Principals' Organization Report to the State Superintendent", on file at the office of the State Superintendent of Education at Topeka, Kansas; and second, a "Questionnaire" to 292 music teachers.

From the files at Topeka, such items were recorded as the name of the teacher, the degree held, subjects taught, semester hours in the subject taught, daily class load,

daily pupil load, certificate held, salary and teaching experience. From the questionnaire, consideration was given to extra-curricular activities, extra remuneration for outside of school duties, specific preparation on piano, wind and stringed instruments, and vocal music, the grades and number of grade school pupils taught in music, and the civic interests of music teachers. A copy of the questionnaire is included in the appendix.

SALARIES

On consulting the files at Topeka, it was found that the total annual salaries of 265 teachers on whom data were available were \$245,111.30. Since 11 of these teachers were half-time, one was third-time and one was fourth-time, the mean salary was found by dividing the total salaries by the equivalent number of full-time teachers, or 259.82. Thus, the mean salary for the year 1936-37 was \$947.03. Of the 265 teachers, 201 were women, six of whom were half-time; thus, the mean salary for women was found by dividing the total of women's salaries or \$176,924.30 by the equivalent of full-time teachers, 198. This showed the mean salary for women to be \$893.55. Similarly, the 64 men

teachers of music, equivalent to 60.82 full-time teachers, drew a total salary of \$68,187.00 or a mean for men of \$1,121.12. The crude mode may be found by inspection of Figure 2 to lie at the mid-point of the interval representing the salary group of \$751.00 to \$900.00. The range was found to be from \$405.00 to \$2,200.00 for full-time teachers. The formula, according to Holzinger (2, p. 87), for the median $Md = u.l. - \frac{(N/2 - f_{do})}{f_{md}} h$ reveals the median salary to be \$879.50.

From the foregoing data, it appears that men are usually paid more for music teaching than women. The lowest salary recorded for a man teaching full-time was \$700.00, while the lowest salary for a woman was \$405.00. Of the total of 64 men teachers, 37 or 57.2 per cent were receiving more than \$1,000.00, while only 38 or 18.4 per cent of the 201 women teachers were receiving more than \$1,000.00.

The high salary of \$2,200.00 was paid to a band leader whose main work was teaching Vocational Agriculture, while a woman taught the vocal music for \$540.00 for full-time instruction in the same school, but the highest salary for all-music was \$1,750.00 for a man and the highest for a woman was \$1,350.00. In Oxford, a salary of

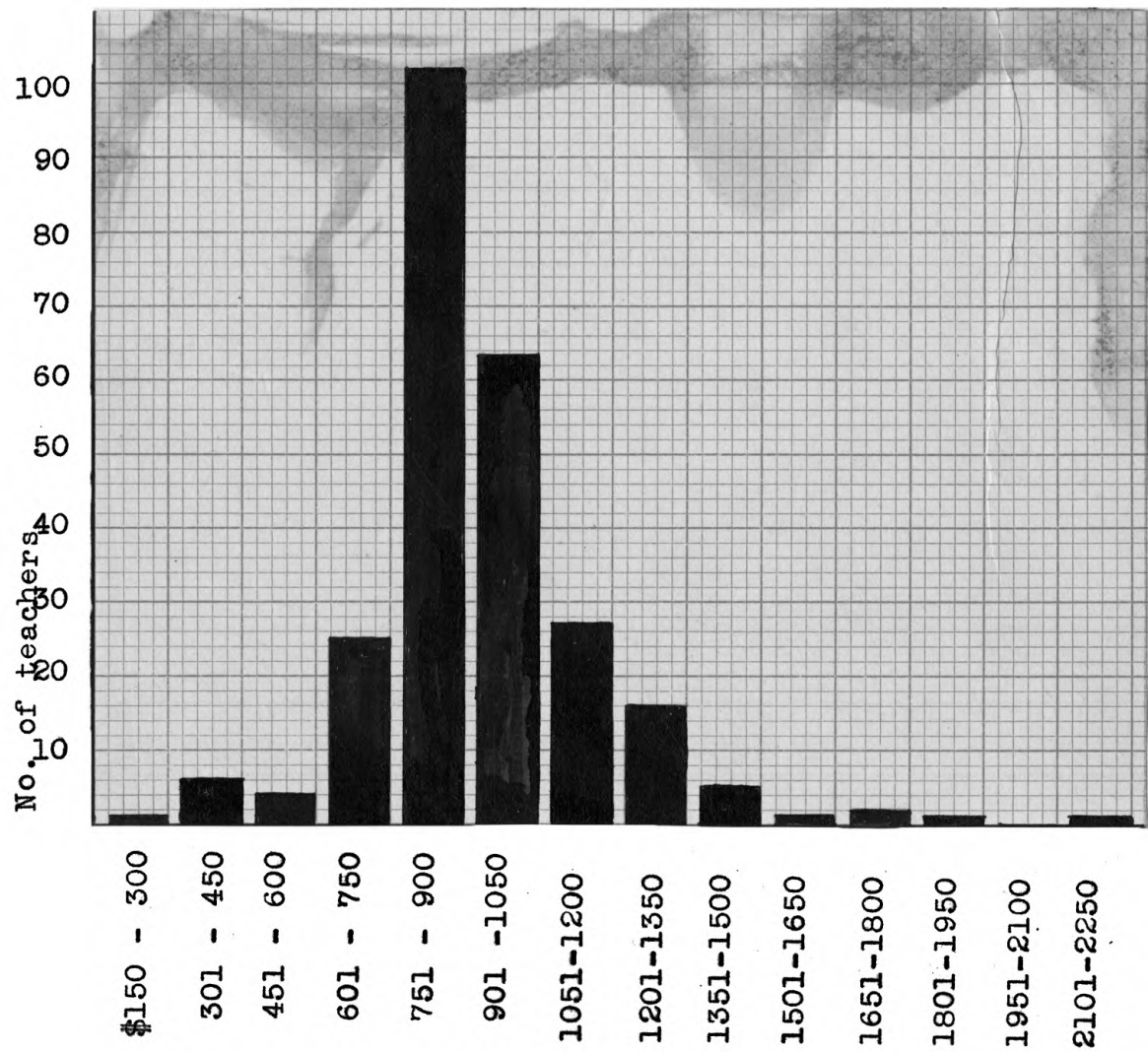


Figure 2. Number of teachers in each salary group, \$150 intervals.

\$1,912.50 was paid to a woman who taught vocal music and three classes of English. This school had also a man for half-time instruction on instrumental music whose salary was \$660.00. Nine other schools employing one teacher for instrumental and another for vocal music were found.

At Washington, two full-time music teachers were employed; a man was paid \$1,200.00 for instrumental instruction while a woman taught the vocal music for \$1,215.00. At McCune, a woman taught vocal music and four classes in Home Economics for \$1,110.00 while a man taught instrumental music only for \$1,350.00. One school, South Haven, hired two women for Music and English, each having two classes in English, the one teaching vocal music while the other taught instrumental music. Their salaries were \$900.00 and \$1,080.00 respectively. Turner recorded two women music teachers, one receiving \$1,170.00 for vocal music only and the other \$1,260.00 for instrumental music and five classes of Commerce. Hanover hired a man half-time for instrumental music for \$585.00, and a woman who taught two classes of English and the vocal music for \$856.80. Baldwin hired a man to teach instrumental music seven hours a week and paid him \$225.00 a year while the vocal music was taught by a woman for \$855.00.

At Alta Vista, one woman taught some of the vocal music in addition to six classes of Commerce, while another taught vocal and instrumental besides four classes of English. Their salaries were each \$810.00 a year. A combination of six classes besides music for each of two teachers was noted at Meriden. The vocal teacher had four classes in Commerce and two in Social Science while the instrumental teacher taught four classes of Home Economics, one each in Geometry and Spanish. Both were women and each drew \$900.00. The only case of a principal's teaching part of the music while a woman handled the rest was discovered at Moran. The principal undertook the direction of band in addition to his office work and two classes in Mathematics and one in Science for a salary of \$1,350.00. In the same school, the woman taught all grade music, high school vocal music and orchestra for \$900.00. The Community High School at Altamont hired three full-time music teachers, a man for \$1,750.00 and two women for \$1,300.00 each. Table 1 gives the schools having more than one music teacher.

Table 1. Towns and schools hiring more than one music teacher.

Class	Towns	Teachers	Salary
A	Washington	Man Woman	\$1,200.00 1,215.00
A	Solomon	Man Woman	2,200.00 540.00
A	Oxford	Man ($\frac{1}{2}$) Woman	660.00 1,912.50
A	McCune	Man Woman	1,350.00 1,110.00
B	South Haven	Woman Woman	900.00 1,080.00
A	Turner	Woman Woman	1,170.00 1,260.00
A	Hanover	Man ($\frac{1}{2}$) Woman	585.00 856.80
A	Baldwin	Man (7 hrs) Woman	225.00 855.00
B	Alta Vista	Woman Woman	810.00 810.00
A	Meriden	Woman Woman	900.00 900.00
B	Moran	Man(Prin) Woman	1,350.00 900.00
A	Altamont	Man Woman Woman	1,750.00 1,300.00 1,300.00

Of the twelve schools having more than one music teacher, eight have a man in charge of the instrumental music. With two exceptions, the man draws more for his services according to the amount of time he puts in than the woman. Three of these schools, it will be noted, have hired men for part-time instrumental work.

Part-time Music Teachers

Part-time music teachers totaled 12 and salaries for part-time service ranged from \$675.00 for half-time to \$225.00 for seven hours a week. In two cases, the same person taught part-time in two towns for the equivalent salary of a full-time job. The man at Hanover put in part of his time at Barnes for the respective salaries of \$585.00 and \$675.00 or a total of \$1,260.00, and the woman whose salary for part-time music at Morehead was \$396.00 spent the remainder of her time at Thayer for \$594.00 making a total of \$990.00. Both of these composite salaries are well above the average salary for men and women respectively. Some mention should be made, however, of the fact that some of the extra remuneration went for traveling expenses between the two places. Part-time salaries were as follows:

For half-time, \$675.00, \$660.00, \$585.00, \$594.00, \$540.00, \$450.00, \$405.00, \$400.00, \$396.00, and \$324.00; for less than half-time, \$360.00 and \$225.00.

