

A COMPARATIVE STUDY OF
THE PREPARATION OF SCHOOL MUSIC
TEACHERS IN JAPAN AND THE UNITED STATES

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Setsuko Mita

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Setsuko Mita

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William P. Sur
Major professor

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A COMPARATIVE STUDY OF
THE PREPARATION OF SCHOOL MUSIC TEACHERS
IN JAPAN AND THE UNITED STATES

By
Setuko Mita

A THESIS

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ABSTRACT

Purpose of the Study

The study has been made to answer the following three questions:

1. What are the differences and similarities in the programs of music-teacher education in Japan and the United States?
2. What historical, philosophical and social influences have created these differences and similarities?
3. What is needed to improve the programs, and are there any means to meet these needs?

Methods and Procedures

To find the answers to the above questions, methods and procedures used were:

1. To establish a background, a survey of the development of school music education in each country was made.
2. The study then proceeded to find out what historical and traditional factors have created significant features in music-teacher education in Japan and the United States.
3. The actual conditions of training were studied at Michigan State University and two other Michigan higher educational institutions.
4. The curriculum of three Japanese and the three Michigan institutions were checked against the evaluation schedules of the Music Education curriculum prepared by the Music Educators National Conference and the National Association of Schools of Music, for the purpose of

finding out the propriety of the emphasis received by each subject content area.

5. One hundred and four Japanese high school music teachers were asked to evaluate their training and to express what they felt to be lacking in the training. A questionnaire was developed for use with Japanese teachers, based on the MENC and NASM recommended curriculum. The results of the study were compared with a similar study made of three hundred and one American high school music teachers by Wilber John Peterson and contained in his Ed. D. dissertation, Training of Secondary Music Teachers in the Undergraduate Programs of Colleges and Universities of Seventeen Western States. (University of Oregon, 1954)

Findings

Major features found out through the study were:

1. The history of music-teacher education in the two countries showed that the programs and practices were the reflections of the philosophy of education of each country. The pre-war totalitarian Japanese government set up a centralized, uniform teacher-training program under the authority of the Ministry of Education, while states' rights in the United States promoted diversity and variation in teacher education. Though after World War II, the Japanese system was revised according to democratic principles in education, the power of tradition is still a strong factor influencing music-teacher education.
2. In types of training schools, Japanese conservatory type schools have a unique system of certifying teachers by merely adding to

ordinary Applied Music curricula the minimum credits in Professional Education required by the Teachers License Law. In the United States all prospective teachers are trained by the Music Education curriculum.

3. Concerning requirements for admission, baccalaureate degrees and certification of teachers, the American system, lacking national control, showed a lack of uniformity against the more uniform Japanese system.
4. Study of the curricula for prospective Japanese teachers showed lack of balance in subject content areas, and inadequate emphasis in each area. The Basic Music and Professional Education areas, especially, were weaker than in the American schools.
5. The evaluation of their training programs, by the Japanese and American teachers, revealed various common problems. The greatest need felt by these teachers was a more functional and practical training program. Among the problems peculiar to one country only, the most urgent seemed to be how to secure qualified teaching personnel for the Japanese schools of music established after World War II.

Conclusions

The results of the study suggest the following:

1. Need for revision of the existing Japanese system of certifying music teachers by requiring a Music Education curriculum for all candidates.
2. Need for strengthening professional music organizations, especially in Japan, where the only existing organization (Zenkoku Daigaku Ongaku-Bu Kyogikai) should be developed to the place where it is the recognized spokesman for the teaching profession.

3. Need for joint efforts of music specialists, educators, public school music teachers and students-in-training to create a more functional and practical Music Education curriculum in each country.
4. Need for international co-operation of professional music organizations and of music educators for the betterment of music-teacher education everywhere.

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CHAPTER I

INTRODUCTION

Need for the Study

In recent years, the problems of music education have in general become somewhat similar in most countries. For the solution of the problems and the further development of music education on an international basis, music educators felt the need for knowing more about what their colleagues in other countries are doing, and for exchanging profitable ideas. To meet this need, UNESCO convened the International Conference on "The Role of Music in the Education of Youth and Adults" in Brussels, Belgium, in 1953. There gathered delegates from almost forty countries. Mr. Arnold M. Walter, delegate of the United States, made a report on the conference in his address given at the MENC Biennial Conference in Chicago in 1954 as follows:

"Each and every one was anxious to contribute his own knowledge, to learn from the experience of others. There was no lack of informative lectures, ingenious suggestions, valuable recommendations; yet there was a marked reluctance on the part of lecturers to comment on anything beyond their own personal experience; an almost total absence of comparative studies."¹ Mr. Walter, who also was President of the International Society of Music Education (ISME)*, 1953-55, again

1. Music in American Education, Ed., by Hazel Nohavec Morgan, Music Educators National Conference, Chicago, 1955, p. 45.

* ISME was established at the International Conference in Brussels, 1953.

stressed the importance of comparative studies in the same address, saying, "The Society must embark on comparative studies to select the best and most adaptable forms of organization, methods of instruction, and materials." ¹

It is obvious that much of the advancement in the field of education has come from comparative studies; the systematic examinations of diverse ideas, and practices, in order to discover significant resemblances and differences. As mentioned by Mr. Walter, some valuable studies have been made concerning music education in foreign countries, but more valuable would be a systematic comparative study such as is presented in this study. However, to the writer's knowledge, no other such study has been attempted in the preparation of school music teachers, nor in any other field of music education. This fact shows the need for this study.

Purpose of the Study

The purpose of this study is, by comparing major phases of the Preparation of school music teachers in Japan and the United States, to find out:

1. Resemblances and differences of principles, systems, and problems in two countries.
2. Factors which have created these features.
3. Adaptable ideas and practices for the improvement of music-teacher education in the two countries.

Sources of the Data and Procedures Used

The sources on which the data used in this study are based, and the procedures by which these data were obtained are as follows:

1. Morgan, Op. cit., p. 46.

1. Visits and Conferences

In order that the study might be based on actual conditions in the music-teacher training program, classes in various areas of music-teacher training were observed, and questions were asked of the heads and instructors of three institutions in the United States. In addition to Michigan State University where the study was made, Western Michigan University and Central Michigan College were visited in December, 1956, and Northern Michigan College in March, 1957.

2. Correspondence

To get the information on the music-teacher training situation in Japan, and to ask various questions, correspondence was carried on with many colleges and universities in Japan.

3. Catalogues and Bulletins

To know the curriculum, requirements for admission and graduation, degrees granted, and certification of music teachers, catalogues and bulletins of the six institutions used in the study were studied in detail.

4. Questionnaires

- a. A questionnaire prepared on the basis of the curriculum recommended by the MENC and the NASM was sent to 200 high school music teachers in Japan in order to find out the adequacy of their training they have received. Completed and returned were 104.
- b. Findings from Mr. Wilbur J. Peterson's questionnaire answered by 301 American high school music teachers were used to compare

with the findings from the questionnaires answered by Japanese music teachers.

5. Evaluating Sheet

With the purpose of evaluating subject content areas in terms of actual practice, the rating sheets for evaluation prepared by the MENC and the NASM were checked by three Japanese and three American training institutions.

6. Books, Dissertations, Pamphlets, and Periodicals

An extensive study of literature both on music education and general professional education in Japan and the United States were made in order to know the present, as well as past, philosophy and systems of music education in general, and of the preparation of school music teachers in particular.

Scope and Limitations of the Study

The study is limited to the institutions which offer four year degree curricula for the education of public school music teachers. The main emphasis is put on the preparation of secondary school teachers, because in Japan, a teaching certificate for music is conferred only upon secondary teachers, though the holder of the certificate can teach music at elementary level, too.

For the detailed study, three institutions in Japan and three in the United States have been selected as the institutions which are considered to offer typical training programs for music teachers. They are Michigan State University, Western Michigan University, and Central Michigan College in the United States, and Kobe College,

Osaka Gakugei University and Tokyo Gakugei University in Japan.

The study is mainly concerned with those subjects which are in the musical field. Accordingly, the area of general culture, the professional education area other than music education and student teaching, and other college courses are mentioned only seldom in this study.

Organization of the Study

Chapter I is concerned with the introductory statement to the study. By the nature of the study, the body of the thesis is divided into two sections, Japanese and American. They may be grouped as follows: Chapters II and VI deal with brief histories of music education in general in the two countries. Chapters III and VII present the historical background and development of music-teacher education in each country. Chapters IV and VIII present the principles and systems of the education of music teachers in the two countries, and the analytical evaluation of the music education curricula of three Japanese and three American institutions. Chapters V and IX are the evaluation of music-teacher training received by high school music teachers in Japan and the United States, by means of questionnaires. Chapter X compares the pertinent features of the Preparation of music teachers in the two countries, seeks the factors which have created these features, and suggests ways and means whereby the preparation of music teachers of the two countries may more adequately meet present-day needs.

CHAPTER II

BRIEF HISTORY OF MUSIC EDUCATION IN JAPAN

I. UP TO WORLD WAR II

Influences from Abroad

It is valuable to glance at the main points of the development of school music as a background for the education of music teachers in Japan. Western music in Japan goes back to the time when Francis Xavier, Spanish Catholic missionary first introduced Christianity to Japan (1549). He and his fellow missionaries taught the people hymns as well as the Gospel. Even special training in hymn singing was given at a Christian school near Kyoto. This was the first time the Japanese people heard western music in any form. However, with the ban of Christianity (1614) by the Tokugawa government whose policy was to seclude Japan from foreign influences, the voice of hymn singing died away until 1853 when Commodore Perry forced Japan to open her long closed door. Then followed the Meiji Restoration (1868) with which Japan entered an entirely new era. A strong national government was established and all phases of western culture were introduced to modernize Japan.

In the field of music, there were two groups which, after the lapse of more than two hundred years, brought western music again to Japan. These were missionaries and military bands.

Missionaries

Japanese ports were opened to foreign trade in 1854; the first group of missionaries arrived in Japan about 1860. With the authorization of Christianity as a religion by the government in 1873, missionaries became active, increasing in their number. Protestant missionaries numbered 138 by 1883. Of them, at least seventy-five per cent came from the United States. These missionaries were the first group which contributed much to stimulate music education in the new Japan and they did it, as Francis Xavier had done centuries before, by teaching hymn-singing. As Christianity spread quickly, hymn books came to be in great demand. By 1874 six kinds had been published. Though there was little singing at public schools in the early period of the Meiji Era, hymns and some English songs were taught at mission schools. This was the first music lesson given at any school in Japan.

Military bands

The second group which has done much for the development of music education was military bands. When Commodore Perry landed at Uraga in 1853, the American sailors marched up to Tokyo with a brass band. This was the first time Japanese people had heard this type of instrumental ensemble music. Since that time the number of visiting foreign fleets has increased and with this has come more opportunities to hear band music. Inspired by these military bands the Japanese navy (1871) and the army (1872) organized their bands. These military bands aroused musical interest by giving band concerts for the public.

Initiation of Music Education

The contribution of Shuji Izawa and Luther Whiting Mason were

significant in the initiation of music education in Japan. The interest and work of these educational leaders created an interesting relationship between the school music movement in the United States and Japan.

Recognizing the necessity of encouraging the development of music education in Japan, the Ministry of Education created in October, 1879, an Institute for the Investigation of Music, and appointed Shuji Izawa (1850-1917) who had just returned from the United States, as its head. Though his main study was science he also studied music under Luther Whiting Mason (1828-1896), the Director of Music in the primary schools of Boston, and became much interested in music education. In 1880, at Izawa's request, the Japanese government invited Mason to be his advisor. By the combined efforts of these two pioneers, music education was initiated in Japan.

The institute for the Investigation of Music presented three primary objectives:

1. Encouragement of the creation of new Japanese music in western style.
2. Training of musicians and music teachers to create a vital force for the development of national music.
3. Encouragement of music in schools.¹

Contribution of Shuji Izawa and Luther Whiting Mason

Mason, during his three year stay in Japan, helped Izawa to realize these objectives. To encourage composition of western-style music and to supply schools with materials for singing, he compiled

1. Honpo Ongaku Kyoiku Shi (History of Music Education in Japan), Ed. by Nippon Kyoiku Ongaku Kyokai (Japan Music Education Association), Ongaku Kyoiku Sho Shuppan Kyokai, Tokyo, 1938, p. 87.

song books for kindergartens and primary schools, including songs written by both western and Japanese composers. These song books were so enthusiastically welcomed by music teachers that the first primary song book sold more than 8,000 copies within one year. This was really amazing at that time. To encourage the teaching of music, Mason himself, taught singing at the primary school and the kindergarten attached to Tokyo Normal School.

By 1882, because of the efforts of Izawa and Mason, at the Girls' High School attached to Tokyo Girls' Normal School, music had become a required subject, and music theory and instrumental instruction--mostly piano and organ--as well as singing were taught. Though music was still regarded as merely one of the female accomplishments, it was not long before most girls' high schools and many primary schools included it in their curricula even if it still was not required by the Educational Code in Japan.

This was a great deal for Izawa and Mason to have accomplished, but the work for which they are most noted, because it was most needed, was the training of teachers who were to instruct Japan's children in the new music. This will be discussed in detail in the next chapter.

Philosophy

Following the Meiji Reformation (Reformation, 1868), the Ministry of Education was created and was given authority over all the educational and cultural features of Japanese life. In 1872 the Ministry established an Educational Code which brought into being a national system of universal education patterned after the French system of 1854, in its highly centralized

structure. In spite of frequent revisions in the details of this code, its basic pattern for education underwent no significant change until August, 1945. The Ministry of Education had among its many duties the control of philosophy, school organization, curricula, and textbooks.

