

A STUDY OF MUSIC INSTRUCTION IN CITIES OF THE THIRD CLASS
IN CENTRAL AND WESTERN KANSAS

by

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INTRODUCTION

Twentieth century educational systems constantly advance and provide expanding courses of instruction in specialized subjects. Each special field tends to form a separate branch and soon demands a distinct organization, a part of which must be a staff of teachers qualified to administer instruction. The school administrator is confronted with the problem of maintaining a knowledge of the professional status of these special subject teachers. He must know their professional ethics, their qualifications, and the best methods for their selection and appointment.

Perhaps the most prominent special subject group is the music department. Yet no accurate, published information on the status of the music teacher in Kansas cities of the third class is available today. This thesis is prepared in an effort to furnish this information and to provide a statistical guide for the use of administrators, a study of which will indicate the standing of music teachers in their own school systems as compared to the western Kansas average.

No attempt is made to pass judgment on existing conditions or to offer suggestions for improvement as such treatment is entirely outside the scope of this work.

Statistics are recorded and from them average conditions indicating the status of teachers of music are derived.

Upon the suggestion of advisers, the writer has taken for this study cities in central and western Kansas. With its many isolated cities, this section provides a rather homogenous field.

An advanced study of the field indicated that the primary consideration would be the accumulation of data which must be digested into convenient form for detailed study. Two methods were considered for gathering these data: (1) a questionnaire, and (2) the administrators' reports to the State Board of Education at Topeka, Kansas. Of the two methods the latter was chosen because the state reports were not only immediately available but much more authoritative. The accuracy of these reports depends upon the individual filling them out. However, they are considered official by the State Board of Education and must be filed if the school wishes to have its work accredited by the state. This requirement is stated as follows:

Any high school wishing to have its work accredited by the state Board of Education shall file annually the High-school Principal's Organization Report. This report shall be filed with the state high-school supervisor, not later than October 1 of each year. (1)

During the collection of the data, a system was used by which each high school was assigned to a filing card upon which the following information was entered:

1. Name of city
2. Name of its county
3. Square miles in district
4. Population of city
5. High school organization
6. Class of high school
7. Number of high school teachers
8. Number of music teachers
9. Sex of music teacher
10. Years of teaching experience
11. Degree earned
12. Salary received
13. Non-musical subjects taught by the music teacher
14. Musical activities (chorus, glee club, orchestra, or band)
15. Does music teacher teach high school only or both high school and grades?

This information was compiled not only from the Topeka source but also from government publications and other sources.

After all reports had been examined, it was found that a number of them were incomplete and others incorrectly filled. These were discarded. Those remaining, however, constituted a sample of more than sufficient size to determine the standing of the whole. Of a total of 257 reports from cities of the third class, 174 were available for analysis. One hundred fifty schools reported teachers of music, and these have been used as a basis for most of the computations. This group of 150 reports comes from

cities in all parts of central and western Kansas and may be relied upon to show the status of the present day music instructor.

In addition to the administrators' reports, some information was obtained from governmental agencies and from monographs prepared as a result of the National Survey of Secondary Education made by the United States Department of the Interior in 1933 (3). A few unpublished theses also furnished some data, but the major portion of the information not secured at Topeka was drawn from the writer's own experience.

A survey of the field indicates very little published material exists on the subject, and any compilation of information must be a pioneer attempt in this field of study.

The most logical method to determine the status of the music instructor is to consider separately (a) the city and school plant in which he or she teaches and the relation between the teacher and the school board and community, (b) the teacher's qualifications, ethics, and relationship to other staff members, and (c) the instruction which the teacher is called upon to deliver. This study has been divided into three parts, each of which is devoted to one phase of the three outlined above. In addition, a summary of the entire study has been included.

The tables in this work will be particularly useful to high school administrators who wish to compare some phase of their local music staffs to the western Kansas average.

For those who are not familiar with the state of Kansas, the map in Figure 1 has been provided. This map shows the territory studied.