Salaries not Related to Population of Cities

The writer tried to ascertain the reason for such a wide variety of salaries as was noted; namely, from \$405.00 to \$2,200.00 for full-time teachers. It seemed logical to suppose that it might be partly determined by population. After inspection of the population figures, however, we were driven to the conclusion that there is no relation indicated between the number of people in a city and the salary paid the music teacher. Statement of a few cases will help to explain this theory and a glance at the scatter diagram of Figure 3 will convince one of this truth.

A town of 1,127 population, a small college town, hired a full-time teacher of vocal music for \$855.00 and a man for fourth-time instrumental music for \$225.00 (if full-time it would figure \$900.00). A town of 1,647 hired a woman for full-time music for \$585.00. A town of 1,129 hired a half-time teacher for \$660.00 which would mean on the basis of \$1,320.00 for full-time. Sixteen towns were

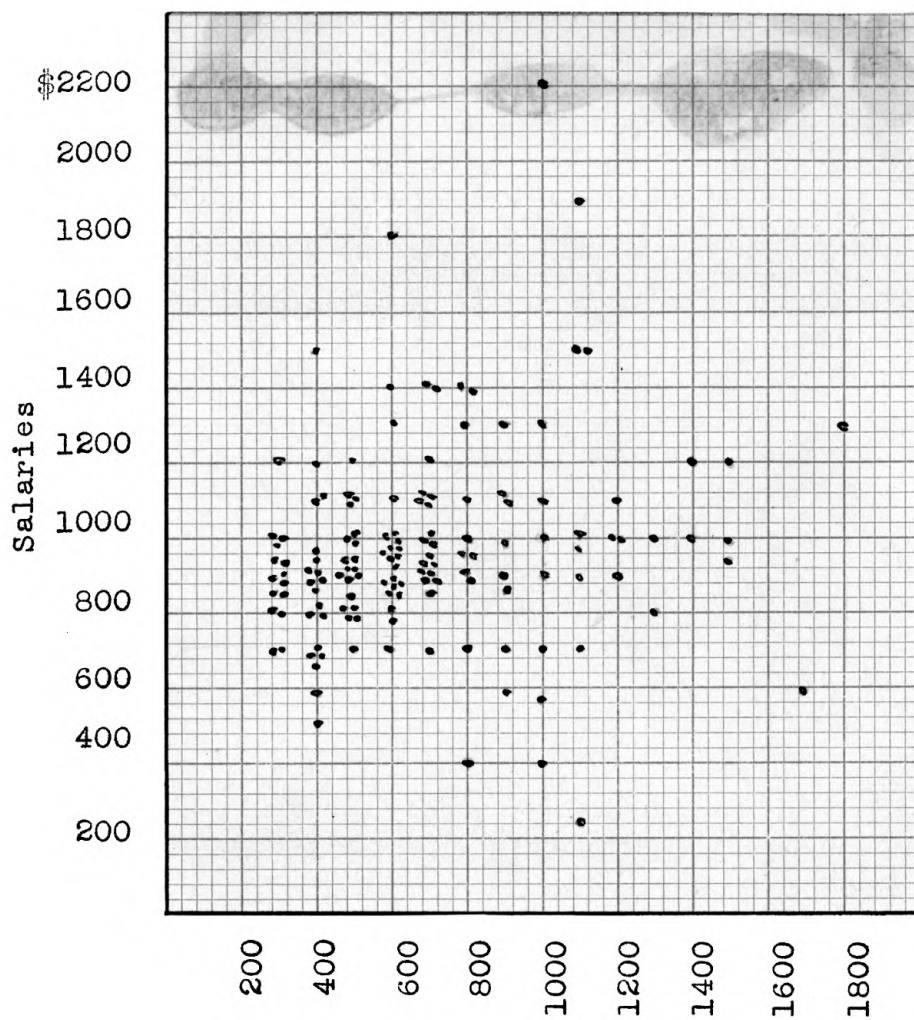


Figure 3. Scatter diagram showing music teachers' salaries and population of third class cities.

found in the group paying \$945.00 and their populations ranged from 278 to 1,463. Seventeen towns were found paying \$990.00 and the populations ranged from 340 to 1,458. Two towns of population 300 and 1,042 respectively paid their teachers \$1,012.50 each. Thirteen towns of populations 306 to 1,346 had music teachers drawing \$1,035.00 each. Towns paying from \$1,045.00 to \$1,200.00 had populations from 346 to 1,491. Towns paying more than \$1,200.00 ranged from 356 to 1,776 population.

In consideration of the population in relation to salary, one must, of course, remember that the size of the different rural districts from which the school draws students varies considerably. For this reason, the scatter diagram of Figure 2 is significant only for the relation of the salary of the music teacher to the size of the town in which she is asked to live. As has been stated, apparently no consideration has been given this point in the assigning of salaries. It is interesting to note that Schalansky (7, p. 14) found the average salary to be \$997.00 for 150 music teachers in central and western Kansas; the men averaged \$1,008.00 while the women averaged \$811.00 for nine months. The lowest salary in that study for full-time teaching was \$750.00. Schalansky also dis-

covered a definite relation between the size of the cities and the average salaries, the salaries being more in cities of greater population.

Types of High School Organization

One might consider that this uneven distribution of salary according to the population of cities could be traced to the type of school organization such as City District, Rural High School, Community High School or Consolidated School. There are five Community High Schools in third class cities in this section of the state. One of these schools, Altamont, had three music teachers whose salaries were \$1,750.00, \$1,300.00 and \$1,300.00. The school had an enrollment of 393 pupils and a staff of 14 teachers. A second school of the Community High School organization type was found at Chapman with an enrollment of 400 students and a music teacher whose salary was \$1,350.00. The total number of teachers was not available to the writer. Cherokee, the third school of this type, had nine teachers and 197 pupils. The music teacher received \$1,000.00. The fourth school, Cottonwood Falls, had nine teachers and an enrollment of 134 while the music

teacher drew a salary of \$1,250.00. The fifth school studied was Effingham. Eleven teachers were employed to teach 231 pupils and the music teacher was paid \$1,045.00. These foregoing facts and figures are represented in Table 2.

Table 2. Data on five community high schools in eastern Kansas.

Name of school	No. of teachers	Enroll-ment	Music teacher's salary
Altamont	14	393	\$1,750.00 1,300.00 1,300.00
Chapman	-	400	1,350.00
Cherokee	9	197	1,000.00
Cottonwood Falls	9	134	1,250.00
Effingham	11	231	1,045.00

Thus it is seen that the salary level for music teachers is higher in the cities having Community High Schools than the average for all third class city schools.

If the reader's hopes were raised by the encouraging report from the Community High Schools, where we found no music teacher receiving less than \$1,000.00, the review of salaries from a study of Consolidated Schools will, on the

contrary, look discouraging. In the eastern part of the state, there were eight Consolidated Schools on which figures were available. Of these, two paid the music teacher salaries between \$700.00 and \$800.00, two paid between \$800.00 and \$900.00 and three paid between \$900.00 and \$1,000.00 while only one paid as high as \$1,000.00. From these facts, one can definitely say that the Community High Schools paid more than the Consolidated Schools, or, putting it another way, if a teacher of music desires to receive over \$1,000.00 a year, he had better stay out of the Consolidated Schools. The writer can only guess at the reason for this condition and offers the following explanation: perhaps the people in poor districts were so poor that they could not afford to support even one school, let alone the several schools which they may have had before consolidation. A remedy probably lies in an equitable distribution of state funds for high school purposes. A complete list of Consolidated Schools studied, with salaries of music teachers, is given in Table 3.

Table 3. Data on eight consolidated high schools in eastern Kansas.

Name of school	No. of teachers	Enrollment	Music teacher's salary
Garden Plain	4	51	\$ 810.00
Goddard	5	48	1,000.00
Maize	5	86	945.00
Milton	4	42	900.00
Morehead	4 $\frac{1}{2}$	52	396.00($\frac{1}{2}$ time)
Mount Hope	6	116	900.00
Quincy	4	62	810.00
Walton	5 $\frac{1}{2}$	73	765.00

In studying the other two types of school organization in connection with salaries, it was found that 108 schools were of the City Village School type of organization, while 138 were Rural High Schools. In many of the schools, however, we found the high school music teacher handling grade music in the same town. Perhaps one reason for low salaries of music teachers lies in the fact that part of their time is used in grade music work and grade teachers, in general, have always drawn lower salaries than high school teachers.

Let us inspect City Village Schools and Rural High

Schools in so far as the music teachers' salaries are concerned. To facilitate this part of the study and to make ready comparisons, a classifier was made with intervals of \$100.00 and units of \$10.00 each. The resulting groups may be seen by inspecting Table 4.

Table 4. Comparison of music teachers' salaries in four types of schools.