Though the Japanese school system was modeled on the French system in its philosophy the American ideas of Pestalozzianism dominated educational thought until the later 1880's. They were first introduced by Shuji Izawa and Hideo Takamine who became acquainted with the ideas during their studies at the Bridgewater, Massachusetts, and the Oswego, New York Normal Schools, respectively. Accordingly, the harmonious development of individuals was stressed. "It is true that during these years education served primarily to satisfy the intellectual curiosity and ambition of individuals. Benefits to the state were indirect and secondary."¹ In 1889 Herbartianism was introduced to Japanese educators. Its primary aim, attainment of virtue, and morality, appealed to Japanese educators as a reaction to Pestalozzianism, and set the direction for later educational philosophy.

By 1890, Japan had embarked on her own philosophy of education, and a growing nationalism brought the concept that virtue and morality were to be attained for the benefit of the state even more than for the benefit of the individual. On October 30, 1890 the Imperial Rescript on Education was issued by Emperor Meiji, and the basic philosophy and control of the people by education was firmly established. Because of its importance, the rescript will be quoted fully:

"Imperial Rescript of Education

1. Robert S. Schwants, Japanese and Americans, Harpers and Brothers, New York, 1955, p. 129.

Know Ye, Our Subjects:

Our Imperial Ancestors have founded Our Empire on a basis broad and everlasting and have deeply and firmly implanted virtue; Our subjects ever united in loyalty and filial piety have from generation to generation illustrated the beauty thereof. This is the glory of the fundamental character of Our Empire, and herein also lies the source of Our education. Ye, Our subjects, be filial to your parents, affectionate to your brothers and sisters; as husbands and wives be harmonious, as friends be true; bear yourselves in modesty and moderation; extend your benevolence to all; pursue learning and cultivate arts, and thereby develop intellectual faculties and perfect moral powers; furthermore, advance public good and promote common interests; always respect the Constitution and observe the laws; should emergency rise, offer yourselves courageously to the State; and thus guard and maintain the prosperity of Our Imperial Throne coeval with heaven and earth. So shall ye not only be Our good and faithful subjects, but render illustrious the best tradition of your fathers."¹

As seen above, the development of moral character which was inextricably tied up with nationalism was the central aim of education. The same idea was reflected strongly in the philosophy of music education. In 1891 the Elementary Education Legislation defined the aims of music at elementary-level as follows:

"The aims of singing shall be to train ears and vocal organs in order to enable the pupils to sing simple songs; to foster aesthetic

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1. This is the official English translation, from Education Japan, by Theodore Hsi-en Chen, in Comparative Study ed. by Arthur Henry Moehlman and Joseph S. Roucek. The Dryden Press, New York, 1953, pages 575-576.

feeling; and to develop moral character."¹ One of these three aims "the development of moral character" was regarded as the most vital aim of music education and outlived several revisions of the Educational Code. The same idea also dominated pre-war secondary school music education.

During the 1920's the philosophy of progressive education was introduced from the United States. Pragmatism and Dewey's idea of "education in life for life"² were widely accepted in elementary and secondary schools, although practice fell short of these ideas. The progressive Japanese educators tried out child-centered curricula and free teaching methods. This progressive idea affected music education. Music educators and poets worked together to make a new kind of song, "Doyo" or children's songs, written in free verse and expressing a child's feelings in simple childlike words. The educators also encouraged children to compose their own songs. To some educators it seems that the "progressive" idea was carried to the extreme. By 1930 with the rise of militarism and ultra-nationalism a reaction had set in, which transformed schools into agencies for indoctrination of state ideals, and resulted in the introduction of the National School System, whose purpose was to increase Japanese obedience to the Imperial Rescript on Education, in order to guard and maintain the prosperity of the Imperial Throne, and to eliminate the idea that the main object of education is to develop individuality.

In the National School System, the purpose of the "Geino-ka" was

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1. Honpo Ongaku Kyoiku-Shi, Op. cit., pages 178-179.
 2. Schwants, Op. cit., p. 126.

to "develop artistic ability necessary for the national life, to cultivate national sentiments and practical character by developing the powers of invention, creation, and appreciation so as to contribute to the refinement and enrichment of the students life."¹ As to the specific aims of music education, the Guidance of Instruction of Music says: "Music in the 'Geino-ka' shall teach the students the ability to sing songs correctly, foster the ability to appreciate music, and promote national sentiment."² The last aim, promotion of national sentiment was most emphasized. In fact, during the war time songs were skillfully utilized to provoke ultra-nationalism and militarism. From 1941 on, approved music texts, especially, those issued by the Ministry of Education, were entirely militaristic, glorifying war and battle.

Methodology

The influence of Pestalozzi and Herbart on Japanese philosophy of education waned after the publishing of the Imperial Rescript on Education of 1890, but their methodology continued to influence music education. Mason, teaching in Tokyo public schools, introduced Pestalozzian methods which included the use of objects and inductive reasoning based on class-room questions and answers. "In 1862 he wrote 'Music Guide' in which he explained these methods. This was translated into Japanese by Yaichi Uchida and became the basis of the authorized teaching procedure. Songs were taught mostly by rote-singing for lower grades of elementary schools. In addition, Mason intro-

1. The Shoto-ka Music (Elementary School Music) IV, Teachers' Manual, The Ministry of Education, May, 1943, p. 179.

2. Ibid., p. 11.

duced two systems of music reading, the Tonic Solfa system, and the Galin-Paris-Oneve number systems. To the latter, Izawa applied the Japanese number system, "hi, fu, mi, yo, i, mu and na", which was known as "hi-fu-mi" system. This "hi-fu-mi" system was widely used in the elementary grades until the Taisho Era (1912). In the upper elementary and secondary schools, the Tonic Solfa system was adopted and gradually replaced the "hi-fu-mi" system.

Mason also introduced charts as an application of object teaching, which contained music notation, scales, interval exercises, and simple songs.

When Herbartian philosophy was introduced in 1889, Japanese educators became eager to adopt its five step-method: preparation, presentation, association with previous knowledge, generalization, and application--to all subjects, regardless of the nature of subject matter. The music educators also followed these formal steps. Almost all school music textbooks published after 1890 until 1945 were based on the Herbartian idea combined with the Pestalozzian inductive method. A typical lesson plan would be organized in this manner:

1. Preparatory exercise--vocalization, singing of scales, intervals and rhythm patterns.
2. Presentation of a new song.
3. The singing of previously learned songs.
4. Review.

Herbart himself did not regard these steps as a fixed procedure to be followed in each lesson, but indicated that with changes in the subject matter the teaching process had to vary. Yet the Japanese music

educators who did not understand the real meaning of Herbartian methodology applied it mechanically. Even in the time of "Doyo" the teaching methods were still formalized.

In the "Geino-ka" music lesson, the control of methods and materials became stricter. The main changes in methodology were:

1. Note-reading by Tonic Solfa and the letter system was begun at the third grade, according to the school music regulation.

2. Emphasis was put on ear-training. Ear-training had been neglected until about 1935, when Kokichi Oita, who studied in Germany, created a new ear-training method called "Onkan-Kyoiku" Music Education, based on the sense of sound, which aroused nation-wide interest in ear-training. It is different from other methods in the following manner.

1. Use of the letter system instead of the movable Do system.

2. Memorization of Triad chords before individual pitches.

3. Teaching of intervals and notes as absolute instead of relative.

Oita's experiment with this new method was so successful in developing absolute pitch in school children that the navy and the army adopted it to train the ears of airmen and submarine crews during the War, and the Ministry of Education finally authorized it, in principle, for elementary and secondary schools. Accordingly ear-training became almost the sole concern of music teachers, and in extreme cases music lessons turned into dry drills of ear-training, note-reading, and the singing of songs which were written to use the notes and intervals being studied. This system predominated school music during World War II.

Educational Organization

Elementary Education

Elementary education was organized into four years of lower-elementary and two to four years of higher elementary instruction. Attendance at the lower elementary level was compulsory. In the curriculum, music was optional mostly because of the lack of teachers and materials.

In 1907, the elementary educational system was revised drastically. In this new system the lower-elementary was extended from four to six years and continued to be compulsory. The higher-elementary was made an optional two-year course.

The revision of 1907 brought a significant change in the history of music education in Japan; thirty-five long years after the promulgation of the Educational Code, music, for the first time, became a required subject. The Ministry of Education issued a Guidance of Music Instruction as follows:

"In the lower-elementary, simple unison songs shall be given. In the higher-elementary, advanced unison songs shall be given. Simple part-songs may be given according to circumstances. Both texts and music shall be simple as well as aesthetic enough to make children's character pleasant and refined."¹ This remained until the outbreak of World War II in 1940.

In the following year (1941) the Ministry of Education issued the National School Plan, converting the elementary schools into national schools, purging Japanese education of all individualism and foreign influences. In this plan music was included in the "Geino-ka"

1. Honpo Ongaku Kyoiku Shi, Op. cit., p. 27.

(accomplishments course--a combined course of music, drawing, calligraphy and handicraft). According to the Guidance of Music Instruction for the national schools, the music curriculum was different from the previous one in the following points:

1. At the lower-elementary level, simple rounds and part songs were added according to circumstances.
2. The instruction of instruments--piano, organ, xylophone, harmonica, brass and percussion instruments and stringed instruments was begun.
3. Music appreciation was added.
4. Music reading was required at the third year.
5. Ear-training was stressed to develop the auditory sense.

Secondary Education

In 1872 Education Code fostered three kinds of secondary schools; the boys' middle school (five years), the girls' high school (four or five years), and the technical schools (three years after finishing the higher-elementary course). According to the Educational Code each prefecture (51 in all) had to have at least one boys' middle school and one girls' high school.

Curriculum

Music became a required subject in the secondary schools for both boys and girls in 1901. In the boys' middle schools, music was required one hour a week through the first three years. The Guidance of the secondary school music says:

"The first year: Basic fundamentals and simple unison songs shall be given.

The second year: Simple rounds shall be added.

The third year: Simple part songs shall be added."¹

However, there was a regulation that subjects of the accomplishments course might be either omitted or made voluntary, and music need not be taken by those to whom it offered special difficulty. In fact at most boys' middle schools music was still regarded an unimportant subject and only few schools included it in their curriculum. Later in 1931, singing was required at boys' middle schools, though it was not stressed.

Music at girls' high schools was required through four years, two hours a week, except for the fourth year, when it could be one hour a week. According to the "Guidance":

"The first and second years: Basic fundamentals, note-reading exercise, and simple unison songs shall be given.

The third year: the theory of scales and rounds and two-part songs shall be added. Instruction of instruments may be given.

The fourth year: The rudiments of harmony and three-part songs shall be added.

The fifth year: optional."²

Girls' vocational schools followed the pattern of the girls' high schools. In contrast to the boys' middle schools, girls' schools encouraged music because music was thought indispensable to foster a graceful womanhood. Therefore, the music texts for the secondary school were compiled mostly aiming at girls' schools.

With the introduction of the national school system in 1941 music was included in the "Geino-ka", but the change of the school system did not affect the music curriculum as it did in the elementary education except for the emphasis on the materials which would indoctrinate

1. Honpo Ongaku Kyoiku Shi., Op. Cit., p. 279

2. Ibid., p. 280.

nationalism and militarism.

However, as the war-time situation in Japan became more and more critical, school courses were shortened, and elementary school children in cities evacuated to the country, while the students at secondary and higher institutions spent their time more and more at munition factories and civil defense. Thus, music education came to a standstill in reality.

Textbooks

All textbooks including music textbooks were compiled or approved by the Ministry of Education. Songs other than those found in the textbooks could be used occasionally only by permission of the respective governor of each prefecture.

The compilation of the first Shogaku Shoka or Elementary School Songs was started by Izawa and Mason in 1881, and the third volume was completed in 1884. These three books introduced songs suitable for elementary school music, and were mainly translations from English and German songs. In 1910, the Ministry of Education compiled a new Jinjo Shogaku Shoka or Lower Elementary School Songs, which included songs and music by Japanese poets and composers in addition to western songs. By 1914 six volumes for each grade had been completed. The songs were selected with more attention to the educative than the musical point of view.

In 1930, the Ministry of Education compiled Koto Shogaku Shoka or Higher Elementary School Songs for the older students who had been rather neglected.

In addition to using these texts, the music teachers could with

freedom choose other songs which had been approved by the authorities. However, with the introduction of the National School Plan, the Ministry of Education issued new textbooks, six volumes of Shotoka Ongaku or Lower Elementary Music, and one Kotoka Ongaku or Higher Elementary Music, and teachers were required to teach these and given less freedom to use supplementary materials. The main features of these texts were:

1. Western songs except for those of Germany and Italy were eliminated.
2. Most of texts and music were written by the Japanese poets and composers assigned by the Ministry of Education with the purpose of indoctrinating ultra-nationalism and militarism.

The first official secondary school music textbook Chugaku Shoka or Middle School Songs, was compiled by Tokyo Academy of Music in 1901, and established the standard of secondary school music. It contained famous songs both by western and Japanese composers.

As girls' high schools were increased, more than 15 kinds of texts were published around 1905. Among them, Joshi Ongaku Kyokasho or Girls' Music Textbooks, five volumes were most widely used. These were more than song books, for music theory and note-reading exercises were included with song material. These books were later revised as Showa Joshi Ongaku Kyokasho or Showa Girls' Music Textbooks and were used widely at girls' high schools.

OUTSIDE MUSIC ACTIVITIES

Not only music education in schools but also a variety of music activities from other sources helped the development of western music in Japan.

During the Meiji Era, Japan waged two wars, the Sino-Japanese (1894-

1895), and the Russo-Japanese (1904-1905), which gave impetus to the rise of military songs. These were taught in the schools.

By that time both civil and military bands had been developed enough to play outdoor concert programs, and played at such occasions as parties and field days. These military bands helped to diffuse military songs, and during the wars were sent to the fronts to stimulate the patriotism of soldiers.

After the Russo-Japanese War, military songs declined suddenly and art songs soon replaced them. Many European, mostly German, art songs were translated into Japanese, while original Japanese art songs were also written.