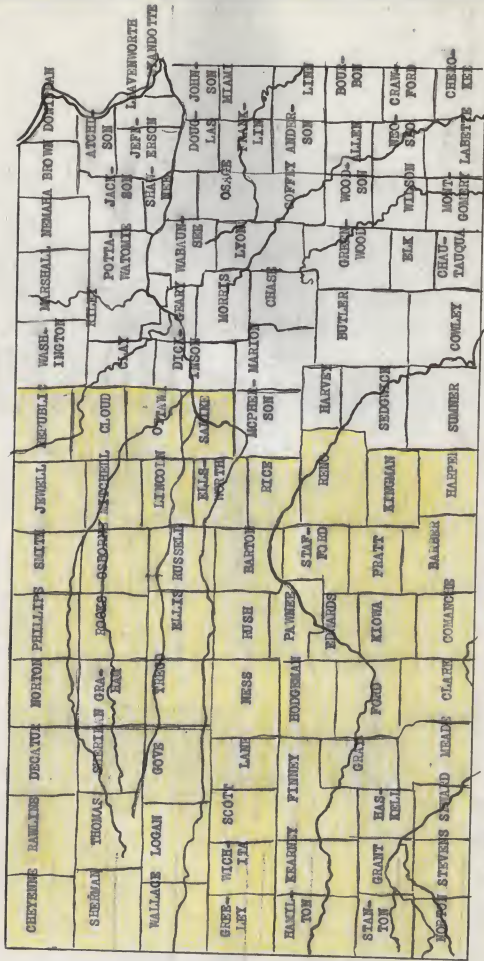


Figure 1. Map of Kansas; portion of state studied.

THE CITY OF THE THIRD CLASS AND ITS SCHOOL SYSTEM

The first step in the study of the music instructor is to determine the character of the community in which he teaches. Of the 174 cities studied, 150 reported a definite music faculty (i.e., a teacher or teachers who, as part of their duties, are employed to administer an accredited course in music). To these, therefore the investigation is confined. Of the schools studied, 56 were class A schools, 62 were class B, and 56 class C.

An Average City of the Third Class

Dotting the rolling, wind swept plains of western and central Kansas are the isolated communities which form a major part of the cities of the third class. Usually with about 500 inhabitants, the number depending somewhat on special industries, presence of railroad junctions or national highways, these cities follow a rather stereotyped form: A scattering of many-sized, weather beaten houses, a few new and the rest in all stages of repair, centering around a nucleus of several stone or brick business buildings. Somewhere in the city, usually on the out-skirts, is the school.

The schoolhouse is a large, rambling brick or native stone structure with two or three stories. It is not

fireproof and the interior is badly arranged. The structure houses both primary and secondary schools and will usually contain the entire plant, although in some instances an additional building may house an auditorium, or, less frequently, a separate elementary school. In almost every case sufficient playground space and a track or ball field are located near the school.

A Progressive City of the Third Class

In contrast to the picture of an average city, the description of a more progressive city with an excellent school system follows.

Located near an oil pool and a center for the oil field trade, this city is on one of the national highways. Two primary school buildings, each serving its section of the 2,500 population, and a large high school building (added to recently) form the school plant. The high school building has a large gymnasium and an auditorium. Laboratory facilities for musical instruction are excellent. Well trained music instructors are employed and separate teachers handle grade music, class work in music, and musical organizations.

Between the average and the better class systems described is a wide field, every layer of which is occupied

by some school in a city of the third class. The music instructor must be prepared to encounter almost any combination of circumstances.

The Average School Faculty

The high school staff consists, on the average, of six teachers, including the music instructor and the superintendent, providing the latter has teaching duties in addition to administrative work. Schools employing instructors for exclusive music work average six to seven high school teachers. Schools employing music teachers who have additional subjects average five to six high school teachers, as shown in table 1.