Salary group	:City village :schools		:Rural high :schools		:Consoli :dated schools		:Community :high schools		:Total :teachers	:Percentage of: :total number :
	:No.	:Per cent	:No.	:Per cent	:No.	:Per cent	:No.	:Per cent		
\$ 400.00- 499.00:	1	0.9	:	:	:	:	:	:	1	0.4
500.00- 599.00:	:	:	2	1.3	:	:	:	:	2	0.8
600.00- 699.00:	2	1.7	5	3.6	:	:	:	:	7	2.8
700.00- 799.00:	14	12.8	19	13.6	2	25.0	:	:	35	13.6
800.00- 899.00:	16	14.7	27	19.4	2	25.0	:	:	45	17.2
900.00- 999.00:	33	30.5	51	36.8	3	37.5	:	:	87	33.3
1000.00-1099.00:	15	13.9	15	10.3	1	12.5	2	28.5	33	12.8
1100.00-1199.00:	11	10.1	9	6.4	:	:	:	:	20	8.0
1200.00-1299.00:	8	7.4	2	1.3	:	:	1	14.3	11	4.4
1300.00-1399.00:	5	4.4	3	2.1	:	:	3	42.9	11	4.4
1400.00-1499.00:	1	0.9	2	1.3	:	:	:	:	3	1.2
1500.00-1599.00:	2	1.7	:	:	:	:	:	:	2	0.8
1600.00-1699.00:	:	:	:	:	:	:	:	:	0	:
1700.00-1799.00:	:	:	:	:	:	:	1	14.3	1	0.4
1800.00-1899.00:	:	:	1	0.8	:	:	:	:	1	0.4
1900.00-1999.00:	:	:	1	0.8	:	:	:	:	1	0.4
2000.00-2099.00:	:	:	:	:	:	:	:	:	0	:
2100.00-2199.00:	:	:	:	:	:	:	:	:	0	:
2200.00-2299.00:	:	:	1	0.8	:	:	:	:	1	0.4
Total	:108	: 100.0	:138	: 98.6	: 8	: 100.0	: 7	: 100.0	: 261	: 101.3

For the salary group \$1000.00-1099.00, 15 teachers, 13.9 per cent of the City village school music teachers received within this amount, 15 teachers or 10.3 per cent of the Rural high school teachers were found in this group, one or 12.5 per cent of the Consolidated school music teachers taught for this amount, two or 28.5 per cent of the Community high school music teachers taught for salaries in this group. The total number of music teachers receiving between \$1000.00 and \$1099.00 a year was 33, 12.8 per cent of the total number (261) studied.

A Brief Comparison of the Four Types

From the foregoing discussion, it appears that music teaching positions in Community High Schools were most desirable from the salary standpoint, while the City Village Schools came second. Some of the Rural High Schools did not require grade music teaching of the music teacher, hence, they were third, while the Consolidated Schools paid least of all for music teachers. We find that 42 of the 108 City Village Schools paid the music teacher more than the median salary for the group while in the Rural High School type, only 34 schools paid above the median salary for that type. This is more significant when we consider that there are 138 Rural High Schools or 38 more than there are City Village Schools. This means that if you taught music in 1936-37 in a City Village School, you had 42 chances out of 108 of drawing better than \$1,000.00, while if you taught music in a Rural High School you had only 34 chances out of 138 of drawing better than \$1,000.00. The writer has talked to a number of music teachers in both types of organization and is convinced that music teachers are generally willing to accept a little less salary and

teach in high school only rather than to be burdened with the grade music.

Figure 4 shows graphically a comparison of the salary groups mentioned in Table 4.

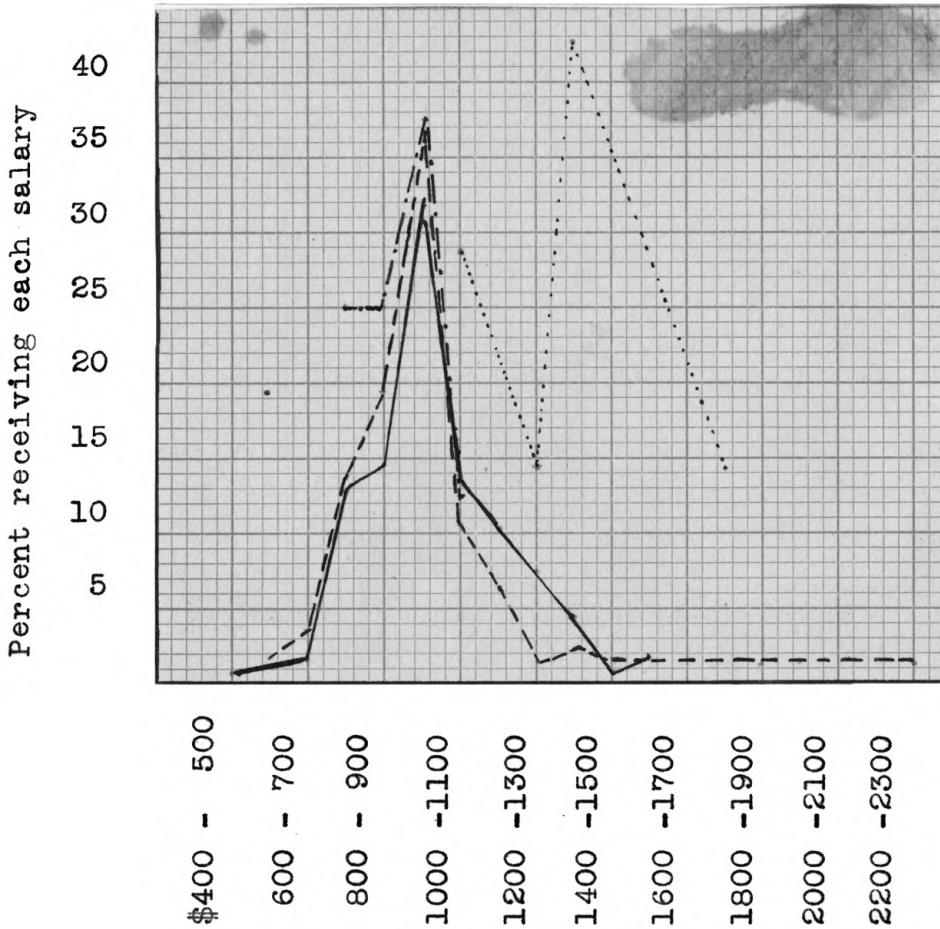


Figure 4. Comparison of salaries paid to music teachers in the four types of school organizations by percentages.

City Village Schools _____
 Rural High Schools - - - - -
 Consolidated High Schools ____ . ____
 Community High Schools

PREPARATION

Before drawing conclusions and forming too harsh a judgment concerning low salaries, let us look at two other phases of the question; namely, the college hours and preparation for music teaching and the experience of the music teacher. Preparation for music teaching is more intangible than for any other subject because of the applied music or private lessons which the music teacher has had during his pre-teaching experience. The courses in theory and applied music courses for which credit has been earned in college are recorded on transcripts, but the number of hours in music was the only available data on the records at Topeka. However, the other angle of the question; namely, the preparation in the form of private lessons and applied music was investigated by means of a questionnaire. The results of the questionnaire on this and other relevant items will be discussed under a later heading.

College Hours of Music Training

Let us first consider the facts found concerning the

college hours of music preparation. Figure 5 shows the number of teachers in each preparation group from zero to 170 college hours of music. The highest number of college hours was found to be 163 and was recorded by the teacher at West Mineral, while in one case the record definitely stated that the teacher had no degree and that no credit was allowed for music in the high school. There were 109 teachers who had more than 70 hours of music credit. An appalling fact appears in the case of 12 teachers of music who had an average of less than 10 hours of college music credit.

To facilitate the study of music hours credit in relation to the number of subjects taught in addition to music two plans were employed. The first was a listing of all schools according to number of academic classes the music teacher taught, and the second plan was a listing according to the number of departments aside from music which the music teacher handled. Combinations appeared of from none to seven classes besides music and under the second plan teaching in as many as four academic departments was required of some music teachers. If it were a cold-blooded matter of considering these as teachers of divers subjects with music as a side line, a frill, so to speak, the matter

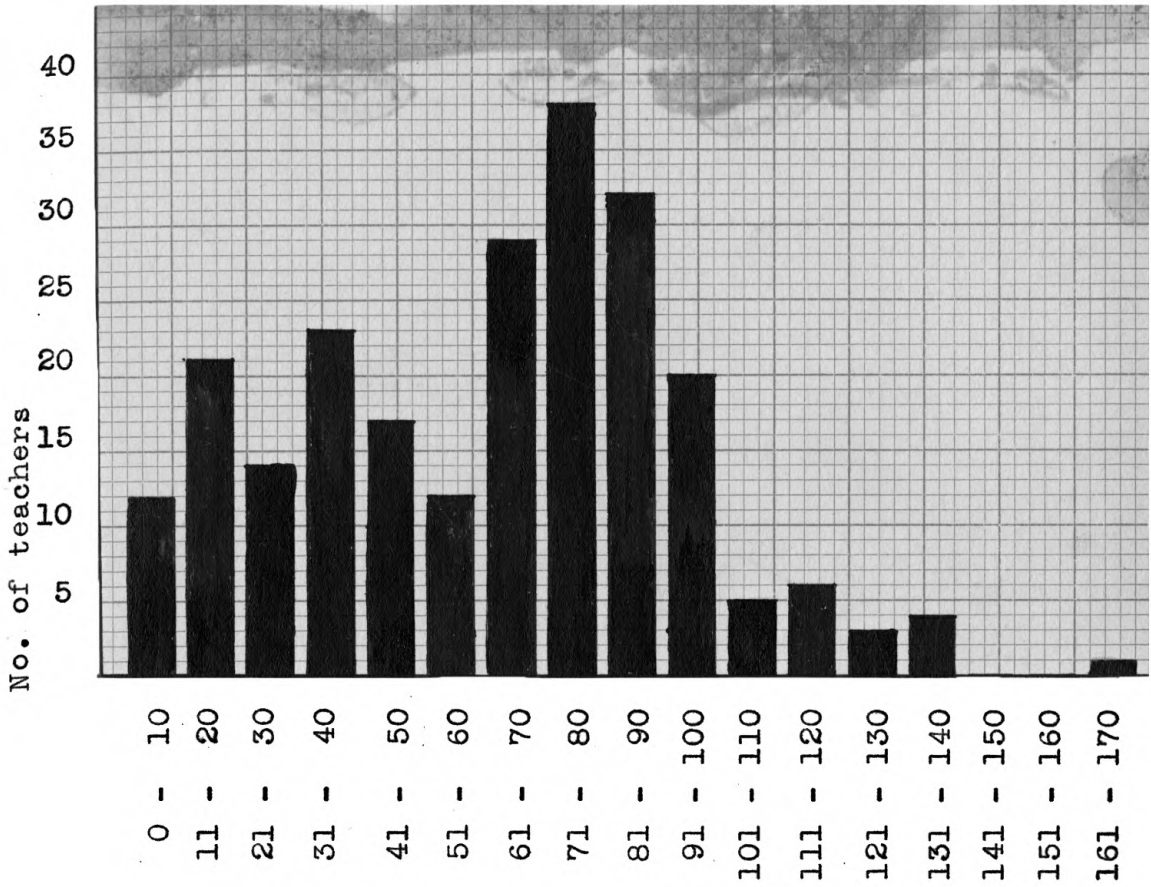


Figure 5. Number of college hours in music earned by 237 music teachers.

might be dismissed with a shrug, but it is not so lightly thrown aside. We must consider that what music these teachers teach is many times ALL the music that their high school students obtain. In view of this important fact, due consideration is herein given to the college music credits and other preparation which these teachers have made to fit them for their music teaching.