Orchestra and the Manufacturing of Musical Instruments

One of the major works of M_ason was to train some of the court musicians as well as the students of the "Institute for the Investigation of Music" to play string and wind instruments. The first performance of the orchestra by these musicians was given in February, 1887, at the commencement ceremonies of the Institute. The program included Beethoven's Symphony No.1. However, a full-fledged orchestra did not come into existence until 1914, when Kosaku Yamada (1886) returned from Germany after four years of study there, and organized the Tokyo Philharmonic Orchestra. This orchestra was discontinued after one year because of financial difficulty.

In 1925, Yamada organized the Japan Symphony Association, which gave regular concerts affiliated with the Japan Broadcasting Association. The next year the New Symphony Orchestra was organized under Hidemaro Konoe. This orchestra gave concerts twice a month ^{for} during each year except ^{for} two summer

months. This continued until the outbreak of World War II. Stimulated by the increasing popularity of orchestra, by World War II, cities, theatres, commercial organizations, universities and colleges had established their own orchestras.

The rise of orchestras also stimulated the production of musical instruments in Japan. As early as 1887, Torakichi Yamada succeeded in manufacturing reed organs. In 1897, Yamada established the Japan Musical Instrument Manufacturing Company, and started to produce not only organs, but pianos and other instruments. Today Yamada pianos and organs are the best known in Japan.

Violins were produced chiefly by the Suzuki Violin Manufacturing Company which was established in 1887. Since 1918 instruments made in Japan including pianos, violins, reed organs, harmonicas, and brass instruments have been exported to England, Australia, America and the Philippines.

Publication of Literature of Music

At the turn of the century, music magazines began to be issued: Ongaku-Sekai or Music World (1908-1923), Ongaku-Kai or Music Circles (1908-?) and Ongaku or Music (1910-1922). The last one, which was issued by the Tokyo Academy of Music did much to bring forth the theoretical, critical and historical studies of music, and encouraged compositions. Meanwhile, music theory and history books, such as Ernst Friedrich Richter's Lehrbuch der Harmonie (1912), were translated into Japanese. In 1908, Elementary Harmony the first harmony textbook was written by a Japanese, Naoaki Fukui. Following this, in 1909, the first music dictionary was compiled by Tsunezo Yoshida. Since then a great many music books have been published.

Rise of Opera

Opera was introduced by a group of foreign residents around Tokyo who presented Act I, from Faust by Gounod, in 1894. In 1902, Gluck's Orfeo, the first opera to be given by the Japanese people, was presented by the members of the Opera Society of Tokyo Academy of Music.

In 1911, the Imperial Theatre (Tokyo) was opened to present both drama and operas. About the same time the Royal Theatre and Asakusa Opera Troupe were busy introducing light operas to the general public, but these were dissolved in the financial panic of 1920.

In 1919, the Imperial Theatre presented the Russian Opera Troupe, and the Japanese audience saw for the first time the orthodox presentation of such operas as Cavalleria Rusticana, Aide, Carmen, La Traviata and Tosca. Following the Russian Opera, the Capi Italian Opera Troupe introduced Italian operas. Kosaku Yamada organized the Japan Musical Drama Association in 1929 and presented the major operas. The performance of Yamada's Yoake-mae or Dawn in 1940 was an epoch making event at the first Japanese composer's opera in western style.

Fujiwara Opera Troupe (1934) and some other opera troupes were successively organized. Thus, opera became very popular with the Japanese public.

Concerts

In the early part of the Meiji Era, concerts were sponsored mostly by the Japan Music Society (1886-1894), and the Meiji Music Society (1898-1910). The performers were military bands, court musicians and

and the members of the Tokyo Academy of Music. At the beginning of the Taisho Era, when World War I closed concert halls in Europe, noted artists went over to Japan, and Japanese audiences were able to hear excellent performances of western music. Between the two world wars the musical life in Japan was enriched by the world famous artists, like Elman, Zimballist, Kreisler and Madam Schumann-Heink.

Records and Radio

Records and radio are two other powerful factors which have done much to spread western music and enrich school music activities. In 1893, the gramophone was first imported to Japan from the United States.

Around 1915 when music appreciation became popular as a part of art education, the records of western music came into great demand. These records were produced chiefly by the Japan Victor Gramophone Company and the Japan Columbia Gramophone Company, both with American and British affiliations. Toward the end of 1920, jazz and popular music were introduced through records, and immediately spread all over the country. This type of music had a strong influence on the public.

Along with the records came radio. The Japan Broadcasting Association was organized in March, 1925, and established three radio stations, Tokyo, Ohsaka, and Nagoya. The broadcasts for school use were started on October 4, 1935, but music education programs were few at that time. However, radio, which stimulated school music, gave impetus to the rise of music contests. The first nation-wide music contest which covered piano, voice, strings and composition was sponsored in 1932 by the newspaper, Jiji Shinpo, and in 1957 was taken over by the newspaper, Maichi. Since that time, this contest has been held once a year and

was regarded as a chance for young musicians to start a musical career. At this same time, regional and local musical contests became popular among school children.

Music Activities During World War II

During World War II, the Japan Musical Culture Association, which was established under the control of the military authority, supervised all musical activities. Only music which would stimulate the military spirit was permitted. The Japan Broadcasting Association encouraged the composition of new military songs by prize contests.

Western music other than that of Germany and Italy was prohibited. Most European artists left Japan at the outbreak of the war. The musical instrument factories were turned into munition factories. Many record shops were wiped out by air raids. The number were reduced to about 18 per cent of that of the pre-war period. In this way, Japanese musical circles were isolated from abroad, and music activities except military music became stagnant during the war.

II. AFTER WORLD WAR II

Change in Philosophy of Music Education

Many factors enter into the development of a philosophy of education. It is obvious that the philosophy affecting music education after World War II had been much affected by social, political, economic, and cultural conditions throughout the nation. However, due to the limitation of this study, only the cultural and educational changes directly influencing the philosophical basis of music education will be emphasized. Among other factors, the part played by the Civil Information and Education (CI&E) section in the Supreme Commander for the Allied Powers (SCAP) was a major

influence in creating of a new philosophy of education. The special responsibility of the Civil Information and Education section in SCAP was the re-orientation and re-education of the Japanese people so as to be a democratic, cultured and peaceful nation. To accomplish this, great changes were made in the guiding principles of education. The basic concepts were defined in the Fundamental Law of Education of March 31, 1947, which replaced the Imperial Rescript on Education as the charter of education for a new-born Japan. The preamble of the Law states: "Education should be looked upon as the pursuit of truth, as a preparation of life in a democratic nation, and as a training for the social and political responsibilities which freedom entails. Emphasis should be placed on the dignity and worth of the individual, on independent thought and initiative, and on developing a spirit of inquiry. The independent character of international life should be stressed. The spirit of justice, fair play, and respect for the rights of others, particularly minorities, and the necessity for friendship based upon mutual respect for people of all races and religions should be emphasized. Special emphasis should also be placed on the teaching of the sanctity of the pledged word in all human relations, whether between individuals or nations. Measures should be taken as rapidly as possible to achieve equality of educational opportunity for all regardless of sex or social position."¹

The statement above indicates that the fundamental principles underlying the Law are progressive liberalism and humanistic democracy,

1. Education in the New Japan Vol. II, Supreme Commander for the Allied Powers, Civil Information and Education Section, Tokyo, May, 1948, p. 9.

providing for equal opportunities in receiving education, and looking toward freedom and peace.

The post-war music education in Japan has also been re-oriented so as to assist in the democratic development of the Japanese people. The Ministry of Education issued two courses of study in music to serve as instructional guides for teachers. One was for music in the elementary school and the other was for music in the secondary school. The new philosophy of music education is given in these courses of study as follows: "Music education shall aim at fostering aesthetic sentiments and rich human nature, developing well-rounded character, and enhancing culture desirable for a good citizen through musical experiences."¹ It goes into further details:

1. To give musical experiences which will prepare the pupil for effective living in the democratic society.
2. To know and love music better through various musical experiences such as singing, playing instruments, appreciation, and creative work.
3. To cultivate musical skill in order to increase the ability of self-expression in music.
4. To develop musical creative power.
5. To cultivate a desirable habit of appreciating music by listening to good music.
6. To develop the musical knowledge expected of a cultured citizen.
7. To give each individual opportunities to develop his musical capacity.

1. The Course of Study in Junior and Senior High School Music, ed. by the Ministry of Education, 1951, p. 9.

8. To offer music of high quality in order to make the individuals' life, as well as group living, richer, and his leisure time more fruitful.
9. To attain better understanding of the peoples of other countries with different languages, customs, and habits through learning their music."¹

Music is no more a female accomplishment, but has come to be regarded as a vital factor in accomplishing the new educational ideal--the development of the individual and democracy.

Change in Methodology

The change in philosophy has had a tremendous effect upon teaching methods in post-war Japan. The most conspicuous effects is the change of attitude of the teacher toward his pupils. Rather than limit the pupil to prescribed instructional materials the teacher encourages the pupil to work on his own initiative. The role of the teacher is to guide the pupil and enable him through his studies to achieve a richer educational experience. Use of teacher-pupil planning, the problem method, project method, and discussion method have become a part of Japanese education.

The bio-psychological growth of the pupil has become a great concern in the process of teaching. The Guide of Elementary School Music, issued by the Ministry of Education states, "All musical learning should be arranged so as to conform to the stages of the physical and mental growth of the child."²

Audio-visual aids have come to play a more important role than in

1. The Course of Study in Junior and Senior High School Music, Op. Cit., p. 10

2. The Guide of Elementary School Music, Op. cit., pages 11-13.

the pre-war period. In addition to records, the radio has become a powerful educational tool. School broadcasting which was begun in 1935 was resumed on November 12, 1945. Since then radio has been utilized to a great extent. Various educational programs including music are broadcast by the classroom in 94 per cent of the elementary schools, 95 per cent of the junior high schools, and 98 per cent of the senior high schools.

Television, which was introduced in 1954, is not yet widely used for educational purposes. At present, six stations of the Japan Broadcasting Corporation and two private stations are operating. By the end of 1956 eight more stations are scheduled to be opened.

A series of educational music films are being produced. Tape recorders and other modern audio-visual materials are also widely used.

The methodology of music education has been thus modernized and democratized. It is no longer controlled by the Minister of Education, and the teacher has a free choice of methods of teaching. However, in order to improve teaching methods, the Ministry of Education now sponsors experimental classes in music. In these experimental classes, specific subjects are studied, and the results are demonstrated and reported to music educators.

Change in Educational Organization

School System

The School Education Law, which came into effect in March, 1948, established the 6-3-3 public school system. Co-education has been recognized at all levels, affording to girls opportunities to those available to boys.

The new system requires all children to attend elementary and junior high schools beginning at the age of six and continuing to fifteen years of age. No tuition is charged for compulsory education in national or local government schools. The privileges of universal education are also extended to handicapped children who may also receive nine years of training in schools for the blind, deaf, dumb, and mentally retarded. As a result of the extension of compulsory education, more than four times as many children are attending the new junior high schools as were able to get into pre-war middle schools.

The three-year senior high schools are classified as "general" or "vocational". To be eligible for graduation, the student must complete at least eighty-five credits during the three-year course. Out of eighty-five credits, thirty-eight credits of basic subjects are required and forty-seven credits are elective. In the vocational high schools, at least thirty credits of major subjects are needed in addition to the basic required subjects. The music high school and the high schools which have music as a major subject belong to the category of vocational schools. At present there are seventeen music high schools (1 government, 7 public, and 9 private schools). They are preparatory schools for music colleges.

Administration

The Board of Education Law promulgated in July, 1948, established the basis for educational administration. This Law provided for the decentralization of educational administration and for the development of a democratic educational program. The authority over educational budgets, personnel, supervision and guidance of public schools includ-

ing high schools has been transferred from the Ministry of Education to local boards of education. Private schools of all levels are exempt from such administrative authority. The role of the Ministry of Education has thus been changed from a national administrative agency to one of giving advice to local boards of education on specific educational and technical questions.

Curriculum

The curriculum in the new educational system aims to "eliminate the Japanese traditional approach of organizing children's experiences around knowledge and skills which adults thought children should possess, and to center the program around the interests, needs, and aptitude of children. It reduced the number of courses, thus making it possible for students' energies to be more wisely and effectively expended."¹

In the new curriculum of music, "singing" has been changed to "music" which includes singing, instrumental instruction, appreciation, and creative expression, and is a required subject (two hours a week) during nine years of compulsory education. The following are the activities recommended in the courses of study for Music (elementary and secondary levels)

1. Singing

In the first and second grades, unison songs are taught by rote-singing. Note-reading begins in the third grade and by the end of the sixth grade, the pupil is expected to be able to read songs in the key of C, F, G, D, B-flat, A, and E-flat majors and in their relative minors.

1. Education in the New Japan, Vol. I, Op. cit., p. 184-185.

Simple rounds are given in the third grade and part-songs are gradually added in the upper grades. In the junior and senior high schools, songs in all major and minor keys are given in unison and part-songs. Chorus, especially mixed chorus, is encouraged in senior high schools.

2. Instrumental instruction

During the first and second grades, rhythm instruments are mostly used; in the third grade melodic instruments such as cornets, vertical flutes, and harmonicas are added. Instruction in keyboard instruments is also given in the upper grades, and brass bands and orchestras are encouraged especially in high schools.

3. Appreciation

In the first and second grades, the cultivation of the sense of rhythm and of the knowledge of instruments is stressed. From the third grade up, music with more complicated rhythmic, melodic, and harmonic interests are added. The knowledge of music history and structure of music are given in addition to the listening activity.

Records provide the usual classroom listening experience. However, radio, films and concert attendance are also utilized. In the appendixes of the Course of Study in 1951 the lists of music educational records are given. There are 212 for the elementary level and 165 for the high school level.