The Instructional Duties of the Music Teachers

In the small city the music teachers take over the instruction of music not only in the secondary but also in the grade schools. In all schools the music instructor is expected to teach glee clubs, choruses, and conduct an orchestra, usually on an insufficient budget for instruments and equipment. As shown in table 2, two, and more frequently, three of these activities are undertaken. Seventy-two instructors teach four organizations, 40 teach three, 33 teach two, and only five teach one.

Table 1. Analysis of 150 music teachers working in 150 cities of the third class in Kansas.

	Teaching Music Exclusively		Teaching subjects additional to music	
	Women	Men	Women	Men
Totals	39	25	68	18
Teach in high school only	10	16	20	7
Teach in both high and grades	29	9	48	11
Years average experience	5	5	4	4
Average salary per year	\$ 811	\$1148	\$1025	\$1008
Average size of high school staff	6	7	5	6
Largest staffs	12	14	12	11
Smallest staffs	4	3	2	3
Holding life certificates	3	4	13	6
Holding other certificates	36	21	51	12
Number in class A schools	17	17	12	12
Number in class B schools	15	4	38	5
Number in class C schools	5	1	15	1

Table 2. Extent of instruction in vocal and instrumental organizations in 150 cities of the third class and distribution of these organizations among instructors, according to sex of the teacher.

Total of schools studied	150
Total organizations in these schools	445
Vocal organizations	240
Instrumental organizations	205
Number of instructors studied	150
Instructors teaching only one organization	5
Instructors teaching two organizations	33
Instructors teaching three organizations	40
Instructors teaching four organizations	72
Total number of choruses	120
Choruses taught by men	35
Choruses taught by women	85
Total number of glee clubs	189
Glee clubs taught by men	38
Glee clubs taught by women	91
Total number of orchestras	110
Orchestras taught by men	34
Orchestras taught by women	76
Total number of bands	95
Bands taught by men	59
Bands taught by women	36

The office of stage managership is conferred upon most music instructors in small cities. Their advice is sought in all school stage presentations, and usually it is the music teacher who is best fitted to undertake this duty. Fully one-half of the plays presented consist of operettas, managed by the music instructor, and almost all others require the services of music. In addition, table 3 shows that the music teacher often conducts dramatic art and public speaking classes.

Among the people of the very small communities, the music instructor is often the only authority on musical matters. Frequently he or she undertakes the practice of giving private lessons and usually officiates in church musical work.

The Average Salary of the Music Teacher

With the exception of the superintendent and the athletic director, the music instructor has more work to accomplish than any other member of the staff has. In relation to work done, the music teacher is often underpaid. Regarding salaries paid by schools in cities of the third class in western Kansas, the State Superintendent of Public Schools has this to say:

Table 3. Non-musical subjects taught by a group of 150 music instructors working in Kansas cities of the third class; the frequency with which each subject is taught.

Subject	Frequency
English	54
History	15
Dramatic Art, Public Speaking	13
Typing, Shorthand	7
Languages	5
Sociology	3
Economics	3
Government	3
Journalism	2
Civics	2
Psychology	2
Citizenship	2
Domestic and General Science	2
Geography	1
Manual Training	1
Mechanical Drawing	1
Agriculture	1
Reading	1

A few city systems have salary schedules in Kansas, but in the majority of the schools of the state, teachers are hired in the open competitive market.....Many of these teachers work for an average salary far below that indicated by the government as a decent standard of living. (2)

The above applies to any teacher. The music instructor is not quite this poorly compensated, although his salary is insufficient. Of the 150 teachers studied, the average salary was \$997.00 per school year of nine months. This is only \$83.00 a month for a period of 12 months. Among the instructors teaching music exclusively, women received an average of \$811.00 and men \$1148.00 per year. The group of teachers with subjects in addition to music received an average of \$1025.00 for the women, and \$1008.00, for men, per year. The lowest salary on record for full time is \$720.00, with a part-time teaching low of \$405.00.