Figures concerning college hours in music were available on 237 music teachers. The total for the 237 teachers was 14,997.75 hours, or an average of 63.28 hours each. Taking the total for the men, the figure was 3,451 for 56 men music teachers, or a mean of 61.63 hours each. For the 181 women, a total was found of 11,546.75 hours, or an average of 63.79. From these calculations, it is seen that the average woman music teacher had slightly better training than the man teacher of music, in so far as the recorded college hours in the subject were concerned. This fact becomes more self-evident if we eliminate from our calculations the one man with 163 hours of music. The mean for the remaining 55 men becomes 59.78 hours each. The median for the 237 teachers was found by the formula

$$\text{Md.} = \text{u.l.} - \frac{(N/2 - f_{do})}{f_{md}} \text{ h.}$$

This was found to be 66.73 hours. One hundred twenty seven teachers, or 53.3 per cent

of the total of 254 teachers, had more music hours than the median number. Similarly, the median for men was determined and was found to be 65.00 hours, while the median for women was 67.22 hours. Thus, it is seen that the medians in all three cases lie above the corresponding means which is due to the preponderance of cases of women teachers whose hours are more than those of men.

Preparation in Music Compared with Teaching Load

In the "music only" group, that is, teachers of no academic subjects, 27 men had a total of 1,936 hours of preparation, or a mean of 71.70 hours. The 20 men teaching music and one department had a total of 1,219 hours, or a mean of 60.95 hours each. The men in the "music and two departments" group numbered eight and they had a total of 290 hours, or an average of 36.25 hours in music credit. In the "music and three departments" group, only one man appeared and he with a total of only six hours in music credit.

There were 52 women teaching music only, having a total of 4,059.50 hours or a mean of 47.76 college hours in music. The 79 women teaching music and one department had a total

of 5,337 hours or a mean of 67.56 hours each. For the 41 women teaching music and two departments, a total of 1,913.25 hours appeared, or a mean of 46.66 hours each. Six women were teaching music and three departments, having a total of 202.50 hours, or 33.75 each. Only four women were found who taught music and four departments. Their total music credits were 34.50, or a mean of 11.50 hours each. The foregoing data are graphically shown in Figure 6.

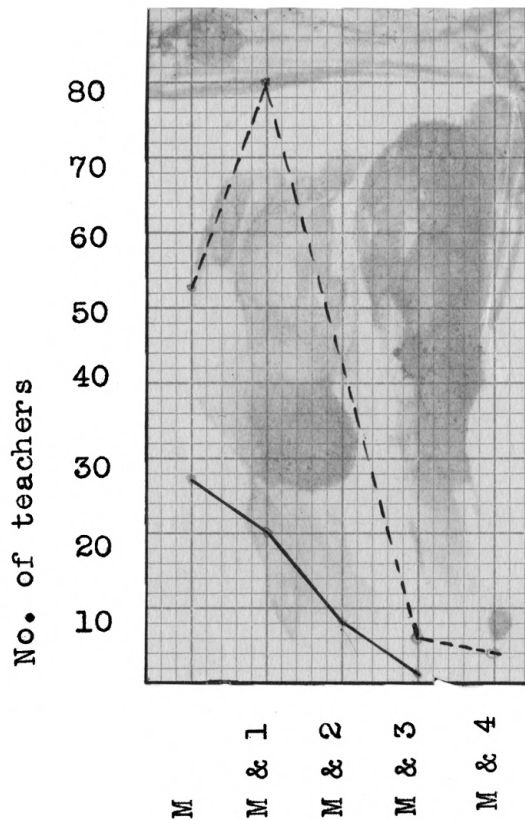


Figure 6. Number of men and women teaching music with various teaching loads.

M - music only

M & 1 - music and one department

M & 2 - music and two departments

M & 3 - music and three departments

M & 4 - music and four departments

Salaries and Training

Mention might be made here of the fact that the salaries for men or women teaching other subjects seemed not to be controlled by the amount of college training in music. It was found that the average salaries and college music hours were as shown in the following table.

Table 5. Number of teachers and comparison of salaries and amount of college hours in music.

	Number of departments	:No. of : :teachers:	Average salary	:Av. college : :hours
Men	:Music only	27	\$1,147.01	71.70
	:Music and one dept.	20	1,062.73	60.95
	:Music and two depts.	8	1,184.42	36.25
	:Music and three depts:	1	1,050.00	6.00
	Total	56		
Women	:Music only	51	884.04	47.76
	:Music and one dept.	79	928.24	67.56
	:Music and two depts.	41	827.54	46.66
	:Music and three depts:	6	825.00	33.75
	:Music and four depts.:	4	832.50	11.50
Total	181			

Although the person with higher training has fewer subjects to teach, except in the case of the women who

taught music only, school boards do not seem inclined to pay any more for the extra training. Another angle of the question will be treated under the heading of "experience" where special consideration will be given to the first year teacher who, the writer suspects, will accept less money in order to get started.

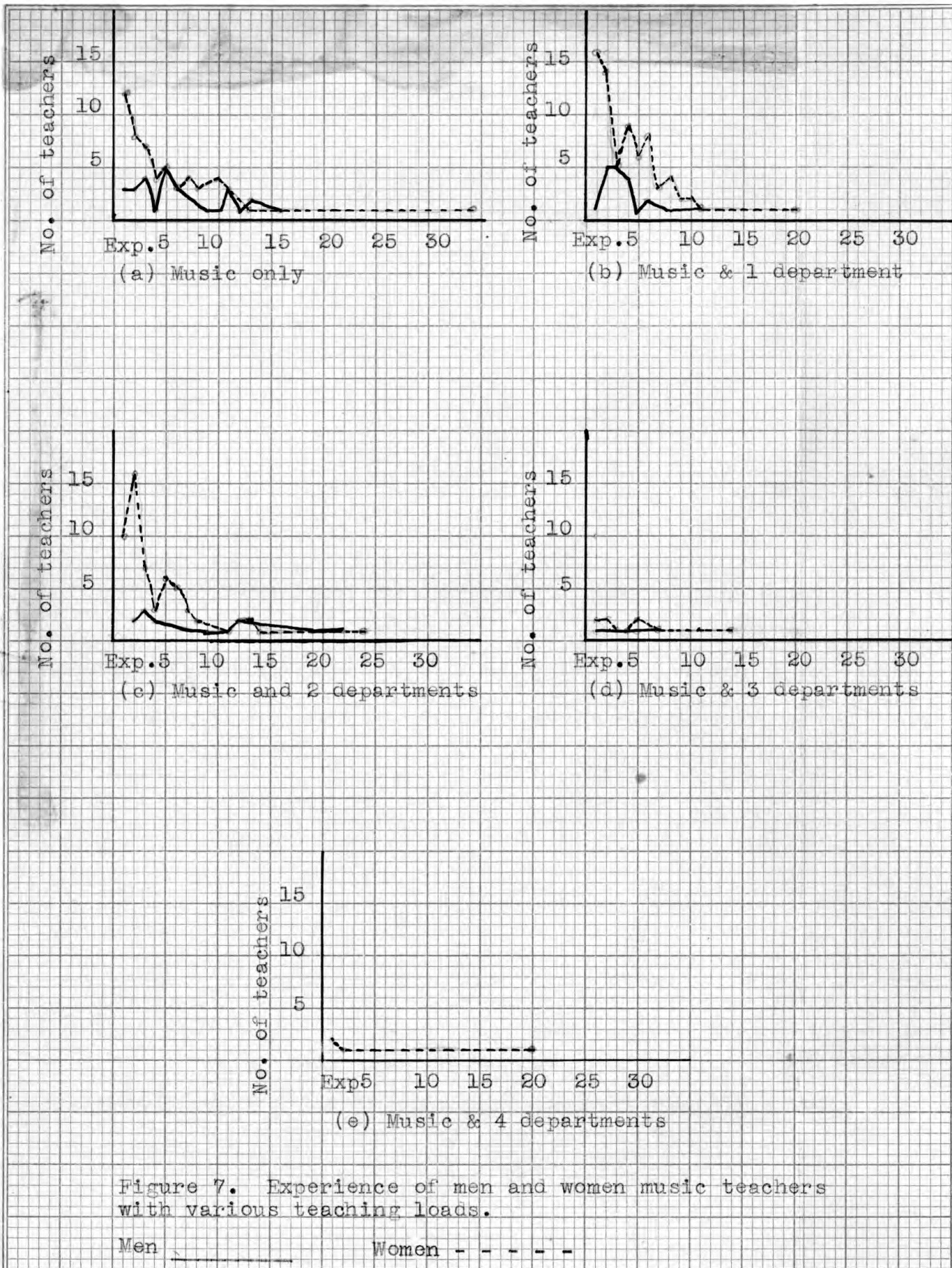
EXPERIENCE

On first thought, it would seem that a music teacher with ten years or more of experience should receive more salary than a beginner or second year teacher. Yet, many factors will have to be reckoned with in order to determine just what is a fair salary for a music teacher, even if he or she does have experience. In this study, such matters as the load of subjects, the extra-curricular activities, extra remuneration for outside-of-school projects, such as bands and choruses, etc., were considered.