4. Creative expression

The Guide of Elementary School Music states, "Creative expression covers not only composition, but also creative learning in the whole area of musical activities."¹ At the elementary level, creative expressions

1. Guide to Elementary School Music, Op. cit., p. 243.

are combined with rhythmic response such as free bodily expression, dancing, singing games, and rhythm bands. At the secondary school level, writing original melodies, harmonization of melodies and arranging of music are encouraged.

Though singing is the basic approach to musical learning, the other activities—instrumental instruction, appreciation, and creative expression are all interrelated with each other in the unit type of curriculum and are also integrated with other subjects.

In the senior high school, music is included in the "Arts Course". Two credits of music, art or calligraphy each year are required. Every student is urged to take not less than two subjects in the "Arts Course."

Textbooks

It was necessary to revise textbooks to conform with the new principles of education. The textbook system, therefore, underwent basic changes in 1948. "Writing and production were no longer the prerogative of the Ministry of Education, but opened to free competition. Since 1949, textbooks prepared by private groups have come into use. These, however, should maintain the standard indicated in the Courses of Study, and should be approved by the inspection Committee of the Ministry of Education."¹ At present there is a great number of these approved textbooks and the teacher may select from among them.

Compared with pre-war textbooks, the present ones feature the following:

1. More songs from different countries.
2. Musical activities of the whole area of singing, instrumental instruction,

1. Education Reform in Japan: the Present Status and the Problems Involved, the Report of the Japanese Education Council, January 1950, p. 36.

appreciation, and creative expression in addition to note reading.

3. Greater number of colorful pictures.
4. Greater variety of and greater number of materials.
5. More consideration given to the shape and the size of the book.

A Professional Organization and Its Influence on Music Education

It is a natural process that as teachers enlarge their experience, they come to face educational problems which they cannot solve alone. Around 1920, Japanese music teachers realized the need of an organization through which they might be able to improve their teaching technique, and find solutions to problems which arise in teaching music. Their desire was realized in the establishment in Tokyo of "Nippon Kyoiku Ongaku Kyokai" or Japan Music Education Association in December, 1922.

The Association began its activity by issuing a periodical, Kyoiku Ongaku or Music Education. In November, 1926, the National Conference of Music Education was held in Tokyo for three days sponsored by the Japan Music Education Association and the Imperial Education Association. More than 400 music teachers attended the conference to discuss and study ways to improve music education in Japan. From that time until its discontinuance during the last war, this Association--the only music teachers' organization in Japan, has been active and effective in stimulating music educators and in improving music education, with the cooperation of many influential music educators.

After World War II, December, (1945), the Association was revived as the Japan Music Educators' Association an (official translation.) At the same time, it resumed the publication of Music Education (monthly).

The re-born Association is now making efforts to develop new programs of school music, through its annual national and regional conferences.

In addition to the above Association, there are now the following voluntary organizations of music teachers: National Conference for Elementary School Music, National Conference for Junior High School Music, and National Conference for Senior High School Music.

Outside Music Activities

Music circles after World War II quickly restored their former activities in all fields. Here only the new features which had to do with the development of music education outside of schools will be given.

Role Played by the Civil Information and Education Centers

Among factors which stimulated the resuscitation and enhancement of music interest in general, the role of the C.I. & E. is really inestimable. The C.I. & E. library, which has become "one of the hallmarks of American cultural work around the world,"¹ was first set up in Tokyo in November, 1945. This was soon utilized by students and the public who were eager to make up the cultural lag of wartime. Since 1947, C.I. & E. libraries have been opened in quick succession in Kyoto, Ohsaka, Kobe, and other major cities--a total of fourteen by 1954. The music sections of these libraries serve the cause of music in a variety of ways. They sponsor active participation in music through choral organizations and concerts. In addition, they present numerous public concerts by means of recordings, music lectures by noted Japanese and American music critics and educators. The libraries also introduce various books on music through giving book reviews. Stimulated by the C.I. & E. library, Japanese public libraries now present the same type of incentive in music programs.

1. Schwants, Op. cit., p. 308.

Together, radio and C.I. & E. have created some far reaching influences outside of schools. The organization of the Workers' Music Association is an example of one of the important influences.

The Organization of the Workers' Music Association

Around 1950, interest in music became so strong among the working classes that they had their own choral groups. To have more varied musical experiences, groups of laborers gradually formed an organization, "Kinro Ongaku Kyokai", or "The Workers' Music Association". At present in almost all cities, the workers have organized a branch of the Workers' Music Association which has extended its music offerings to many types of employees as well as to high school and college students. The programs, exclusively for the members, cover choral activities, the instruction of music theory, instrumental lessons, live and recorded music appreciation concert-lectures. Each association also publishes a monthly periodical, "Kinro Ongaku", or Workers' Music. The content of these periodicals is determined by local organizations, and these publications cover a wide range of music subjects.

Present Problems

It is always true that reality does not keep pace with ideals. Music accomplishments of the past ten years lag far behind the ideals, and have brought several new problems. The following are the most discussed:

1. Criticism of the Courses of Study

The standards suggested in the courses of study in Music are too high to be practical. The music teachers agree that it is almost impossible to cover four fields of musical activities in two hours a

a week. Therefore, there is a wide lag between the plans of the courses of study and what is being accomplished in the classroom.

2. Criticism of Textbooks

To get the approval from the Ministry of Education to publish textbooks all materials in the textbooks are checked with the Course of Study in Music. Accordingly, the Course of Study exerts a controlling influence. As a result, all textbooks are much alike, and are, in fact, little changed from the pre-war textbooks prepared by the Ministry of Education. Obviously this is not promoting the principle of democratic education.

3. Weakness of Instrumental Instruction

The instrumental instruction area is far behind the ideal set by the Course of Study. This is mainly due to lack of instructors and insufficient means of securing instruments.

The new school system has greatly increased the number of junior high schools, and also the music curriculum has been expanded. This has caused a shortage of school music teachers who are able to meet the new requirements. In the instrumental field, especially in wind instruments and percussions, the teacher shortage is most keenly felt. Most music teachers have been trained to play only the keyboard instruments.

Due to the present financial situation in Japan, neither schools nor parents can afford enough instruments for children; also, the production of instruments is not great enough to supply demands. Therefore, only large city schools can afford to organize bands and orchestras.

4. Problems Peculiar to Secondary Music Education

Financial weakness in Japan makes school music highly vulnerable. Buildings and equipments destroyed during World War II are still under construction.

Besides, the adoption of the new three-year compulsory attendance at junior schools require many new facilities of which those for the music course are only a part.

Because senior high schools are often preparatory schools for higher institutions, and competitive entrance examination for colleges and universities stresses mathematics, English, and science, musical activities of students, especially of boys, are greatly hampered. What to do with senior high school music is one of the biggest problems in the present music education in Japan.

5. Universal Music Education Problem

The influence of commercial music, particularly radio and television, is becoming detrimental to the cultural development of the youth of Japan. It is an influence which music teachers must face.

Summary

The first interest in western music was awakened among Japanese people by military bands and by the hymn-singing of missionaries (approximately 1853-1880). Music education was started with the establishment of the Institute for the Investigation of Music in 1878. The contribution to Japanese music education by Shuji Izawa, head of the institution, and Luther Whiting Mason, his adviser, can be compared with that of Lowell Mason in the United States. By the joint efforts of these two pioneers, the creation of western-style Japanese music, the establishment of a school music curriculum, the compilation of textbooks, and the teaching of music in the schools, were all initiated. From then on Japanese music education did not undergo any fundamental change until 1945.

The philosophy of education was set up by the Imperial Rescript on Education (1890) so firmly that it dominated educational thinking in all fields. The Ministry of Education had supreme authority in education as well as in general culture. It controlled school organization, methodology, and textbooks by the principle of the centralization of

education. Music education in Japan, which became a required subject in boys' middle schools and girls' high schools in 1901, and in elementary schools in 1907, was also prescribed by the Ministry of Education. Curriculum and musical activities were limited to singing, note-reading, organ, piano and violin lessons. Methodology, which was mainly influenced by the Herbartian system, was formal. Though there was, around 1920, a temporary encouragement of children's free composition of songs, influenced by the art education movement of progressive educators, it was soon overwhelmed by a surging militarism and ultra-nationalism.

With the end of World War II (1945), under the guidance of SCAP, a revolutionary change in education took place. The 6-3-3 co-education system was adopted. A new democratic philosophy of education was introduced, and education was set free from the control of the Ministry of Education, which was transformed into a supervisory agency.

For music education in the public schools, the Ministry of Education issued the Courses of Study in Music for the elementary and secondary schools respectively, not as a rigid requirement, but as a guide for teachers. Compared with the pre-war, the present music curriculum is broad and comprehensive. Though singing is still the main approach to music teaching, the curriculum includes instrumental and rhythmic experiences, music theory, creative work, and appreciation. Methods of teaching have become flexible to meet children's needs and desires.

To help teachers achieve the newly set goals of music education, the Japan Music Educators' Association (established in 1922), with the co-operation of the National Institute for Elementary School Music, for Junior High School Music, and for Senior High Music, conducts

national and regional conferences, and issues a monthly magazine, Ongaku Kyoiku or Music Education.

The music section of the C.I. & E. and the Workers' Music Association have generated interest in music among all classes, and helped develop school music directly and indirectly.

In general, the re-orientation of music education in Japan is fairly successful, and western music of all kinds is enjoying an unprecedented popularity. Music educators, however, face problems such as the need for revision of the Courses of Study and the textbooks, and for more adequate musical equipment; they face lack of emphasis upon music in the senior high school due to the need to prepare for college entrance examinations. Moreover, because the traditional Japanese music is losing its attraction, especially for young people, how to keep the traditional music, or how to utilize it to create a new Japanese music, is one of the critical problems imposed on the music educators in Japan today.

CHAPTER III

DEVELOPMENT OF MUSIC-TEACHER EDUCATION IN JAPAN--UP TO 1945

The Philosophy of Teacher Training

It is necessary to understand the philosophy of teacher education which controls the changes in the preparation of music teachers.

When the first normal school was established in 1872, how to teach and what to teach was the central concern in preparing teachers. As the influence of the Herbartian educational thought became powerful, moral education of teachers was stressed. By the Normal School Code of 1886, three virtues namely, obedience, friendship, and dignity were particularly emphasized, because they were thought indispensable to good teachers. A speech made by Yurei Mori, then Minister of Education, when he visited a normal school in Saitama Prefecture in 1885 says: "Because young normal students are not mature enough to have their own opinion and judgement, it is important to foster the attitude of unquestioning obedience to commands. Co-operative friendship is vital to the development of civilization. Dignity is indispensable for the teacher who must know how to command as well as obey." In order to achieve these virtues, militaristic training is the most effective means.¹ Thus, the philosophy of teacher training based on nationalism and militarism, which was later further consolidated by the Imperial Rescript on Education of 1890, was established and dominated the whole area of teacher training before World War II.

1. Historical Study of Elementary and Secondary Education in the Early Period of Meiji Era., Tokyo Gakugei University, 1952, p. 108.

In the field of music-teacher training this was true. Up to 1945, emphasis was upon subject-matter, and the fostering of virtues based upon nationalism.

Types of Teacher Training Institutions

As the development of music teacher training is related, in one way or another, to that of general teacher training, a brief history will be given until 1945, when all educational systems were changed.

Before World War II, there were three types of teacher-training institutions.

Normal Schools

1. Higher Normal Schools

In 1872, the Ministry of Education established the first teacher-training school, Tokyo Normal School for men only. A year later they added an elementary school for practice teaching. Two years later (1874), Tokyo Women's Normal School was established. These two normal schools were the first institutions for teacher training in Japan. In 1886, the Normal School Code was promulgated, setting up the fundamental principles of teacher training in Japan. By this code, two types of normal schools, higher and ordinary, were established. Tokyo Normal School was designated as Tokyo Higher Normal School, and a little later (1890), Tokyo Women's Normal School, as Tokyo Higher Women's Normal School. The higher normal schools offered a four-year course based on the completion of the ordinary normal and secondary schools. Their graduates were qualified to teach in ordinary normal and secondary schools. Before the war, eventually there were four higher normal schools for men (Tokyo, Hiroshima, Kanazawa, and Okazaki), and three

higher normal schools for women (Tokyo, Nara, and Hiroshima). These three higher normal schools for women were the only higher educational institutions for women supported by the pre-war government in Japan.

2. Ordinary Normal Schools

The Normal School Code of 1886 demanded each prefecture to establish at least one ordinary normal school to prepare men teachers for elementary teaching. In 1897, the Revised Normal School Code further demanded the establishment in each prefecture of an ordinary normal school to prepare women teachers.

The ordinary normal school provided a five-year course for prospective elementary school teachers. It enrolled students graduated from the higher elementary school. The graduates of the boys' middle school or the girls' high school were eligible for a one or two-year course known as the second section (post-secondary in curriculum). For practice teaching, each normal school had an attached kindergarten and elementary school.

The normal school students (both higher and ordinary) were requested to live in dormitories to get a uniform discipline, and tuition, room and board were free except for an obligation to teach for ten years.

3. Youth Normal Schools

Special normal schools for teachers for the youth school (part-time continuing education for those who had completed the elementary school).

Universities, and colleges of literature and science

Youth normal schools, and universities and colleges had nothing to do with music education, in general music was entirely excluded from

university and college curricula.

4. Semmon-gakkos

These are schools for a three to five year course planned for specialized subjects such as arts, music, foreign languages, and agriculture. Students were admitted upon graduation from the secondary schools and usually received teaching certificates in specified fields. Music schools belonged to the semmon-gakkos group and they alone trained teachers who specialized in music and met the requirements of the Semmon-Gakko Code.