Table 4 indicates the relationship between salary received and population of the city. It is interesting to note that 89 out of 150 (more than half) of the instructors teach in cities with a population under 600, and it is this group that receives an average salary of less than \$900.00 a year.

Usually the contracts between the school board and the instructor are vague, and, while fully protecting the school, specify that the teacher may be dismissed for almost any reason, or for no reason at all. Two examples

Table 4. The average yearly salary, for the nine-month school year, paid to music instructors in Kansas cities of the third class as compared to the population of such cities; the number of teachers in each population group.

Population	Salary	Number of Teachers
Below 200	\$ 813.00	22
200 to 399	847.00	44
400 to 599	877.00	23
600 to 799	1,000.00	20
800 to 999	1,090.00	11
1,000 to 1,499	1,016.00	13
Over 1,500	1,158.00	17

from actual contracts read as follows:

The Board of Education hereby reserves the right to revoke this contract and dismiss the teacher from further services, when such teacher fails to cooperate....for the good of the school in general. A majority vote of the board is sufficient to revoke this contract.¹

.....And further provided, That, at the option of the School District Board, this contract is void whenever they deem it necessary to cancel same.²

¹From the writer's contract with the School Board of Bunker Hill, Kansas, for the years 1935-1937.

²From the writer's contract with the School Board of Bunker Hill, Kansas, for the year 1936-1937.

THE MUSIC INSTRUCTOR IN THE CITY OF THE THIRD CLASS

The classroom instructor is the primary unit of the educational system. All other members of the school personnel---school boards, supervisors, office workers, janitors---exist to further the purpose of classroom instruction. The importance of special subject instructors has been emphasized. Music teachers, among a few others, are specialists in their field, and no staff member, not even the average superintendent, can offer criticism regarding their fundamental classroom instruction. If the administrator is unable to judge the musical instruction, it is important for him at least to be able to judge the teacher.

Training Qualifications of Teachers

Educational qualifications for teachers are usually determined by the State Board of Education and by the local school boards. A local board may raise minimum qualifications above the state level, but it may not lower them. The present law in Kansas has no provision, except in the case of class A high schools, to insure adequate preparation of an instructor for the subject he is to teach.

Practically all the high school teachers in Kansas have completed four years of college, but this does not in itself guarantee adequate preparation, for nothing prevents the teacher, except in class A and B high schools, from teaching a subject which she has not had an hour's preparation. (2)

An inspection of several school contracts now in use indicates that, while four years of college is required, no specification is made that any part of this preparation need be devoted to the subject the instructor is to teach.

No report was available on the college hours in music earned by music instructors, but the total college hours of music teachers averaged the same as the total college hours of other subject teachers.

Of the 150 teachers studied, 51 held the degree of Bachelor of Science, 47 held the degree Bachelor of Arts, 35 the degree Bachelor of Music, and one held the Master's degree. Fourteen held both the degree Bachelor of Music and Bachelor of Arts.

Experience Qualifications for Teachers

The United States Department of the Interior in a recent national survey of secondary education (4), found that 85 per cent of the application blanks used requested the location of the schools where candidates taught and more than 80 per cent requested the length of experience.

A large number of schools were found to pay according to previous experience, and many had regulations requiring one to three years of teaching experience.

In Kansas, as elsewhere, the importance attached to teaching experience is governed by the size and standing of the school system. The larger schools require more experienced instructors.

Many of the smallest schools, which can be represented by the group of 86 schools requiring additional subjects to be taught by the music teacher, express a preference for young teachers who have just completed their training. The average experience is four years, as compared with the five years in larger schools. The second group of schools, the 64 which have teachers specializing in music, desire, in general, more experienced instructors. The demand for men in instrumental organization work is so great, however, that less experienced applicants are often appointed. This practice in larger schools lowers the average so that it is only one year higher than that for the smaller schools.

Of the 150 teachers considered, 32 had only one year of experience. Seventy-eight had more than three years of experience, and 71 had three years or more.