The actual amount of experience was found by consulting the records at Topeka, as stated before. It was discovered that 270 music teachers had a total experience of 1,364.50 years, or a mean of 5.05 years each. The longest tenure was of a woman who had taught for 34 years, 15 of which had

been in her present position. First year teachers numbered 47, while second year teachers numbered 52. Only eight teachers had taught more than 15 years while 43 had taught for ten or more years. Data were available on 67 men and 203 women. The men had a total experience of 395 years, or a mean of 5.89 years each, while the women had a total of 969.50 years, or a mean of 4.78 years each. A comparison of the experience of men and women with varying loads of academic subjects, and the composite of all men compared with all women are shown in Figures 7 and 8. These same data are shown in Table 6. It will be noted from Figure 7 that one teacher of the "music only" group, a woman, had taught music for 34 years.

Although the average experience for men is higher than for women, a glance at Figures 7 and 8 will reveal that the experience curve for women is similar to that for men after the second year of experience. Forty-two women, as compared with five men, were in their first year of teaching, 41 women were teaching their second year, and 10 men were found teaching their second year. Twenty women and 12 men were teaching their third year of school. This would indicate that many women were entering the music teaching field only to drop out after two or three years,



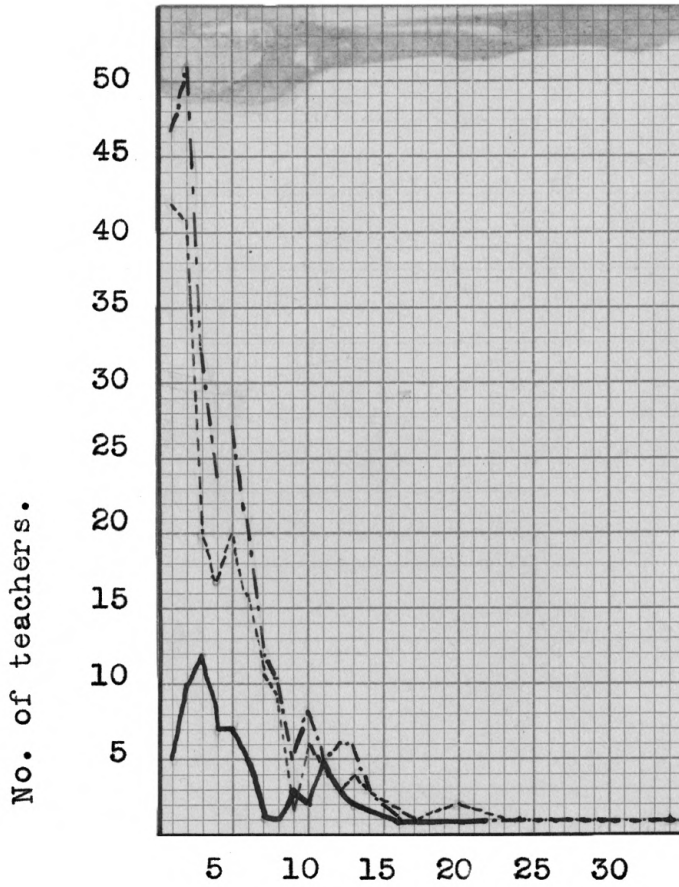


Figure 8. Number of teachers of music according to years of experience.

Men. _____

Women - - - - -

Both _ . - . -

Table 6. A comparison of length of experience of men and women by groups according to teaching loads.

No. years: of exper- ience	:Music - 1		:Music - 2		:Music - 3		:Music - 4		:Total			
	:Men:	:Women:	:Men:	:Women:	:Men:	:Women:	:Men:	:Women:	:Men:	:Women:		
1	3	12	1	16	2	10	1	2	2	5	42	
2	3	8	5	14	3	16		2	1	11	41	
3	4	7	5	5	2	7		1		11	20	
4	1	4	4	9		3		1		5	17	
5	6	5	1	6		6	1	2		8	20	
6	3	3	2	8		5			1	5	16	
7		4		3		3	1	1		1	11	
8		3	1	4		2				1	9	
9	1		1	2	1					3	2	
10	1	4		2	1					2	6	
11	3	2	1	1	1	1				5	4	
12	1			1	2	2				3	3	
13	2	1		1		2				2	4	
14				1		1		1			3	
15												
16	1									1		
17				1							1	
18												
19					1					1		
20				1					1		2	
21												
22					1					1		
23												
24						1					1	
25												
27												
28												
29												
30												
31												
32												
33												
34		1									1	
Total	29	54	21	75	14	59	3	10	0	5	65	205

while not so many men were beginning or staying with it more than three years. Will this mean that eventually all music teachers will be women? Also, we might ask, what becomes of the women teachers of music after the second and third year? The writer can only conjecture as to the real answer, but offers the following possibility. Many women enter teaching expecting to remain only a year or two, after which they get married or go to other forms of employment. Then, too, the rigors and demands of teaching music classes cause some to drop out. Extra academic classes for which they are unprepared, low pay and below standard working conditions may play a part in the elimination of women from music teaching.

SUBJECT COMBINATIONS

An interesting set of facts came to light after a study of the number of academic classes the music teacher was called upon to teach. Teachers of music taught from none to seven classes of academic subjects in addition to their music work. By far the most common combination was English and Music, or Music and English and some other subject.

For teachers of music and one class, of which there were 24, English appeared 17 times, Social Science three, and Mathematics, Language and Home Economics appeared once each.

For the 41 teachers of music and two classes, English appeared 29 times, Social Science eight, Language six, Physical Science and Commerce four each, and Biological Science twice.

Forty-eight teachers were teaching music and three classes with English appearing 34 times, Mathematics seven, Social Science and Language each six, Physical Science and Commerce each five, Home Economics four, and Biological Science and Industrial Arts each once.

For the 57 cases of music and four classes, English appeared 45 times, Mathematics four, Social Science 15, Language, Physical Science and Commerce each 13 times, Biological Science once, and Home Economics nine times.

For teachers of music and five classes, 19 of which were found, English appeared as part of the combination 11 times, Mathematics twice, Social Science, Language and Home Economics five times each, Physical Science three times, Commerce ten, Biological Science and Industrial Arts each once.

For the 16 teachers of music and six classes, English was part of the combination for five teachers, Mathematics for two, Language and Vocational Agriculture each once, Physical Science for four, Commerce for 11, Home Economics for three, and Social Science and Biological Science each five. The teacher of music and seven classes had work in four academic departments; English, Social Science, Commerce and Home Economics.

English Often in Combination with Music

A complete listing of the frequency of combinations by departments is found in Table 7. As will be noted, there are 142 teachers of music who also teach English, 44 who are teaching Commerce, 43 teaching Social Science, 32 teaching Languages, 22 teaching Home Economics, 19 teaching Physical Science, 16 teaching Mathematics, 10 teaching Biological Science, two teaching Industrial Arts, one each teaching Art and Vocational Agriculture.

McEachern (4, p. 16) states that Art or Expression should be a logical hook-up with musical subjects but, from the present study, it appears, as McEachern also discovered, that such a combination is seldom found. In justice to the

Table 7. Frequency of occurrence of various subjects in combinations with music.

	Music and English	Mathematics	Social Science	Language	Physical Science	Commerce	Biological Science	Home Economics	Industrial Art	Vocational Agriculture	Art
1 class :	17	1	3	1							1
2 classes:	29		8	6	4	4	2				
3 classes:	34	7	6	6	5	5	1	4	1		
4 classes:	45	4	15	13	3	13	1	9			
5 classes:	11	2	5	5	3	10	1	5	1		
6 classes:	5	2	5	1	4	11	5	3		1	
7 classes:	1		1			1		1			
Total :	143	16	43	32	19	44	10	22	2	1	1

teachers of English and music, however, it should be mentioned that in five cases where this combination appeared, a part of the English work consisted of Dramatics or Expression classes. Also, in 21 cases where English was included in two to six classes combinations, Oral English was part of the teaching load.

Inadequate Training in Academic Subjects

A detailed study of the college hours of preparation for academic subjects was not made, but the writer noticed a general trend toward inadequate preparation for the academic subjects taught by music teachers. This condition has been remedied in many schools; namely, the class A schools which require a minimum number of college hours in each subject taught. The writer recommends a similar requirement in all schools to be based on their classification. For example, class B schools should require two-thirds the number of hours in the subjects taught as class A schools, and class C schools should require one-third as many hours as class A schools.

Frequency of Combinations

A complete listing of the subject combinations according to departments revealed interesting results. Tables 8 to 11 inclusive show the subject combinations which were assigned to teachers who taught in from one to four departments besides music. As was seen in Table 7, there were 11 different subject fields in which from one to 45 teachers were engaged, but it is to the credit of principals and school boards that no music teacher had more than four academic fields, while only seven had as many as four in addition to music. From Figure 9, it is seen that only about one-fourth, or 27.82 per cent, of the teachers were privileged to teach music only. It is interesting to note at this point that Shellenberger (8, p. 7) found that only nine-tenths of one per cent of the 554 science teachers studied were teaching science alone in class B and C schools of Kansas. The present study includes class A high schools in third class cities. The fact that 50 of the "music only" teachers were employed in class A high schools of which 98 were found in the present study, or 108 teachers of music (some schools had two or three) make the

Table 8. Frequency of occurrence of subject combinations, music and one department.