Music Education in the Normal Schools

Music education as a class-room subject was first included in a normal school, in the form of singing and organ lessons, in 1879, when Shuji Izawa, head of the Institute for the Investigation of Music, was appointed as principal of Tokyo Normal School of Men. Later in the same year, Tokyo Women's Normal School offered koto and kokyu (Japanese stringed instruments) in addition to singing and organ. With the promulgation of the Normal School Code (1886), "singing" was changed into "music", and instrumental instruction (organ and piano mostly) were more stressed than before. After these normal schools became the higher normal schools, music was less stressed, and was included only two hours a week in the curriculum of women's higher normal school. In ordinary normal schools, 12 credits of music were required to be certified to teach music at the elementary level, though the graduates were not granted music teacher certificates.

The basic music curriculum in the ordinary normal school was prescribed by the Ministry of Education in May, 1910, as follows:

1. The Preparatory Course: sight-reading exercise, and unison songs.
2. The First Year: music fundamentals, sight-reading exercise, unison songs.
3. The Second Year: organ (later, piano was added), in addition to the first year music subjects.
4. The Third Year: music theory including Japanese "gagaku" or court music mode, and "zokugaku" or secular music mode, singing (unison, round, and two-part songs), teaching methods of singing at elementary schools, and conducting.
5. The Fourth Year: exercises of transposition and modulation on the keyboard instrument, basic harmony, unison, rounds, and two-space, and three-part songs.

The Initiation of Music Teacher Training

As mentioned in Chapter Two, an important responsibility of the Institute for the Investigation of Music was to prepare music teachers. According to the highly centralized educational system in Japan, the Institute was the only school officially permitted to prepare teachers for a license in music. Even though at a later time two private schools were officially permitted to join the institute in the certification of teachers, the Institute remained a dominating and vital factor in the training and licensing of music teachers for the Japanese schools.

Music teacher training in Japan was initiated when the Institute for the Investigation of Music admitted 22 students (9 boys and 13 girls) in 1880. Luther Whiting Mason, assisted by three or four court musicians whom he trained, was responsible for training these students.

The curriculum offered by this Institute included singing, piano, organ, wind and stringed instruments, music fundamentals, and harmony.

In addition, koto and kokyū were also taught to prepare the students to be able to teach both western and Japanese music.

The age range of these trainees was so wide (from 13 to 44) that, in February, 1882, the Institute let the older students finish their study, but the younger students were required to complete a four-year course with the additional subjects of morals and music history.

After Mason left Japan in 1882, Franz Eckert, who had been directing the Japanese Navy Band since 1879, succeeded him in 1883. He was primarily responsible for music theory and orchestra directing until he was appointed as the director of the Court Music Bureau in 1886. He was the first man to introduce German music to Japan. Since then, only German musicians were invited to teach at the Institute which became later named the Tokyo Academy of Music, and gifted graduates were sent by the Japanese government to Germany for further study. In this way, the tradition of German music was deeply planted into the new soil of the Orient.

In 1883 a system to train the men students who were sent by local prefectures was adopted, and 22 of them were accepted by the Institution. In July, 1885, the first commencement was held for 23 students (three girls and twenty boys).

Establishment of Tokyo Academy of Music and Its Development

In October, 1887, with the objective of preparing professional musicians and music teachers, The Institute for the Investigation of Music, which had successfully pioneered in music education, was developed into Tokyo Academy of Music. Entrance to the Academy was based on the completion of the higher elementary school or its equivalent, and both men and women were admitted to their training program. Shuji Izawa

directed the Academy successfully until 1893, when he was ordered by the government to develop educational work in Formosa.

In 1889, a new regulation divided the Academy into two courses, special and normal. The Special Course was devoted to the training of professional musicians. The Normal Course was designed for the training of teachers. All students were required to pass a one-year preparatory course before being permitted to go into either the Special or Normal Course. For the graduates of the Special Course, a post-graduate course was provided. The curriculum was as follows: The Preparatory Course: ethics, singing, piano, music fundamentals, the technique of copying music scores, literature (Japanese and Chinese), English gymnastics, and dance.

The Normal Course: ethics, voice (advanced unison songs and part-songs), organ, violin, koto, music fundamentals, harmony, music history, literature, poetry writing, English, pedagogy, gymnastics, and dance.

The Special Course: ethics, voice (advanced unison songs, part-songs, art songs, and vocal methods), instrumental study (piano, organ, violin, viola, cello, double bass, flute, clarinet, horn, etc.), and harmony, foreign languages, pedagogy, gymnastics, and dance. In addition, counterpoint and composition were taught to the third-year students. Later in 1892, acoustics was added. No significant change was made in these curricula until 1940.

In 1893, owing to the curtailment of the national budget, some schools were discontinued or combined with others. Tokyo Academy of Music was combined with Tokyo Higher Normal School, as its attached music school. During the period when the Academy lost its independent status, the only significant development was in 1894, the opening of a

new teacher-training course to prepare elementary music teachers. At this time, the Academy stressed practical training of music teachers to such an extent that sometimes they even included a dramatization of teaching music as a part of graduation recitals.

In April, 1899, by the joint efforts of the faculty and students, Tokyo Academy of Music again became an independent school under the direct control of the Ministry of Education, and the academic standards were raised to that of a music conservatory. The Academy also invited excellent German musicians as instructors, such as Raphael von Koeber (piano and music aesthetics), Rudolf Dittrich (organ, violin, music theory, etc.), and August Junker (violin, chorus, and orchestra). The orchestra of Tokyo Academy of Music, under the direction of Junker, became well-known and well-liked; it was the only orchestra with complete symphonic instrumentation until the Japan Philharmonic Orchestra was organized in 1914.

In 1900, the re-organization of courses in the Academy was carried out, resulting in the following changes: 1) The Regular Course (3 years), preceded by a one-year preparatory period, provided majors in voice, instruments (keyboard, woodwind and brass and percussion. Composition major, however, was not permitted until 1932.

2) The Post-Graduate Course (2 years) was established for the graduates of the Regular Course.

3) The Normal courses:

a) Ko-shu was a three year course for training secondary music teachers.

This course was discontinued in 1927.

The Normal Courses in music followed the regulation of the Normal School Code. No tuition was charged to the students, but they were obligated to teach for two years. The curriculum was not expanded at this time except for the inclusion of aesthetics, music forms, biology, and psychology.

In 1919 the entrance requirements for the Academy were raised and based on the completion of at least four years in secondary schools and became a *senmon-gakko*. The candidate had to pass the following kind of entrance examinations:

1. Singing
 - a. a few numbers from Chorubungen I by Willner.
 - b. a few songs from Shogaku Shoka-Shu (Elementary Song Books, compiled by the Institute for the Investigation of Music).

Both a and b shall be chosen by the examiners at the time of examination.
2. Hearing--simple melodic dictation.
3. Instrument Performance.

Piano--the first movement of one of sonatas by Haydn or Mozart included in Sonata Album I, (Peters Edition).
4. Music Fundamentals
5. Japanese Literature

The standard is for the graduates of secondary schools.
6. English

The standard is for the graduates of secondary schools.¹

Music standards for the Preparatory Course leading to the Regular Course were somewhat more demanding than the above.

Rise of Private Music Institutions

Around the turn of the century, private music schools with the purpose of giving professional music training after the pattern of

1. "Ongaku", (Music), Tokyo Academy of Music, February, 1834, p. 114.

Tokyo Academy of Music began to appear. Among them, Girls' Music School (1903), Tokyo Music Institution (1905), and Tokyo Music School (1907) were well known. Generally speaking, missionary-sponsored institutions of higher education for women encouraged music education more than similar public institutions, and some of them began to have special music courses to prepare professional musicians and teachers. Kobe College, mission-sponsored, and established in 1875, was the first women's college to have a Music Department established in 1906. Its organization was similar to that of the Tokyo Academy of Music, but a significant feature was that it offered a five-year Normal Course in addition to the Regular and Post-Graduate Courses.

The contribution these private organizations have made to the development of music teacher training cannot be overestimated.

During the first two decades of the 20th century, there were no major changes in training musicians and music educators.

Establishment of the Fourth Temporary Teachers Training Institute

In 1922,* the Fourth Temporary Teachers Training Institute* (two year course) was attached to the Academy in order to alleviate the music teacher_x shortage in secondary schools, and accepted about 20 boy and girl students who were recommended from local secondary schools. This organization continued until 1932, distributing music teachers to local secondary schools. The graduates of this institution were enthusiastic about music education, and worked actively in their local communities.

* The Ministry of Education established a temporary two year institution in several fields to meet the demand for secondary school teachers. The fourth institution was allotted to the training of music teachers.

Changes in the Curricula of the Tokyo Academy of Music

In 1934, the following changes were made in the curricula of the Tokyo Academy of Music: Wind instrumental lessons were added in the curriculum of the Ko-shu Normal Courses, and a year later a school brass band was organized.

In 1936, influenced by the rise of nationalism, the Japanese Music Course was added, and became a Regular Course in 1944. In May 1940, the following subjects were added as electives:

1. The Preparatory Course--solo songs, organ stringed instruments, wind instruments, percussion, and harp.
2. The Regular Course--percussion, harp, conducting, and Japanese music.
3. The Graduate Course--opera, music theory, conducting, music history, Japanese music.
4. The Ko-shu Normal Course--stringed instruments, percussion, conducting, wind ensemble, Japanese music, English, French, and Italian.

Just before the beginning of the war, the curriculum of the Academy was much expanded as seen above, but as the war became more intense year by year, the Academy was forced to shorten the school year, as were other universities and colleges including private music schools, even though in the regulation, the Ko-shu Normal School was four years. As a result music-teacher training was much hampered.

Certification of Music Teachers

Before World War II, the system of licensing teachers was dominated by the centralized educational system. This was especially true in the case of music teachers.

From 1880, when the Educational Code first adopted the system of licensing teachers, to 1885, licenses for elementary and secondary school teachers were granted by the government to those who could pass specified scholastic and personality examinations. In addition,

normal school graduates were permitted to teach on the basis of their diplomas. From 1885, normal school graduates were given certificates as well as diplomas.

A year later (1886), the revised Educational Code regulated the qualifications of teachers as follows: All teachers are required to have ^a license issued by the Minister of Education or by the governor of a prefecture.

This was the first time that the principle of licensed teachers was adopted by all kinds of schools. In 1900, the Teachers' License Code was issued by the Ministry of Education. This Code says, As a rule, those who do not not have teacher's certificates cannot teach at schools. However, on special occasions, if granted permission by the Minister of Education, persons can teach without holding certificates.¹

The Teacher's License Code permitted the Minister of Education and the governor of a prefecture to license teachers with or without examinations, and established the basic system of licensing teachers which lasted until 1945. The Minister of Education appointed the Committee for Teacher's License for the purpose of investigating all applications for certificates. The Committee was also in charge of examinations for certificates.

Eventually there existed the following types of certificates for elementary and secondary school teachers:

1. Elementary School Certificates:

- a. A general classroom teacher's license was given by the governor of a prefecture to the graduates of an ordinary normal school, or to those who passed the examination prepared by a prefecture.

1. Yoshitaro Ueno and Mitsuaki Maeda, Explanation of the New Teachers' License Law, and Teachers' License Enforcement Laws, Gakugei Tosho Limiteko, Tokyo, 1954, p. 12.

- b. A special teacher's license was given to the graduates of public institutions for the following subjects: arts, music, gymnastics, sewing, manual works, agriculture, and commerce; or to those who passed the examination in these special fields.

2. Secondary School Certificates:

The certificates for secondary school teachers were granted on the basis of individual subjects:

- a. To the graduates of a higher normal school.
- b. To the graduates of a semmon-gakko established by the government.
- c. To those who had teaching experience at secondary schools or higher institutions for more than five years and were recommended to the Minister of Education by their principals.
- d. To the graduates of government-supported colleges and universities.
- e. To the graduates of private semmon-gakko, colleges, and universities, recommended to the Minister of Education by the Committee of Teacher's Licenses.
- f. To those who passed the examination for certificates prepared by the Committee of Teacher's Licenses.

Music Teacher's Licenses

Music teachers were licensed by the regulation of the Teacher's License Code of 1900.

1. Elementary Music Teacher's Licenses were given:

- a. To the graduates of the Otsu-shu Normal Course of Tokyo Academy of Music (1900-1927).
- b. To those who passed the examination for a music license prepared by a prefecture.

2. Secondary Music Teacher's Licenses were given:

- a. To the graduates of the Ko-shu Normal Course (later in 1944 named the Normal Course), and the Regular Course of Tokyo Academy of Music.
- b. To those who taught music at secondary or music schools for more than five years, and were recommended to the Minister of Education by their principals.
- c. To the graduates of private music schools recommended to the Minister of Education as competent by Committee for Music Teacher's Licensing--only two private music schools were given the privilege to train licensed music teachers, namely Musashino Music School (since 1942), and Kunitachi Music School (since 1941).

- d. To those who passed the examination given by the Committee for Music Teacher's Licensing. The examination for the certificate of a music teacher was held in Tokyo at least once a year after a preliminary examination at local centers for the purpose of screening out those likely to have no chance of succeeding in the final examination.

Summary

The general development of the music teacher education in Japan before 1945.

The philosophy of teacher education was first based on the Herbartian principles of fostering morals and virtues, and later, on the nationalism and militarism prescribed in the Imperial Rescript of Education, which dominated all fields of education in the pre-war Japan.

There were three types of teacher training institutions: 1. Normal Schools, higher and ordinary normal schools, and youth normal schools, 2. colleges and universities, and 3. semmon-gakko (special schools). Music-teacher training began in 1880 when the Institute for the Investigation of Music admitted 22 students. This Institute was developed in 1887 into Tokyo Academy of Music which provided Normal and Regular Courses. Though the Academy temporarily became an attached music school of Tokyo Higher Normal School for Men (1893-1899), it was almost the only institution which licensed music teachers (both elementary and secondary), and it dominated Japanese music education. Its curriculum was gradually expanded to include

all the majors in music that were found in a European conservatory.