Minor Qualifications for Teachers

Minor qualifications were found to be the same as in many other states. Smaller schools favor younger teachers. Larger systems judge the instructor more upon his training and experience, allowing a teacher to remain in the system as long as he or she is physically fit. No great tendency is found either to accept or to bar instructors because of local residence. In many schools if a woman teacher marries while on the staff, she is asked to resign at once. All other conditions being equal, a teacher of foreign birth is ineligible for hire unless the community is dominated by the particular nationality of the teacher.

Instructional Duties

Teaching duties depend greatly upon the sex of the instructor. They progress from the manifold duties, assigned by the small city schools, to specialized instrumental organization work in large systems. In the smaller schools less distinction is made between the duties of the men and those of the women than in larger systems. The men, as has been said, work far more with instrumental groups.

Eighty-six schools, out of a total of 150 studied, require music instructors to teach several non-musical subjects. In this group are far more women (66) than men

(18). Twenty-seven out of the 86 teachers work only in high school but still retain the non-musical subjects. In this group of 86 are 67 choruses, 75 glee clubs, 55 orchestras, and 50 bands.

Larger schools more frequently assign instructors to exclusive music duties and this grouping totals 64 schools. The 25 men and 39 women are much more equally divided according to sex than in the previous group. Sixteen men and ten women teach in high school exclusively. There are 52 choruses, 55 glee clubs, 55 orchestras, and 45 bands in this group.

Most schools have a music faculty of only one teacher, and this instructor is asked to teach subjects in addition to music. Thirty-three per cent of these teachers supply instruction in two or more subjects in addition to music. Table 3 shows that English is most frequently taught, with history, dramatic art, typing, and languages closely following.

Regarding specialized duties, Hostinsky (5), in a study of 101 Kansas high schools, found that over 41 per cent employed special instructors for musical organizations and that 33 per cent of the schools employing such instructors were in cities of the third class.

Correlation of the Music Department with Other School Departments

One of the most important problems confronting the music instructor is the cooperation of the music department with other school functions. Music interlocks with the general school curriculum, and the teacher must utilize this condition. In order to understand the instructor fully, it is necessary to realize his or her association with the rest of the school.

The activities of the music teacher are linked with almost all departments of the school. In most schools the music teacher is the only staff member who has contact with both the entire grade system and the high school. In the grades, every classroom presents an individual problem. The music teacher, visiting the room but once a day, must use care not to cause a break in routine or create the feeling that he has intruded. The grade teacher and music instructor should determine the best time for grade music. When the grade school children are to take part in a special group activity or stage presentation, cooperation with grade teachers is necessary to arrange rehearsals without undue disturbance in the schedule for the day.

In the high school an even less fixed program is carried out. Every day in the week will have a special

feature such as orchestra practice or glee clubs. Not only must each of these activities be arranged to fit the standard schedule, but other variable elements such as those introduced by the athletic department need consideration.

Some schools have no time during the day for music organization work. In these cases the teacher will work after school hours. The parents must be contacted and permission obtained for the presence of the pupils. The janitorial force must be requested to cooperate, and a number of other arrangements made. In schools with an insufficient budget for musical instruments, the teacher often gathers together an orchestra by visiting the homes and asking the parents to purchase instruments for their children. Many high school pupils require individual instruction, and sometimes the teacher gives them private lessons without charge in order to stimulate interest in the orchestra or band.

Special assemblies for the benefit of the entire high school, such as pep meetings or parent day programs, usually require music as part of the presentation, and the music instructor must make arrangements with those in charge. Operettas require the cooperation of several teachers---the manual arts department in charge of stage craft, the dramatic arts teacher, the domestic science

department for costumes, and so on. In a like manner, plays presented by other departments require the services of the music teacher.

The music instructor, especially if he or she conducts a band, often, with the organization, accompanies the athletic department to inter-school games. The music instructor also enters inter-school musical competitions several times during each school year.