Music combined with one department : No. of schools:

English	:	74	:
Mathematics	:	1	:
Social Science	:	13	:
Commerce	:	12	:
Home Economics	:	2	:
Language	:	2	:
Vocational Agriculture	:	1	:
Art	:	1	:
<hr/>			
Total	:	106	:

Table 9. Frequency of occurrence of subject combinations, music and two departments.

Music combined with two departments : No. of schools:

English	Language	:	19	:
English	Social Science	:	13	:
English	Commerce	:	12	:
English	Home Economics	:	6	:
English	Mathematics	:	3	:
English	Physical Science	:	2	:
English	Biological Science	:	3	:
Home Economics	Commerce	:	3	:
Social Science	Commerce	:	2	:
Home Economics	Physical Science	:	2	:
Social Science	Mathematics	:	2	:
Social Science	Physical Science	:	2	:
Home Economics	Language	:	1	:
Mathematics	Physical Science	:	3	:
Language	Physical Science	:	1	:
Mathematics	Language	:	1	:
Industrial Arts	Physical Science	:	1	:
Home Economics	Social Science	:	1	:
<hr/>				
Total		:	76	:

Table 10. Frequency of occurrence of subject combinations, music and three departments.

Music combined with three departments			: No. of schools:		
English	Language	Commerce	:	4	:
English	Language	Social Science	:	2	:
English	Physical Science	Commerce	:	1	:
English	Social Science	Commerce	:	2	:
English	Home Economics	Biological Science	:	1	:
Home Economics	Language	Mathematics	:	1	:
Social Science	Biological Science	Commerce	:	1	:
Home Economics	Biological Science	Physical Science	:	1	:
Commerce	Biological Science	Physical Science	:	1	:
Commerce	Social Science	Physical Science	:	1	:
Commerce	Social Science	Home Economics	:	1	:
Total			:	16	:

Table 11. Frequency of occurrence of subject combinations, music and four departments.

Music combined with four departments				: No. of schools:		
Physical Science	Commerce	Mathematics	Industrial Arts	:	1	:
Physical Science	Social Science	Mathematics	English	:	1	:
Physical Science	Social Science	Mathematics	Biological Science	:	1	:
Physical Science	Social Science	English	Commerce	:	1	:
Physical Science	Social Science	Biological Science	Home Economics	:	1	:
English	Social Science	Commerce	Home Economics	:	1	:
Biological Science	Mathematics	Commerce	Home Economics	:	1	:
Total				:	7	:

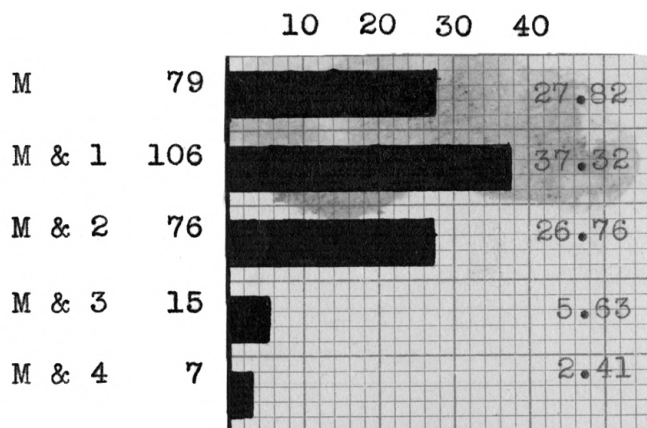


Figure 9. Number of music teachers and percentage of total in each of the groups.

M - music only

M & 1 - music and one department

M & 2 - music and two departments

M & 3 - music and three departments

M & 4 - music and four departments

above percentage an unfair basis for comparison. But, if we subtract the 108 class A teachers from the total of 284 music teachers, we find 176 music teachers in classes B and C high schools. Of these, 26 taught music only in class B schools, while nine were in class C. Comparing with Shellenberger's "Science only" group in classes B and C, we find that 19.88 per cent of the music teachers in these high schools taught music only as compared with 0.9 per cent of the Science teachers who taught only the one subject, Science. Schalansky (7, p. 7) found that 20.00 per cent of the music teachers in classes B and C schools of central and western Kansas were teaching music exclusively.

This reveals a tendency among principals and boards to consider music as a specialist's subject, whereas Science teachers are considered capable of teaching other subjects. As a music teacher, the writer wishes to defend his professional group against a false sentiment that has grown up concerning music teachers in general. The music supervisor's efforts to enhance beauty and pleasurable sounds for untrained high school students produce results which to the uninitiated seem somewhat eccentric. Every supervisor knows that a different type of discipline is necessary to get results in music classes than that used in academic

work because music calls for emotional expression and harmony.

The unsympathetic observer sometimes becomes prejudiced because of the broader method used in music classes. It is the belief of the writer that every supervisor should, for his own good, early in his career teach an academic subject. Perhaps there are many principals who feel the same way. This tendency is indicated by the fact that 72.18 per cent of all music teachers studied were required to teach some academic classes in addition to their music. Just how much influence economic conditions have had in this connection is impossible to state. To the writer, it seems unreasonable that there should be 58 teachers of music in class A high schools who are burdened with academic classes.

THE QUESTIONNAIRE

On first consideration of the problem of the professional status of Kansas music teachers, it seemed likely that data might be obtained without the use of a questionnaire. An article in the N. E. A. Bulletin (9, p. 5) advised against the use of the questionnaire in a great many

cases, but after due consideration, it seemed that in the present study the data would be incomplete without special information which was available only by the expedient of sending questionnaires. These data are peculiar to music teachers and are of a very personal nature. Such items as extra remuneration for out-of-school duties, as band and private lessons, the number of years of study of applied music the teacher had to her credit, and the extra-curricular load of the music teacher, were outstanding features. A sample of the questionnaire is included in the appendix.

The questionnaire was prepared and sent to ten music teachers in representative schools for a preliminary try-out. From the results obtained, it seemed logical to add two items; namely, a question as to number of study halls supervised and space for daily schedule. The form was thus altered and printed copies of the questionnaire together with explanatory note and stamped return envelope were sent out about the middle of November, 1937. The total number sent was 292 of which 154, or 52.56 per cent, were filled in and returned. (About the first of February, a follow-up note was sent to 37 selected teachers with the result that the final 20 replies came in.) The data were then tabulated

on a master sheet of coordinate paper 16" by 20" with 100 squares to the inch.

Musical and Non-musical Activities

Of the total replying, all had either boys' or girls' glee club and many had both, while a lesser number also taught mixed chorus as a regular subject. There were in 1936-37 a total of 148 girls' glee clubs in the third class city high schools of the eastern part of Kansas, while there were 136 boys' glee clubs and 128 mixed choruses, 70 bands, 54 orchestras, 16 schools teaching sight-singing, 34 teaching theory of music, and 65 teaching other classes of various types of music, such as small groups of vocal or instrumental ensembles. These facts and the percentages of total number of teachers represented are shown in Table 12. In Schalansky's (7, p. 11) study, the musical organizations found in 150 central and western Kansas schools were as follows: 120 choruses, 129 glee clubs, 110 orchestras, and 95 bands. Evidently the music teachers in those schools stressed mixed chorus singing more than glee clubs, and devoted more time to instrumental groups than teachers in the eastern part of the state. Schalansky

Table 12. Number and percentage of teachers sponsoring each activity.

Activity	:Number of: :teachers :	Percentage
Boys' glee club	: 136 :	88 :
Girls' glee club	: 148 :	96 :
Mixed chorus	: 128 :	83 :
Orchestra	: 108 :	61 :
Band	: 70 :	45 :
Orchestra and band	: 54 :	35 :
Orchestra only	: 54 :	35 :
Band only	: 26 :	17 :
Sight singing	: 16 :	10 :
Theory of music	: 34 :	22 :
Other music, various types	: 65 :	42 :

(7, p. 26) also discovered that about four-fifths of the teachers observed included in their duties a class in Theory of Music, but in the present study, attention is called to the fact that only one-fifth of the teachers in eastern Kansas taught Theory classes.

The second item asked for on the questionnaire was relative to extra-curricular activities. It was discovered that 113, or 73 per cent of the total 154 teachers, were asked to sponsor a class; 54, or 35 per cent, had to coach plays; while 39, or 25 per cent, were required to sponsor other varied activities. It was found that no music teacher was required to coach boys' athletics, but there were 11 who coached girls' athletics. Other items included in this list and the number of teachers under each group and percentage are given in Table 13.

Table 13. Number and percentage of teachers sponsoring extra-curricular activities in addition to music activities.

Extra-curricular activity	:Number of: :teachers :	Percentage
Sponsor a class	: 113 :	73 :
Home room teacher	: 12 :	8 :
Coach debate	: 5 :	3 :
Girl scouts or club	: 3 :	2 :
Boy scouts or club	: 8 :	5 :
Boys' athletics	: 0 :	0 :
Girls' athletics	: 11 :	7 :
School paper	: 20 :	15 :
Coach plays or dramatics	: 54 :	35 :
Sponsor banquets	: 27 :	18 :
Other activities	: 39 :	25 :

On the revised questionnaires, space was left for the number of study halls the teacher supervised. The data secured from these questionnaires are presented in Table 14.

Table 14. Number of study halls per day supervised by music teachers.

Number of study halls	:	Number of teachers	:
None	:	7	:
One	:	57	:
Two	:	57	:
Three	:	30	:
Four	:	3	:
Total		154	

While study hall supervision probably does not require extra time in preparation, most teachers whom the writer has interviewed would rather teach an extra class; it is less nerve racking. But there is the question, would not the time otherwise spent in study halls be put to better use for private instruction on instruments and vocal training?