However, the Academy was so selective, limiting the number of students, in order to keep a high scholastic standard, that the increasing demand for music teachers, especially secondary teachers, could not be met. Therefore, the government established the so-called Fourth Temporary Teacher Training Institute in 1922 in Tokyo Academy of Music exclusively to license secondary music teachers. It was discontinued in 1932.

By this time, private music schools had been established in Tokyo and other major cities. They also helped to alleviate the music teacher shortage, though not all were permitted to prepare licensed teachers.

The system of licensed teachers was regulated by the Teacher's License Code (1900), which provided two ways to acquire a teacher's license, with or without examination.

Music teacher licenses were granted without examination to the graduates of both Normal and Regular Courses of Tokyo Academy of Music, and to the graduates of two private music schools. Those who did not graduate from these three schools had to pass the examinations prepared by a prefecture (for elementary teachers), or by the Teacher's License Committee appointed by the Minister of Education (for secondary teachers); or on the basis of their teaching experience, they could receive the desired certificate upon recommendation to the Minister of Education by their principals.

In general the history of the preparation of music teachers is nothing but that of the Tokyo Academy of Music which almost entirely monopolized the privilege to train licensed music teachers until the outbreak of World War II.

It is to be noted that no professional organization existed to improve music teacher education in the pre-war Japan. In conclusion, before 1945, applied music composition and musicology were the only areas of instruction of recognized professional standing in Japan.

CHAPTER IV

PRESENT MUSIC-TEACHER EDUCATION IN JAPAN

PHILOSOPHY

In order to achieve the educational revolution discussed in Chapter Two, the Civil Information and Education Section of the SCAP realized the necessity of changing the guiding principles of teacher education in Japan. The report of the C.I. & E. Section in 1948 to SCAP says, "Fundamental to any improvement of education is improvement of teachers...The number alone of available teachers is not a satisfactory criterion of shortage. Even more serious than the inadequate number of teachers, is their insufficient preparation and unsatisfactory quality. What has happened to the standards of teaching profession during and (the) following the war years is a matter of grave concern."¹

The Japanese Ministry of Education, acting on the recommendations of the C.I. & E. Section, carried out a drastic re-organization of the program of teacher preparation along two basic lines:

1. According to the SCAP direction of October 31, 1945, the Ministry of Education started the elimination of nationalism and militarism by screening those teachers and other educational officials whose record shows them to have been pronounced exponents of ultra-nationalistic,

1. Education in the New Japan, General Headquarters Supreme Commander for the Allied Powers, Civil Information and Education Section, Education Division, Tokyo, 1945, p. 285.

(the) originally it was "the" but assuming it to be a mistake "and" was substituted.

militaristic or totalitarian ideas. They were forbidden to teach or engage in other employment connected with education. In 1946, the official purge disqualified the total of 120,699 Japanese teachers and administrators.

2. Many of the teachers, products of the old-style education, were not adequate to participate in the new program of education. The re-education or in-service orientation of the acceptable teachers was imperative. The methods used by the Ministry of Education for this purpose were short courses in local centers, vacation courses in normal schools with orientation in the new philosophy as their main purpose, conferences, workshops, and correspondence courses.

Together with the purge of unqualified teachers and the re-orientation of acceptable teachers, the Fundamental Law of Education set up a new system of training teachers who were to be leaders in a democracy of Japan. According to the law, "Schools are established for the benefit of the nation as a whole, and the duty and obligation of the teacher should meet this purpose."¹ So the new aim of teacher education became to prepare teachers competent enough to assist their students to develop mentally and physically.

To achieve this aim, two guiding principles were established in training teachers:

1. Emphasis should be on a broad and rich cultural background.
2. Candidates should be provided sufficient techniques and knowledge of his professional field to be able to assist the cultural development of his community as well as his students.

The program of music-teacher education also underwent a striking

1. Japan's Problems, Public Information and Cultural Affairs Bureau, The Ministry of Foreign Affairs, Tokyo, 1953.

renovation in the effort to provide the candidate with general culture and techniques and knowledge in harmony with these objectives. The new Course of Study in Music for Junior and Senior Schools required the teacher, "who is a respected person, to be provided not only with a broad background of general culture, good techniques, and profound knowledge of music, but also with a far-sighted educational ideal."¹

1. To have enthusiasm strong enough to attract students to music.
2. To understand children's desires and needs.
3. To be a good leader.

The reform of the principles of teacher education discussed above naturally necessitated fundamental changes in school organizations, curricula, and all practices of teacher training in post-war Japan.

TYPES OF TRAINING INSTITUTIONS

Reorganization of Teacher Training Institutions

As one of the most urgent means it was felt that "endeavors should be made to increase the proportion of teachers who have had university training."² This was realized in the re-organization of the institutions for teacher preparation in compliance with the provisions of the University Establishment Law and the Teacher's License Law issued in May, 1949. The basic idea was to prepare elementary and secondary teachers by providing a four-year course of professional training as well as liberal education. Each prefectural government accordingly was required to establish at least one of either an independent teachers' college, generally named "gakuhei" (science and arts) university, or a national university which has an education department. This necessitated:

1. The Course of Study in Junior and Senior High School Music, The Ministry of Education, Tokyo, 1951, pgs. 62-63.
 2. Education in the New Japan, Vol. I, Op. cit., p. 9.

1. The modification of normal schools. The two kinds of normal schools (high and ordinary) were abolished, and were re-organized into four-year national universities, or gakugei universities.
2. The modification of colleges and universities. To be permitted to issue teachers' licenses, existing colleges and universities had to change their programs to meet the requirements of the Teachers' License Law. Music colleges and independent music departments (conservatory type) were included in this group. As a result, the total, 655 schools including universities, colleges, semmon gakkos, and normal schools, were re-organized into a new system of four-year institutions through amalgamation and revision of programs. By May, 1952, 220 new colleges and universities with teacher training facilities had been established in compliance with the University Establishment Law. Even with the reorganization of both normal schools and higher educational institutions to prepare more licensed teachers, it was extremely difficult, to meet the demand for about 30,000 new qualified teachers each year. In order to alleviate the situation, two plans of preparing authorized teachers for elementary and junior-high levels were adopted:
 - a. Special two-year teachers' courses in colleges and universities.
 - b. Junior colleges of two or three-year courses, authorized in April, 1950. As of May, 1952, there were 205 junior colleges which were allowed to prepare teachers. Of these, about one half are private.

Present Types of Music-Teacher Training Institutions

At present, music teachers are trained in three types of institutions:

1. Conservatory type schools, with no Music Education curricula, and yet authorized to issue teacher certificates, 2. Four-year colleges and universities, with the Music Education curriculum, and 3. Junior colleges and two-year courses provided by colleges and universities with or without Music Education curricula. Type 3 is not, however, included in this study. CHART I shows the existing types of music-teacher training institutions.

CHART I
TYPES OF MUSIC TEACHER TRAINING SCHOOLS

<u>Tax Supported</u>	<u>No.</u>	<u>Private</u>	<u>No.</u>	<u>Total</u>
National Universities*	41	Universities	3	44
Gakugei Universities	7	Liberal Arts Colleges	2	9
Music Colleges	1	Music Colleges including one Music Department	3	4
Junior Colleges	0	Junior Colleges	6	6
Junior Music Colleges	1	Junior Music Colleges	4	5
Total	49		18	67

* Among them, only one is a women's university: Ochanomizu Women's University (former Tokyo Women's Higher Normal School).

Chart I needs further explanation:

1. It should be noted that except for one music college, conservatory type schools do not have the Music Education curriculum. Their stress is primarily on the preparation of performers. However, students in these schools may obtain music-teacher certificates by fulfilling the credits in professional education required by the Teachers' License Law. In fact, about ninety per cent of the students in the College of Music, Tokyo Arts University, (Former Tokyo Academy of Music) and the Music Department of Kobe College, two most highly reputed professional music institutions in Japan, are the candidates for teacher certificates. Therefore, these schools may be said to function as music-teacher training schools even though they do not provide a specific music education curriculum. This is a unique system of the preparation of music teachers in Japan.
2. Thirty-six out of forty-one national universities, and seven gakugei universities (equivalent to American teachers' colleges) were formerly ordinary normal schools. These universities have been established without proper financial backing in the confusion of the post-war period. Consequently, some of the universities in local areas are so poorly equipped and staffed with inadequately prepared teachers that they send their good students to the College of Music, Tokyo Arts University for the last two years.

As far as the Music Education program is concerned there is no significant difference between the national and gakugei universities.

In this study, three Japanese institutions, Kobe College (K.C., a women's college), Ohsaka Gakugei University (O.G.U.), and Tokyo Gakugei University (T.G.U.) have been selected as the representative two types of the schools for music-teacher training in Japan.

In conclusion, compared with the pre-war situation in which only three schools were authorized to train music teachers for licenses, the number of institutions has greatly increased, and approximately 1,500 new music teachers for elementary and secondary schools are being prepared yearly.

Requirements for Admission

Basic Requirements

The admission of Music curricula in colleges and universities is based on the graduation from the senior high school or its equivalent, and is determined by:

1. Entrance examinations on competitive basis.
2. Physical examination.
3. The reports concerning applicant's scholastic and character qualifications presented by the principals of their high schools.

Entrance Examinations

Among the three requirements, entrance examinations are considered the most important. In fact, unless a candidate passes them satisfactorily, he cannot be admitted. Therefore, the entrance examinations will be described in some detail. They consist of two fields:

A. Academic Subjects

As a rule, the candidate may choose one out of each of the following five fields:

1. Japanese literature--Chinese may be included.
2. Science--physics, chemistry, physiology, and geography.
3. Social science--social studies, Japanese history, world history, and cultural geography.
4. Mathematics--general mathematics, analytical geometry I or II, and geometry.
5. Foreign languages--one from English, German and French.

Music colleges, as well as the Music Department of Kobe College, are less demanding academically, and generally require three fields only including Japanese literature, and one foreign language (usually English).

B. Music Subjects

All applicants will be tested in the following four fields:

1. Music fundamentals--harmony may be included for composition majors.
2. Hearing.
3. Sight-singing.
4. Applied music (major and minor)

In these fields, the professional music institutions are more demanding than national and gakugei universities or private liberal arts colleges, and these schools are making efforts to raise their standards after the pattern given by the former. Though there is no set standard for entrance proficiency in music, the following requirements made by Ohsaka Gakugei University in 1957 may be said to be the average standard of entrance examinations in music.

Basic Music

1. Simple melodic dictation.
2. Harmonic dictation of eight measures.
3. Harmony; part writing for any given soprano and bass (for composition majors only).

Applied Music**Voice****1. For Voice majors****a. An Italian or a German Song group listed below:****Italian songs:**

Se bel Rio.....R. Rontavi
 Sogno.....P. Tosti
 Stizzoso, mio Stizzoso..... Pergolesi

German songs:

Frulingsglaube..... Schubert
 Gesanges..... Mendelssohn
 Du bist wie eine Blume..... Schuman

b. A song chosen by the candidate. Note: All songs should be sung in original languages.**2. For all candidates including Voice Majors****F. Wullner: Chorubungen I (sight-singing)****Piano****1. For Piano majors****a. The first movement from the following:**

Beethoven: Sonata Op. 7
 Beethoven: Sonata Op. 10, Nr. 3
 Beethoven: Sonata Op. 14, Nr. 2

b. A piece selected by the candidate.**2. For the candidates other than Piano majors**

The first movement from the following: Sonatas by Haydn, Mozart, and Beethoven included in Sonata Album I & II. (Peter Edition).

Violin (majors)**a. Major and minor scales****b. Kayser: Op. 20 (36 Vorbereitete Etuden zur Kreutzer)****Cello (majors)****a. G major scale (three octaves)****b. Goltermann: Konzert Nr. 5**

Contrabass (Majors)

Simandle: 30 Etudes

Woodwind, Brass, and Percussion (majors)

a. An etude selected by the candidate.

b. A piece selected by the candidate.

Composition (Majors)

Composition of a song for a given text, with piano accompaniment.

In Tokyo Gakugei University, the standards of entrance examinations are about the same as the above. Kobe College requires more advanced proficiency in music. For instance, in piano, in addition to the Sonata requirement it requires one from each of the following groups:

1. Bach: Three - part Invention, No. 12
Well-Tempered Clavichord Vol. I, Nos. 2 and 7
" " Vol. II, No. 15
2. Chopin: Waltz Op. 34, No. 1
Rachmaninoff: Prelude Op. 23, No. 3
Debussy: Snow's Dancing from Children's Corner

As in other fields of higher education in Japan, competition among music-teacher candidates is becoming more and more intense, because of limited school capacity, and efforts to raise the scholastic standard by schools. Some institutions which have high scholastic reputations refuse low-ability students regardless of their capacity. Although at local institutions about 83% of the applicants for music curricula are admitted, at the College of Music, Tokyo Arts University, only 22.4% of the applicants were admitted in 1956. The average percentage of students admitted to the music-teacher training schools will be approximately 50% of the applicants.

Degree Granted

Before World War II, degrees were not granted to music students.

even to the graduates of Tokyo Academy of Music. Baccalaureate degrees were restricted to the fields other than fine arts. In the new educational system, all the graduates of both tax-supported and private colleges and universities in all fields have become eligible for baccalaureate degrees. In March, 1953, for the first time in the history of music education in Japan, music students were graduated with bachelor's degrees.

Types

The degrees conferred on candidates for music teaching are either the Bachelor of Education or the Bachelor of Arts.

1. The Bachelor of Education

This is granted to the graduates from the Music Education curriculum in the Education or Science and Arts departments of colleges and universities where more emphasis is given on professional education.

2. The Bachelor of Arts

This is granted to the graduates from music colleges and music departments where more emphasis is given on the musical performance area.