EXTENT OF MUSICAL INSTRUCTION IN CITIES OF THE THIRD CLASS

Public school music was introduced into the nation in the middle of the nineteenth century but did not become important in secondary education until quite recently (3). Until well into the present century the usual music course consisted of a chorus meeting once or twice a week. However, changes have recently occurred, and music has made a place for itself by a phenomenal development in the extent and composition of its offerings. Its chief purpose is recognized today as being cultural and a means of increasing pleasure in life, especially during leisure time.

Musical Curriculum

Very few schools have outlined courses of musical instruction to be followed throughout the year. Administrators in the smaller schools do not attempt to designate the materials or texts to be used but leave the selection to the instructor. In larger schools, the administrator issues a statement suggestive in a general way as to materials and procedure to be followed.

In addition to vocal and instrumental activities, most schools offer some additional musical subjects. In small

schools the curriculum is far more limited than in large institutions. Music appreciation is taught in about 60 per cent of the schools studied. Harmony and history of music are sometimes taught together as one subject, and, when not thus combined, history of music is often included in music appreciation. Less than ten per cent of the schools teach harmony or history of music as distinct subjects.

Although subjects are usually carried as electives, especially in larger schools, they often are made compulsory for members of vocal and instrumental groups.

Operettas provide, in many cases, the main chance for pupils to exhibit their talents. Interest in music is kept at a high pitch by this means. A chance to participate in a musical play is the goal worked for by many pupils. Music contests offer the same opportunity by their competitive nature.

Finally, some schools allow credit to pupils for private lessons given by the music instructor. Thus the pupils receive double returns for their efforts.

Vocal and Instrumental Organizations

In most smaller schools, the main part of the music curriculum is composed of musical organizations. Table 2 shows the extent of chorus, glee club, orchestra, and band

groups. In the 150 schools studied, there are 445 organizations, including 240 vocal groups and 205 instrumental groups. These are divided into 120 choruses, 129 glee clubs, 110 orchestras, and 95 bands. The degree to which such activities take the place of other musical subjects is indicated by the fact that 72 out of 150 teach all four organizations and only five teach but one organization. In more than two-thirds of the schools, three or more activities are taught. Chorus and glee club work is usually taught by women. Women teachers have charge of 176 vocal organizations; men have charge of 73.

In smaller schools, the distinction between chorus and glee club scarcely exists, for the members of one often compose most of the other. In larger schools much more distinction is made, and, in some cases, a competitive spirit is developed between groups. Usually some letter or uniform is associated with each.

Instrumental organizations are almost as numerous as vocal groups. In the 150 schools there were 110 orchestras and 95 bands. Women have charge of 135, and men 70 organizations. However, the 70 bands and orchestras taught by men are usually found in the schools employing two music instructors.

The same distinction between band and orchestra, or the same lack of distinction, is made as was noted between

vocal groups, but in this case it is more often the practice to use uniforms and other similar "advertising" methods.

Many pupils prefer to participate in orchestra work because this organization is called upon to enter almost all indoor programs and emergency gatherings. The orchestra also takes part in most plays and operettas. In contrast, the band has too great volume and too much brass quality to be appreciated on these occasions.

Hostinsky (5), in a study of bands and orchestras in high schools of Kansas, found that, out of 60 schools, 22 reported the band as a pep organization and only 13 as a concert organization. The remainder reported it as being both of these.

Laboratory Equipment

Most schools possess sufficient fundamental equipment, such as exercise books and pianos, but the smaller systems do not have a budget which will permit the music library to purchase needed sheet music regularly. In these cases the music instructor finds it necessary to purchase a single copy of the score and duplicate the music on some type of copying equipment. Usually glee clubs and choruses are conducted during school hours, and it is only in event of special programs that additional after school practice takes place.