Private Lessons and Band

The next division on the blank treated of private lessons and band, including amount of extra remuneration allowed for such work. There were 39, or 25 per cent, of

the 154 teachers who gave no private lessons; 102, or 66 per cent, who gave private lessons; and 13, or nine per cent, who gave no reply. Of the 102 replying, 66 indicated the amount of extra remuneration from private lessons. The amount received annually from this source varied from \$10.00 to \$360.00. The amounts received for private lessons and the number of teachers receiving each amount are shown in Table 15.

Table 15. Number of teachers receiving remuneration for private lessons and the amount received annually.

Number of teachers	Amt. received annually	::	Number of teachers	Amt. received annually
2	\$10.00	::	5	\$ 75.00
6	20.00	::	7	100.00
6	25.00	::	1	120.00
2	30.00	::	1	125.00
6	35.00	::	2	135.00
7	40.00	::	2	150.00
1	45.00	::	3	180.00
5	50.00	::	1	200.00
6	60.00	::	1	350.00
1	70.00	::	1	360.00

The pupil paid for lessons in 65 cases, the board and pupil both paid in six cases, while the board paid extra for lessons in nine schools. Thus, we see that only three boards paid all of the extra for the lessons. What of the other schools not included in these just mentioned? Since 102 teachers gave private lessons and 69 indicated that they received some extra remuneration for the lessons, while 76 of the 154 teachers indicated "no extra remuneration", it appears that many of the teachers were required to give private lessons free of charge. It would be impossible to determine exactly the number in this group because of the inaccurate and incomplete replies on the questionnaires, but a rough estimate indicated that about one-fourth of the music teachers gave lessons gratis.

By rechecking the schedules given at the bottom of the questionnaires, it was found that 19 teachers gave the lessons during school time, but only two received extra money, while 17 gave the lessons as part of their jobs. With 36 teachers receiving nothing extra for lessons, 19 of whom gave them out of school, let us count the 45 who neither gave lessons nor received additional remuneration for any service. This gives us a total of 81 of the 154 teachers whose sole livelihood was their school pay check,

which has been shown in another section of this writing to have averaged below \$1,000.00 annually. Table 16 shows the number of teachers in each characteristic group.

Table 16. Teachers giving lessons and those receiving compensation from varying sources.

Type of group	: No. of : teachers	:
Lessons out of school, pupil pays (\$10 - 360):	51	:
Lessons, band, etc., out of school (city and board pay)	: 12	:
Lessons in school, pupil pays (\$25 - 125)	: 2	:
Lessons, other outside lucrative source	: 8	:
Total receiving extra remuneration		73
Lessons in school, no extra pay	: 17	:
Lessons out of school, no extra pay	: 19	:
No lessons, no other lucrative source	: 45	:
Total receiving no extra remuneration		81
Total answering questionnaire		154

In addition to the remuneration for private lessons, it is seen from the preceding table that at least 20 teachers received pay for activities out of school. Such items were varied and included community glee club, chorus,

city band, summer lessons and instrument classes, and church choir. (It might be mentioned that of the 99 teachers who assisted with church choir, only one indicated that the service was paid for.) In seven of the 20 cases, the amount extra was not definitely stated, but what data were available appear in Table 17. The table includes 13 of the 20 whose activities were indicated. The other seven merely said they had other sources of remuneration but failed to name them or state the amounts received.

Table 17. Source of extra remuneration for thirteen teachers on whom data were available.

Teachers reporting	Lessons : pupil pays	City : band	Summer : classes	Other : source
1	: \$ 25.00	: \$100.00	: \$ 200.00	: \$:
2	: 40.00	: 125.00	:	:
3	: 25.00	: 135.00	:	:
4	: 150.00	: x*	:	:
5	: 150.00	: x	:	:
6	: 135.00	: x	:	:
7	: 120.00	: x	: x	: x :
8	: 200.00	:	:	: x :
9	: 120.00	: x	: x	: 70.00 :
10	: 100.00	: 50.00	:	:
11	: 60.00	: 50.00	:	:
12	: 25.00	: 120.00	:	:
13	:	:	:	: 50.00 :

* indicates some remuneration, no amount stated.

Community Interests

As will be seen from Table 18, 13 teachers directed or assisted with community choruses, 21 helped with band, 19 with orchestra, 17 were active members of music clubs and 55 were burdened with various other clubs and organizations. The most common of the "other organizations" was some form of literary club, while such things as lodges and clubs were found occasionally. Also, it should be noted that 154 teachers belonged to an aggregate total of 224 clubs, which immediately shows that many belonged to

Table 18. Community interests of music teachers.

Name of organization	:	No. of teachers:	:
Chorus	:	13	:
Church Choir	:	99	:
Band	:	21	:
Orchestra	:	19	:
Music Club	:	17	:
Other Organizations	:	55	:
Total	:	224	:

two or more clubs, while a few belonged to none at all. This part of the study further emphasizes the fact that the music teacher is overworked and underpaid.

Music Teachers' Training in Applied Music

Let us now look at the replies concerning Applied Music. The blank provided spaces for the following information: number of years each on piano, voice, strings, and wind instruments, and the name of major string and wind instruments. Experience was indicated on piano of from one to 20 years, on the strings of from one-half to 15 years, on the wind instruments of from one-half to 13

years, and on voice from one to 15 years. Eight failed to indicate piano experience, 34 left the place for string instrument experience blank, 41 had no experience with wind instruments, and 13 ignored the voice experience question. This result is to be expected when we consider that some teachers confine their efforts largely to vocal work while others specialize in band and orchestral instruments. The number of teachers and their experience in the four fields are shown in Table 19.

Table 19. Teachers' preparation in the form of applied music.

Field	Years of experience with number of teachers for each																								
	$\frac{1}{2}$	1	$1\frac{1}{2}$	2	$2\frac{1}{2}$	3	$3\frac{1}{2}$	4	$4\frac{1}{2}$	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Piano		6		7	1	18		13		11	12	8	9	5	27	3	6	3	6	8	1	1			1
Strings	5	46	1	20		9		9		8	7	3	4	1	4			2		1					
Wind	3	36	1	24		9	1	14	1	4	4	3	6		4		2								
Voice		12		34	1	28		30		11	11	4	4	2	3					1					

An interesting side light on the matter presents itself in a review of the instruments played by the teachers. A glance at the list in Table 20 will reveal a varied orchestra with almost symphonic proportions. Only the unusual instruments are absent, such as the oboe, piccolo, English horn, alto and bass clarinet. Another interesting fact is that some teachers played two instruments, one in band and another in orchestra.

Table 20. Frequency of major instruments played by music teachers of Kansas.

Instrument	Number
Bassoon	2
Organ	1
Flute	7
Trumpet (Cornet)	21
Baritone Horn	5
Cello	20
Clarinet	35
Violin	69
Viola	8
Tuba	7
French Horn	5
Trombone	5
Bass Viol	6
Alto Horn	2
Saxophone	3
Total	196

GRADE MUSIC

Of the 154 teachers responding to the questionnaire, 86 indicated that part of their duties were with grade music, while 68 left the space blank which was provided for this information. Of the 86 responses, 83 gave the number of grade music pupils. There were 14 teachers whose work did not cover all of the grades. Of these, two were instrumental teachers. One had an instrumental class of 10 pupils from grades three to eight, while the other teacher had 30 pupils in band and instrumental classes from the same grades. As is shown in Table 21, 29 teachers had no grade instrumental work, while 55 taught both vocal and some form of instrumental work in the grades. There were six teachers with three types of instrumental classes, while 28 taught two and 22 taught one instrumental class in the grades. The number of grade pupils ranged from 10 to 240, the average for 83 teachers being 89.0 pupils. For 28 teachers of vocal music only, the average was 89.4. Thus, the number of grade pupils per teacher of music seems to be about the same whether the teacher taught vocal or instrumental music.

Table 21. Grade pupils in music classes, vocal only, instrumental only, and vocal and instrumental.
(Listing in nearest multiple of 10 the number of pupils handled and specifying type of work)

Vocal only	:Vocal :and :orches- :tra	:Vocal :and :band	:Vocal and :instrumen- :tal class	:Vocal, or- :chestra :and band	:Vocal, or- :instrumen- :tal class	:Vocal, band :and instru- :mental class	:Vocal, band, :orchestra :and instru- :mental class	:Band :and instru- :mental class	:Band :and instru- :mental class	:Vocal :only*
120	:150	: 150	:100	: 80,5-8**	:100	: 120	: 100	:10,3-8	: 30,3-8	: 60
70	: 40	:	: 80	:	:200	: 130	: 50	:	:	: 60
60	:130	:	: 50	:	: x***	: 60	: 100	:	:	: 40
10	: 70	:	:120	:	: 60	: 100	: 90	:	:	: 60
120	: 80	:	:100	:	:100	: 150	: 60	:	:	: 50
80	: 50	:	: 20	:	: 70	: 60	: 20,5-8	:	:	: 50
100	:130	:	: 60,3-8	:	: 60	: 120	:	:	:	: 50
70	: x	:	: 60,5-8	:	:100	: 60	:	:	:	: 90
80	:100	:	:100,3-8	:	: 90	: 200	:	:	:	: 40
30	: 60	:	:	:	: 90	:	:	:	:	:240
70	:130,5-8	:	:	:	:120	:	:	:	:	: 80
110	:	:	:	:	: 80	:	:	:	:	:240
60	:	:	:	:	:100	:	:	:	:	:100
x,7-8	:	:	:	:	:150,5-8	:	:	:	:	:200
60,6-8	:	:	:	:	:40, 3-8	:	:	:	:	:
:	:	:	:	:	:20, 4-8	:	:	:	:	:
:	:	:	:	:	:120, 1-3	:	:	:	:	:
:	:	:	:	:	: 60, 5-8	:	:	:	:	:

* No indication of instrumental music.