The degrees granted by the three Japanese schools are:

Kobe College: Bachelor of Arts

Osaka Gakugei University: Bachelor of Education

Tokyo Gakugei University: Bachelor of Education

The curricula which lead to these degrees will clarify the differences in emphasis in student training.

Requirements

According to the University Establishment Law, the candidates for bachelor's degrees must meet the following requirements:

1. Residence Requirements

- a. The candidate for a bachelor's degree must attend college or university for more than four, but not for more than eight years.
- b. As a rule the candidate for a bachelor's degree must earn his last 36 semester hours of credit at the school in which he expects to receive a degree.

2. Credits Required

The candidate for a bachelor's degree must earn at least 124 semester hours of credit including:

- a. General Culture, 36
- b. Physical Education, 4
- c. Professional Education, 14
- d. Foreign Languages, 8
- e. Music, requirements as established by each school.

The requirement for professional education may vary if approved by the Ministry of Education. This will be dealt with in detail in the study of the curriculum in this chapter.

CURRICULUM

Democratization of education in post-war Japan has resulted in freedom in curriculum planning. Colleges and universities are permitted to plan their own curricula in compliance with the flexible provisions of the University Establishment Law and the Teacher's License Law of 1947. Therefore, at present the curricula for the preparation of music teachers vary according to the institutional pattern approved by each school. This pattern is to a great extent determined by financial

resources and faculty.

Types

There are two types of curricula for prospective music teachers.

Type A leads to the Bachelor of Arts, and Type B leads to the Bachelor of Education.

Type A: This is similar to the European conservatory curricula. However, a teacher certificate can be conferred simply by adding to the regular curriculum the minimum credits in professional education required by the Teachers' License Law. Usually, except in these educational courses, little or no consideration is given to subject content areas for teaching music in the public schools. This will be seen in the evaluation of each area of subject content.

Type B: This is somewhat similar to the curricula at teachers' colleges in the United States. In this type, more emphasis is put on the professional education area, and more consideration is given to all subject content areas in relation to teaching at schools.

Scope and Principles

Both types of curricula which lead to bachelor's degrees consist of three areas: 1. General Culture, 2. Specific Subject-matter (Music), and 3. Professional Education. Chart II shows the distribution of subject content areas in the three Japanese institutions.

CHART II

SUBJECT CONTENT AREAS IN THE CURRICULA OF THREE JAPANESE INSTITUTIONS

KOME COLLEGE, OHSAKA GAKUKEI UNIVERSITY, AND TOKYO GAKUKEI UNIVERSITY

Schools	General Culture		Music History & Literature		Basic Music		Musical Performance		Professional Education		Total Credit Requirement
	credit	%	credit	%	credit	%	credit	%	credit	%	
K.C.	38	38.6	14	10.5	28	21.1	40-44	30.1-33.1	7	5.3	133 Sem. Hrs. **
O.G.U.	40	29.9	8*	6.0	8	5.9	42-48	31.3-35.1	14	10.4	134 Sem. Hrs. **
T.G.U.	40	29.4	6*	4.4	12	8.8	26	19.1	20	14.7	136 Sem. Hrs. **

* These credits include Acoustics, one credit. Voice Methods, one credit, and Music Aesthetics, two credits.

** One credit is given to:

1. 15 recitation hours, requiring two hours of preparation or review for each class meeting.
2. 30 recitation hours, requiring one hour for preparation or review for two class meetings.
3. 45 hours for experiment or practice, requiring no preparation or review.

K.C.: 1. The total credit number varies according to the major fields of applied music.

O.G.U.: 1. Graduation recital or theses, six credits, each is an additional requirement

2. Two curricula are provided for the Music Education majors. In one of them, the student must choose one minor other than music.

T.G.U.: 1. The total credit requirement must be completed by elective courses.

Further explanation of Chart II

General Culture Area

The licensed music teacher should have as his qualification a thorough knowledge of human culture. This area in the curriculum aims at fostering a broad point of view and high intellectuality so that the teacher can contribute to the development of a democratic society not only as a teacher, but also as a good citizen.

This area requires the following three groups plus physical education:

<u>Subject</u>	<u>Sem.</u> <u>Hrs.</u>
1. Liberal Arts.....	12
2. Social Science.....	12
3. Natural Science.....	12
4. Physical Education.....	4
Total.....	40

In addition to the General Culture area above mentioned, foreign languages, at least eight credits, are required for all teacher candidates. All three Japanese schools emphasize more study of foreign languages than required by the Teachers' License Law. Their foreign language requirements are:

<u>Institutions</u>	<u>Sem.</u> <u>Hrs.</u>
Kobe College	English, 8 French, 4 and German 4 for voice majors French or German, 4 for other majors
Osaka Gakugei University	English, 8. Other languages, 8
Tokyo Gakugei University	English, 8. French or German, 4

Music Area

The purpose of this area is to give to the prospective teacher the detailed familiarity with the materials in music courses in the public

schools. At the same time, it aims to develop musicianship according to individual needs and ability, providing a sound foundation for further study.

This area consists of Basic Music, Musical Performance, and Music History and / or Literature. The Ministry of Education suggests the following plan in this area as a desirable standard:

<u>Subject</u>	<u>Sem. Hrs.</u>
Basic Music.....	8
Music Performance	
a. Voice.....	8
b. Chorus (including conducting)....	8
c. Keyboard Instrument.....	10
d. String, Wind, and Percussion (including conducting).....	4
Music History.....	2
Total.....	40

All three Japanese institutions, especially Kobe College, emphasize subject-matter more than the plan suggested by the Ministry of Education.

CHART III

MUSIC AREA CONTENT

<u>Schools</u>	<u>Basic Music</u>	<u>Musical Performance</u>	<u>Music History and Literature</u>	<u>Total</u>
K.C.	28	40-44	14	82-86 Sem. Hrs.
O.G.U.	8	42	4	50 Sem. Hrs.
T.G.U.	12	26	2	44-52 Sem. Hrs.

The details of the area will be given in the evaluation of subject content areas in this chapter.

Professional Education Area

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It is indispensable for a competent music teacher to have adequate knowledge of technique used in guiding the mental and physical development of youngsters, and to be able to face and solve various problems in the public schools. To accomplish this purpose, the Teachers' License Law requires the following program as the minimum as a rule:

<u>Subjects</u>	<u>Sem.</u>	<u>Hrs.</u>
Philosophy or History of Education.....	3	
Psychology.....	3	
Methods Course.....	5	
Practice Teaching.....	3	
Total.....	14	

However, in the conservatory type curriculum, only seven to ten credits of professional education are offered. For instance, Kobe College requires only seven credits, and the College of Music of Tokyo Arts University, ten credits in this area.

Evaluation of Subject Content Areas in Music of Three Japanese Institutions

An evaluation of music curricula of the three Japanese institutions has been made as representing the two types of the curricula which award teachers' licenses. The evaluation was based on the "Schedule for the Evaluation of College Curriculum Instruction Patterns and Professional Laboratory Experience in Music Education" prepared by the MENC and NASM. It should be pointed out that Type A curriculum is not the Music Education curriculum, but as it awards the teachers' license, it may be said to be a combination of applied music and music education. The Music Department of Kobe College (Type A) added the following remarks to the evaluation questionnaire:

"We question the propriety of answering the questionnaire, for Kobe College has no Music Education curriculum as such. Since we have none,

We feel that Kobe College does not meet the basic premise of the questionnaire. We have no curriculum specifically designed with the major purpose that of teaching elementary and secondary music teachers.

Therefore, our answers are based on the assumption that the Music curricula we do have (Piano, Voice, Violin) are Music Education curricula (which they are not), and on that basis we have constructed our answers."

EVALUATION OF SUBJECT CONTENT AREAS IN MUSIC

I. MUSIC LITERATURE, HISTORY, AND / OR APPRECIATION

L. Credit Hour Requirements

K. C.....	Music, History, 8 Music Appreciation, 4 (in General Culture), and Literature of each major field, 2. Total, 14.
O.G.U.....	Music History, 4.
T. G.U.....	Music History, 2.

2. The Types of Content and Activity in these required courses:

	Extensive	Limited	None
A. Listening opportunities provided	K. C. * T. G. U.	K. C.*	
b. Attention paid to 1. Lives of composers.....	K. C.** T. G. U.		
2. Integration of the various arts		K. C. O.G.U. T.G.U.	
3. Ancient Music.....		K.C. T.G.U.	
4. Comparison of various schools of composition.....		K. C. T.G.U.	
5. Integration of Music history with political and economic history.....			K.C. O.G.U. T.G.U.
6. Folk music.....		T.G.U. O.G.U.	
7. Contemporary music.....		K.C. O.G.U. T.G.U.	
8. Familiarity with music literature of different styles and periods.....	K.C. T.G.U.	O.G.U.	
9. Thorough familiarity with a few large musical works.....	K.C. T.G.U.	O.G.U.	
10. Music literature suitable for teaching to children in the schools.....	T.G.U.	O.G.U.	K.C.
11. Vocal music literature.....	K.C.	O.G.U. T.G.U.	
12. Instrumental music and instruments	K.C.	O.G.U. T.G.U.	

*At K.C., Music Literature is 80% listening including works of 18, 19, and 20th centuries, but in Music History, listening is limited.

** These three questions were not answered by O.G.U.

Note:

1. The table shows that all three Japanese institutions pay only a limited attention to both ancient and contemporary music.
2. K.C. provides the largest number of credits in this area.
However, no emphasis is placed on music literature suitable for use in elementary and secondary schools.

II. BASIC MUSIC**A. Credit Hour Requirements**

1. The total number of credit hours of course offerings in Basic Music
 K. C.....28 sem. hrs. (not integrated)
 O.G.U..... 8 sem hrs. (partly integrated)
 T.G.U..... 12-20 sem. hrs. (not integrated)
2. The number of credit hours required in each separate area:

<u>Subjects</u>	<u>Institutions</u>	<u>Sem.Hrs.</u>
a. Music reading (sight singing)	K.C.	2
O.G.U. combines this with chorus, and T.G.U., with singing.		
b. Ear-training and dictation	K.C.	2
c. Fundamentals	O.G.U.	2
	T.G.U.	2
d. Eurhythmics	None	
e. Keyboard harmony	No special class at the three institutions	
f. Harmony	K.C.	12
	O.G.U.	4
	T.G.U.	4
g. Form and analysis	K.C.	2
	O.G.U.	2
	T.G.U.	2
h. Arranging	K.C.	2
i. Counterpoint	K.C.	4
	T.G.U.	2
j. Composition	K.C.	4
	T.G.U.	2

O.G.U. offers two credits for integrated course of counterpoint, orchestration, composition and conducting.

B. Music Reading, Sight Singing, etc.

1. Emphasis on instruction in music reading in required courses.
2. Use of a basic system of music reading which could be used in school teaching use.....
3. Direct correlation between these sight reading activities and music reading methods as taught in music education course.....
4. Individual music reading experience.
5. Use of elementary and secondary school song materials.....
6. Emphasis received by:
 - a. Compound rhythms.....
 - b. Minor mode.....
 - c. Part singing.....
 - d. Bass clef.....
 - e. Alto clef.....
 - f. Tenor clef.....

Extensive	Limited	None
K.C. T.G.U.	O.G.U.	
K.C. T.G.U.	O.G.U.	
T.G.U.	O.G.U.	K.C.
K.C. T.G.U.	O.G.U.	
O.G.U.	T.G.U.	K.C.
K.C. T.G.U.	O.G.U.	
K.C. T.G.U.	O.G.U.	
T.G.U.	K.C. O.G.U.	
	O.G.U.	K.O.
	T.G.U.	
	O.G.U.	K.C. T.G.U.
	O.G.U.	K.C. T.G.U.

Note:

1. In this area, T.G.U. seems the strongest.
2. It is interesting to notice that though O.G.U. gives only a limited training in sight-singing, they make the extensive use of school song materials.
3. Apparently K.C. pays no attention to the applicability of materials for public schools.

C. Bar Training and Dictation

1. Emphasis received by this area in required courses.....

2. Mediums

a. Piano.....

b. Band and orchestra
(live or recorded).....

c. Choral ensemble
(live or recorded).....

3. Oral dictation.....

4. Use of the materials listed here

a. Familiar music.....

b. Abstract examples evolved to illustrate a point.....

D. Burhythmics

Emphasis received by this area in required courses.....

E. Keyboard Harmony

1. Emphasis received by this area in required courses.....

2. Experience with simple accompaniments to songs found in typical school song books.....

3. Experience with simple modulation

4. Attention given to the development of ability to play "by ear".....

F. Harmony (Part writing)

1. Emphasis given to written harmony in required courses.....

2. Emphasis received by:

a. Abstract voicing of chords with emphasis on rules for chord progressions.....

b. Writing and arranging for school vocal groups.....

c. Writing and arranging for school instrumental groups.....

G. Form and Analysis

1. Emphasis received by this area in required courses.....

Extensive	Limited	None
K.C. T.G.U.	O.G.U.	
K.C. O.G.U. T.G.U.		
		K.C. O.G.U. T.G.U.
		K.C. O.G.U. T.G.U.
T.G.U.	K.C.	O.G.U.
	T.G.U.	K.C. O.G.U.
K.C. O.G.U. T.G.U.		
	O.G.U.	K.C. T.G.U.
	O.G.U. T.G.U.	K.C.
	O.G.U. T.G.U.	K.C.
		K.C. O.G.U. T.G.U.
K.C. T.G.U.	O.G.U.	
K.C.	O.G.U.	T.G.U.
	K.C. O.G.U. T.G.U.	
	O.G.U. T.G.U.	O.G.U.
K.C. T.G.U.		