The smaller schools lack instrumental equipment for orchestra and band work. The music teacher must, in these instances, draw upon her own resources to collect sufficient funds to purchase such instruments as the pupils themselves do not own. Usually the proceeds of an operetta or concert are used for this purpose. Heavy instruments such as the bass viol and drums are, in most instances, owned by the school. About 50 per cent of the orchestras and bands in smaller schools practice after school hours. Large schools, with more fully developed bands and orchestras, practice during school hours at assigned times.

In smaller institutions no definite music room is used, and music must be taught in a room shared with some other department. Thus, no chance to create a musical atmosphere is afforded. Many of these schools possess phonographs and records, but this equipment is, in most cases, old and worn to such an extent as to be useless. Many pianos used in daily work are in need of repairs. Some schools have too few pianos, and, as a result, the instruments must constantly be moved from one location to another.

Larger systems, on the other hand, are usually provided with music rooms and sufficient equipment for extended musical instruction. Many of these music rooms are decorated with pictures and charts appropriate to the

subject and have special furniture such as raised band and orchestra platforms. Electrical record reproducing equipment is sometimes installed, and in some schools radio has been used extensively for music appreciation.

Instruction in Schools Not Reporting a Music Teacher

In addition to the 150 schools studied which reported music instructors, there is an additional group of 24 without music teachers.

Ten of these 24 schools have some form of musical organization. Nine have glee clubs, one has music appreciation, and four have choruses. In all cases these organizations must, of a necessity, be spontaneous with the pupils, or directed as an extra activity by some teacher with an elementary knowledge of music.

These schools have an average staff of two high school teachers, and of the 24 only two are class B. The other 22 are class C.

SUMMARY

The City of the Third Class and Its School System

1. The city of the third class has an average population of 500 inhabitants and usually has a class A or B high school system with an average of six instructors on the staff.

2. The location of the city with reference to presence of special industries, national highways, or centers of trade, directly affects its size and the size of the school system.

3. The city usually enters into a contract with the music teacher which fully protects the community but is very vague as to the teacher's privileges. The average salary is \$997.00 per school year, but it depends directly upon the population of the city.

The Music Instructor in the City of
the Third Class

1. Educational qualifications for music teachers are determined by the State Board of Education and by local school boards. Nothing prevents the teacher, except in class A and class B high schools, from teaching a subject in which he has not had an hour of preparation.

2. Some importance is attached to teaching experience in hiring teachers, but this is preference more expressed in the larger schools which employ the music teacher for exclusive musical duties.

3. A distinct preference is expressed by all of the schools for men instructors for orchestra and band instruction.

4. In the smaller schools music instructors often teach subjects in addition to music, and more women than men are employed for this work. All music teachers undertake instruction of from one to four musical organizations, most often all four (chorus, glee club, orchestra, and band). The office of stage managership is often conferred upon the music instructor.

5. One of the music teacher's major problems is the correlation of the music department with other school activities in order that the established routine and the daily program is not unnecessarily interrupted.

6. The music teacher must work in close cooperation with all other departments when planning for special activities, and the same is true of special activities originating in departments other than the music division.

Extent of Musical Instruction in Cities
of the Third Class

1. Very few schools have detailed outlines of the music course and music program to be followed throughout the year, and this work is left to the instructor.

2. The curricula of most schools consist of four vocal and instrumental activities, but few offer instruction in harmony and history of music. Operettas often provide the main chance for pupils to exhibit their talents. Music contests provide the same opportunity.

3. More than half of the music departments in schools in cities of the third class have chorus, glee club, orchestra, and band organizations. Only a few less have three of these organizations, and only five out of 150 schools have only one organization. In smaller schools little distinction is made between the members of the various organizations since the same pupils are members of several organizations. In larger schools a competitive spirit is developed between groups.

4. Laboratory equipment for music instruction is insufficient in a majority of the schools. The instructor often has a difficult time securing sufficient instruments for use in band or orchestra. In smaller schools no definite music room is used, but larger schools have better facilities.

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