** Grades indicated are inclusive.

*** No number indicated.

A study was made of the number of musical activities, also non-musical activities sponsored in high school by the teachers of grade music and high school studies, and the strictly high school teachers. As is shown in Table 22, the groups of teachers sponsoring four and five musical activities were the largest, containing 12 and 14 teachers respectively in the strictly high school class, and for teachers of grade and high school music the figures were 25 and 33 respectively for the same groups. There were two teachers of strictly high school subjects having eight musical activities, the first having one non-musical and the second having three non-musical activities in addition. In the grade music and high school group, three teachers sponsored eight musical activities with none, one and two non-musical activities respectively.

Of the total of 57 strictly high school teachers, only five had no non-musical activities, while of the 97 grade and high school music teachers, 14 were free of non-musical activities. Of the total of 154 teachers, not one appeared with less than one musical activity, and many had more. The average of musical activities for the 154 teachers was 5.9.

The average number of non-musical activities for the 135 teachers who were so burdened was 2.2 while for the 52 strictly high school teachers, the average was 2.5 and for the 83 grade and high school teachers the average was 2.0 activities. It seems to the writer that a teacher burdened with grade music should have a much less load of extra-curricular activities than the strictly high school teacher.

Table 22. Teachers engaged in varying numbers of non-musical activities according to loads of musical activities.

Teachers	:No. of musical activities	:No. non-musical activities sponsored							:Total:	
		:None:	:One:	:Two:	:Three:	:Four:	:Five:	:Six:		
High school	: 1	:	: 1	:	:	:	: 1	:	:	: 2
	: 2	:	: 2	: 1	: 3	: 2	:	:	:	: 8
	: 3	:	: 1	: 4	: 3	:	: 1	:	:	: 9
	: 4	:	: 1	: 3	: 1	: 4	: 1	: 1	: 1	: 12
	: 5	:	: 2	: 2	: 5	: 1	: 3	: 1	:	: 14
	: 6	:	: 1	: 1	: 3	: 1	:	:	:	: 6
	: 7	:	:	: 3	: 1	:	:	:	:	: 4
	: 8	:	:	: 1	:	: 1	:	:	:	: 2
Total	:	: 5	:13	:15	: 13	: 7	: 3	: 1	: 57	
Grade and High school	: 1	:	:	:	:	:	:	:	:	:
	: 2	:	: 1	: 1	: 2	: 1	:	:	:	: 5
	: 3	:	: 1	: 6	: 1	: 2	: 2	:	:	: 12
	: 4	:	: 2	:11	: 4	: 7	: 1	: 1	:	: 26
	: 5	:	: 6	:11	: 7	: 7	: 1	:	: 1	: 33
	: 6	:	: 3	: 4	: 5	: 2	:	:	:	: 14
	: 7	:	:	: 1	: 3	:	: 1	:	:	: 5
	: 8	:	: 1	: 1	: 1	:	:	:	:	: 3
Total	:	: 14	:35	:23	: 19	: 5	: 1	: 1	: 98	
Grand total	:	: 19	:48	:38	: 32	:12	: 4	: 2	:155	

CONCLUSIONS

1. Men command higher salaries than women as music teachers.
2. The amount of salary has no relation to the population of the city, little to the number of years of experience or the teaching load, and none whatever to the type and amount of preparation of the music teacher.
3. Men are usually obtained for instrumental work in schools hiring two music teachers.
4. Principals do not, as a rule, teach music since there were only three school heads found teaching music in the entire eastern part of the state in the third class City and Rural High Schools.
5. Community High Schools pay most for music teachers, City Village School organizations rank second, Rural High Schools third, and Consolidated Schools fourth.
6. Many schools hire a music teacher for music and other subjects, thus loading the teacher down, and do not pay more than should be paid for music only.
7. Over half of the schools pay the music teacher between \$800.00 and \$1,100.00.

8. A few teachers have an inadequate amount of preparation for teaching music, as is shown in the case of 12 with less than 10 college hours in music.

9. The average number of hours of music preparation is rather higher than generally thought which was found to be 63.28 hours average for 237 music teachers studied.

10. Women have slightly more college music training than men.

11. There are fewer men than women teaching music, there being 67 men and 203 women. The men, on the average, stay with it longer than the women; the average lengths of experience being 5.89 and 4.78 years respectively. This is probably due to the fact that many women drop out after a year or two, while more of the men make it a life work.

12. English is found to be part of the teaching load of about half of the teachers who must teach academics as part of their jobs, while Commerce, Social Science, Languages and Home Economics appear frequently in the music teacher's schedule.

13. More than one-fourth of the teachers teach music only, as compared with Shellenberger's findings that only 0.9 of one per cent of the Science teachers teach Science only.

14. Most of the teachers of music handle vocal music and some form of instrumental and are required to sponsor other activities.

15. Some teachers are required to give private lessons gratis while many give them as part of their work, about one-third being paid a little extra for the lessons, from \$10.00 to \$360.00 a year.

16. Music teachers are expected to assist in community enterprises without pay, in the case of bands, clubs, choirs and young people's organizations.

17. Most teachers have had some piano lessons and vocal experience but many have not rounded their training to include both instrumental and vocal work.

18. If one checks the data as to major instruments studied and played by music teachers, the fact is revealed that their training covers the whole field of the more common instruments used in band and orchestra.

19. The number of pupils in grade music seems to be about the same whether the teacher offers vocal or instrumental instruction or both, the average being for vocal only, 89.4 pupils while for vocal and instrumental music the average was 89.0.

RECOMMENDATIONS

From the foregoing evidence, the following recommendations would appear to be helpful:

1. Music teachers should round out their training so as to include teaching majors in at least two academic subjects and minors in at least one other.

2. It is recommended that the McEachern report on suggested college training for music teachers be adopted as a standard of minimum requirements for all music teachers in Kansas high schools.

3. School boards should study conditions as presented in the present thesis and raise their standards and salaries of music teachers.

4. English, and particularly Oral English or Dramatics, should be part of the academic load of the music teacher who is hired for more subjects than music alone.

5. Patrons of the schools may well check up on the civic and community interests of their music teachers that they may better appreciate and consequently more adequately pay them for their services.

6. It is recommended that a standardized system of

subjects be required in the college training of music teachers in order that they will not be required to teach academics for which they have little or no preparation. Also, it is recommended that a standardized system of combinations be worked out by the State Board of Education which may be suggested in assigning music teachers in their positions in Kansas high schools.

7. As a result of the present study, a standardized system is suggested as follows:

a. For a two-subject combination, Music and English are recommended since approximately two-thirds of the teachers of Music and one subject were teaching English.

b. For a three-subject combination, Music, English and a choice of Language, Commerce, Home Economics or Social Science is indicated.

c. Four-subject combinations are not looked upon with favor in educational circles and there seems to be no great demand for such among school boards and principals.

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APPENDIX

THE STATUS OF KANSAS MUSIC TEACHERS

(A study of low salary conditions and teaching leads of music teachers in Eastern Kansas, conducted by E. V. Carson, now enrolled in the Graduate School, Department of Education, Kansas State College, Manhattan, and under the personal supervision of Dr. V. L. Strickland.)

Dear Supervisor:

It will be a great favor to me, to yourself, and to all alert music teachers to know the conditions under which we work, for, by knowing the faults of our educational system will we be better able to cope with them. It is in the interest of such a motive that the present study is being conducted.

I am sending this blank to a number of superior music teachers, who, like yourself, are actively engaged in the serious business of shaping the lives and characters of our youth. I am asking you to have two parts in the study: one now, by filling the blanks below and returning to me at your earliest convenience, and the other later, by reading the results of this part of the study as soon as the results are tabulated. Be assured that the source of this valuable material will be held in strictest confidence.

Thanking you, I am, yours very truly;

Ernest V. Carson.

Check correct responses
IN HIGH SCHOOL I TEACH

- boys' glee club -----
- girls' glee club -----
- mixed chorus -----
- orchestra -----
- band -----
- sight-singing -----
- theory of music -----
- other music -----

I am responsible for these
Extra-Curricular Activities

- sponsor a class -----
- home-room -----
- debate -----
- boy scouts (or boys' club) -----
- girl scouts (or club) -----
- boys' athletics -----
- girls' athletics -----
- school paper -----
- plays or dramatics -----
- banquets -----
- others (name) -----
- no. of study halls. 0 1 2 3 4 5

State your SPECIAL PREPARATION FOR TEACHING MUSIC

Encircle correct responses

- No. yrs. I studied piano 1 2 3 4 5 6 7 8 9 10 -----
- No. yrs. I studied strings 1 2 3 4 5 6 7 8 9 10 -----
- No. yrs. studied wind inst. 1 2 3 4 5 6 7 8 9 10 -----
- No. yrs. I studied voice 1 2 3 4 5 6 7 8 9 10 -----
- Name major wind instrument -----
- Name major string instrument -----

IN THE GRADES

- I teach music in grades 1 2 3 4 5 6 7 8 all -----
- Approx. no. pupils in gr. music --10 20 30 40 50 60 -----
- I direct grade orchestra yes no
- I direct grade band yes no
- Instrumental classes yes no

IN THE COMMUNITY I take part in: Please Check

- church choir -----
- chorus -----
- band -----
- orchestra -----
- music club -----
- other organization ----- (name)

- I give NO private music lessons - - - - -
- I give private music lessons - - - - -
- Approximate annual returns from private lessons - \$-----
- Pupil pays for lesson - - - - -
- School board allows extra pay for the lessons - - - - -
- Extra money from city for band or lessons - - - - -
- Other source of remuneration---name-----
- I receive NO extra remuneration - - - - -

I WISH A COPY OF THE
FINDINGS
Yes No

Please write your daily schedule, giving subject and time in minutes:

- 1.-----2.-----3.-----4.-----5.-----6.-----7.-----8.-----9.-----

Signature -----

Official Position -----

Address -----

THANK YOU!