Note:

1. Among the three institutions, T.G.U. pays the most extensive attention to the application of the acquired knowledge in Basic Music for public school teaching, while, in general, K.C. gives no specific consideration of the needs of the candidates for teachers' certificates. O.G.U. seems the weakest in the music theoretical field.
2. As the medium of ear-training, all three institutions use piano only.
3. The training in keyboard harmony in Japanese music-teacher training institutions is either limited or none. K.C. provides no training as such.
4. The answers in "Harmony" show that the harmony study in Japanese schools consists mostly of part-writing, and their approach to this area is not creative. This also might be said of basic music in K.C. and O.G.U.

III. MUSICAL PERFORMANCE

A. Credit Hour Requirements

Schools	Total	Conducting	Ensemble	Major	Minor
K.C.	40-44	4	8-12	22	6
O.G.U.	42		10	16	16
T.G.U.	26		8	10 Piano	8 Voice

- Note: 1. OGU requires two minors in applied music (8 credits each).
 2. OGU includes Conducting in the fourth year theory course.
 3. TGU has no major or minor in applied music. All students are required to take both piano and voice during four years. Students can take more in these subjects as electives, however. Conducting is included in chorus.

B. Conducting

1. Experience with laboratory groups
 - a. Instrumental groups.....
 - b. Choral groups
2. Use of music that is suitable for use in school and community teaching.....
3. Experience included in the reading of:
 - a. Choral scores.....
 - b. Instrumental scores.....

Extensive	Limited	None
	O.G.U.	K.C. T.G.U.
K.C.	O.G.U. T.G.U.	
	K.C. O.G.U. T.G.U.	
K.C. O.G.U.	T.G.U.	
	O.G.U. T.G.U.	K.C.

Note: Except for "Choral Conducting" in K.C., this area seems not to receive an adequate attention in the schools studied in general.

C. The Place of Ensemble Experience in the Curriculum

1. Choral Ensembles, including mixed, girls' and men's choruses, and small ensembles.

K.C.

- a. Girls' chorus, required for all students for four years, eight credits.
- b. Thirty-voice girls' chorus, elective, two credits.

O.G.U.

Mixed chorus, required for all students for four years, eight credits.

T.G.U.

- a. Mixed chorus, required for all students for four years, eight credits.
- b. Girls' chorus, required for girl students for four years (no credit is indicated).

2. Instrumental Ensembles, including band, orchestra (full and string), and small ensembles.

K.C.

String ensemble, required for string majors.

O.G.U.

Orchestra, required for all students, two credits.

T.G.U. No instrumental ensemble is provided.

Note: Band experience is not available in any one of three institutions.

Neither Kobe College nor Tokyo Gakugei University has an orchestra.

D. Functional Piano Facility

1. The following functional piano abilities are required for all students by Tokyo Gakugei University:

- A. To read songs of the type found in a community song book at sight.
- b. To harmonize at sight, improvising a simple piano accompaniment, using I, IV, and V chords and simple modulations, for songs such as those used in school music classes.
- c. To read simple vocal accompaniments fairly fluently at sight.
- d. To read piano music typically used for school rhythmic activity at sight.

2. Type of instruction: private lessons in all three institutions.

Note: Kobe College offers little training in this area.

Osaka Gakugei University required only the ability to play simple vocal accompaniments.

B. Major Performance Area

	Required	Recommended	Not emphasized
1. The development of skill.....	K.C. O.G.U.	T.G.U.	
2. Instruction prior to college entrance:	K.C. O.G.U.		
a. Voice.....	T.G.U.		
b. Instrument.....	K.C. O.G.U. T.G.U.		
3. Entrance proficiency audition	O.G.U. K.C. T.G.U.		
4. Specific level of performance for graduation.....	O.G.U. T.G.U.		K.C.
5. Recital performance.....	O.G.U.		K.C. T.G.U.

6. Required length of study until graduation by all three institutions.

7. Means used to determine the required proficiency:

K.C.....Jury and performance at a recital.

O.G.U.....Jury, proof of years of study, and
transcript of credits in the performance
area.

T.G.U..... Jury and proof of years of study.

Note: 1. At all three institutions, the instruction prior to college entrance is required for voice and instrumental majors.

2. Competitive entrance examinations are required by the three institutions for the major performance area.

3. Though Kobe College does not set up a specific level of performance for graduation, all students are required to meet high standard graduation recitals.

F. Requirements in the Minor Performance Areas

Kobe College

1. Voice class, for instrumental majors for three years, six credits.

2. Organ or piano, for voice and string majors for two to four years.

Osaka Gakugei University

1. Voice (class and private), for all students for four years, eight credits.

2. Stringed instruments, for all students for four years, eight credits.

3. Wind and percussion instruments, for all students, two credits.

Tokyo Gakugei University

Violin, cornet, clarinet, flute, oboe, and bassoon, one year each, (credit number was not supplied) in addition to piano and voice.

Note: In Kobe College and Tokyo Gakugei University, especially in the former, minor performance areas are limited.

IV. PROFESSIONAL EDUCATION (MUSIC EDUCATION METHODS, MATERIALS, OBSERVATION, AND STUDENT TEACHING)

1. Scope and Philosophy of Music Education Curriculum

Attention given:

- a. To the value of music as a part of the overall elementary and secondary school curriculum.....
- b. To ways by which music can be made to contribute to general education
- c. To relationships between music and other school subject areas and means of integrating them.....
- d. To the place of music in certain types of curriculum organization such as the core curriculum, unified studies, fused courses, etc.....
- e. To the relationship of the special music teacher to the elementary classroom teacher who does the music teaching for her own group
- f. To the organization of the elementary school music program where the teaching of the classroom music is done by a special teacher (Platoon system).....
- g. To the relationship of the music specialist to a school as consultant, resource person, special teacher, etc.
- h. To the adjustment in the use of graded materials and activities necessary in school situations where there are several grades in the classroom.....
- i. To the relationship of classroom teachers and administrators to the problem of scheduling instrumental classes and special groups in the elementary school.....
- j. To the scheduling of general vocal and instrumental classes and special groups in junior and senior high
- k. To guidance in the music program
- l. To test and measurements and their proper interpretation and use in school music teaching.....
- m. To the importance of a balanced music curriculum in school.....
- n. To child growth and development.....

Extensive	Limited	None
O.G.U. T.G.U.	K.C.	
O.G.U.	K.C.	
O.G.U.	K.C.	
	K.C.	
T.G.U.		K.C.
O.G.U.		K.C.
	O.G.U.	K.C.
		K.C. O.G.U.
T.G.U.	O.G.U.	K.C.
T.G.U.	K.C. O.G.U.	
O.G.U.	K.C.	
O.G.U. T.G.U.		K.C.
O.G.U. T.G.U.	K.C.	
O.G.U.	K.C. T.G.U.	

- o. To pupil-teacher planning in music teaching.....
- p. To individual differences and their relation to music teaching.....
- q. To the various philosophies existing regarding the relationship of the school music program to the musical literacy of the children in school
- r. To the business aspects of music education (budget, care and storage of materials and equipment, etc.)

2. Content of Music Education Curriculum
Elementary Classroom Music:

- a. Elementary school classroom singing activities, unison and part.....
- b. Listening (appreciation) activities

- c. Rhythmic activities.....

Varied Activities Suitable for
Different School Levels:

- a. The use of recreational music instruments (rhythm instruments, autoharp, melody instruments, etc.).....
- b. The development of readiness for reading the musical score at any school level.....
- c. The planning of reading activities that are appropriate and interesting to the group concerned.....
- d. The various systems of teaching music reading in schools.....
- e. The use of a variety of creative activities in the school music class
- f. The organization and development of small ensemble activities in school music, vocal and instrumental.....

Extensive	Limited	None
O.G.U. T.G.U.		K.C.
O.G.U.	T.G.U.	K.C.
O.G.U.	T.G.U.	K.C.
O.G.U.	T.G.U.	K.C.
O.G.U. T.G.U.		
O.G.U. T.G.U.	K.C.	
	K.C. O.G.U. T.G.U.	
	K.C. O.G.U. T.G.U.	
O.G.U.	K.C. T.G.U.	
K.C. O.G.U.	T.G.U.	
O.G.U.		K.C. T.G.U.
O.G.U.	K.C. T.G.U.	
O.G.U.	K.C. T.G.U.	

Note: Some of the above questions were not answered by O.G.U and T.G.U.

Instrumental Music

No organization for the teaching of instrumental classes is included in the curricula of the three Japanese institutions.

Junior and Senior High Music

Only Tokyo Gakugei University emphasizes the junior high school music curriculum. The other schools put little or no emphasis on secondary school music curricula or on activities. O.G.U. says, "Though we do not include them in our methods class, the graduates are teaching successfully by experience."

3. Music Education Materials and Equipment

	Shown to Students	Used by Students in Methods Cl.	Used by Students in Lab. Exper.
a. The several series of graded music books commonly used in schools.....	K.C.	K.C. T.G.U.	K.C. O.G.U.
b. Books, records, and rhythm instruments for rhythmic activity at all levels.....	O.G.U. T.G.U.	K.C. T.G.U.	
c. Books, records, films, etc., for teaching music literature at all levels.....	K.C. O.G.U. T.G.U.	O.G.U.	
d. Records for teaching songs		T.G.U.	O.G.U.
e. Song materials suitable to junior high school voices	O.G.U.	K.C. T.G.U.	K.C.
f. Instruction books for beginning string, wind, and percussion classes.....			
g. Instruction books for beginning piano classes.....			
h. Materials for recreational singing in classroom and in large groups.....			
i. Recreational or supplementary instruments for classroom use (autoharp, song bells, etc.)			
j. Instruments for use in study of methods of teaching beginning instrumental classes		T.G.U.	
k. Choral music for school treble and male groups.....	K.C.	T.G.U.	
l. Choral music for school mixed voice groups, both beginning and experienced.....		T.G.U.	
m. Music for small ensemble, vocal and instrumental.....		K.C. T.G.U.	
n. Music for beginning and experienced school orchestra			
o. Music for beginning and experienced school band....		T.G.U.	
p. Audio-visual equipment and materials for use in teaching music.....	O.G.U.	O.G.U.	
q. General professional literature in the field of music education.....	K.C.	T.G.U.	

Note:

1. The schools omitted on the table do not use these materials and equipment in music methods classes or in laboratory experiences.
2. All three Japanese institutions fail to provide students with opportunities to get acquainted with the materials for teaching instrumental classes, and consider them not essential. They believe only materials for teaching songs are necessary.
3. Ohsaka Gakugei University which did not answer (f) through (o) in this section says, "It is hard to check here, because these materials are owned by the school, and sometimes are shown to, or used by the students, but not regularly in classes or in laboratory experiences."
4. The three institutions consider books, records, and rhythm instruments for teaching music in the schools as essential equipment.
5. They also consider the acquaintance with general professional literature in the field of music education as essential.

4. Observation of Elementary and Secondary School Music Activities

Opportunities provided:

- a. A variety of types of general elementary classroom music activities.....
- b. General elementary school class activities aside from music.....
- c. Beginning string classes.....
- d. Beginning wind and percussion classes....
- e. Junior or senior high school general music classes.....
- f. Choral and glee club classes.....
- g. A variety of secondary classes aside from music.....
- h. School orchestra and band classes.....
- i. Performances by these groups.....
- j. Observation of and participation in other school and professional activities and services (health, library, attendance, assemblies, PTA, etc.).....

Yes	No
O.G.U. T.G.U.	K.C.
O.G.U. T.G.U.	K.C.
	K.C. O.G.U. T.G.U.
	K.C. O.G.U. T.G.U.
K.C. O.G.U. T.G.U.	
K.C. O.G.U. T.G.U.	
O.G.U. T.G.U.	K.C.
O.G.U.	K.C. T.G.U.
O.G.U.	K.C. T.G.U.
O.G.U. T.G.U.	K.C.

Note:

1. It is to be noticed that no opportunity is provided by Kobe College and Tokyo Gakugei University for the observation of any instrumental classes.
2. Observation of music class activities is begun in the senior year in all three institutions.

Types of Observation Provided:

- K.C.: Students visit junior and senior high schools attached to the college.
- O.G.U.: While students do practice teaching in the elementary and secondary schools attached to the university and co-operating schools, they visit classes, music and general.
- T.G.U.: Students observe classes in elementary and secondary schools attached to the university.

5. Student Teaching in Music

Experiences Provided:

- a. A general elementary music class.....
- b. A beginning string class.....
- c. A beginning wind and/or percussion class.....
- d. A junior high school or upper grade general music class.....
- e. A secondary school choral class....
- f. An instrumental ensemble (band, orchestra)

Yes	No
T.G.U. O.G.U.	K.C.
	K.C. O.G.U. T.G.U.
	K.C. O.G.U. T.G.U.
K.C. O.G.U. T.G.U.	
K.C. O.G.U. T.G.U.	
	K.C. O.G.U. T.G.U.

Note: No experience in teaching instrumental classes is provided by the three institutions.

Hours Required:

- K. C. Elementary school, none.
Junior and senior high schools, not more than
one week or so per student (1 sem. hr.)
- O.G.U. Elementary school
Junior and senior high schools
Total, five weeks (4 sem. hrs.)
Actually one to two hours a week per student.
The students observe music classes for the rest of
the time.
- T.G.U. Elementary school
Junior and senior high schools
Total, forty-five days (4 sem. hrs.)
No further information is given.

Number of Students Assigned to Any One Teacher for Any One Music Class

- K. C. 20-25
- O.G.U. 10
- T.G.U. 7-10

Note: Usually one or two students teach each class in turn, while the rest of the assigned students observe the class.

Note on the Music Education Area

1. The conservatory approach to education in music in certain Japanese schools limits the effectiveness of these institutions in the training of school music teachers.
2. In all three schools, instrumental music is neglected in methods classes or in student teaching, although the Course of Study in Music indicates the importance of instrumental instruction in the public schools.
3. In general, the emphasis on practice teaching is primarily on secondary schools, and on choral teaching exclusively, though Ohsaka Gakugei University provides some opportunities to observe school orchestra and band classes.
4. A recent trend in the preparation of music teachers in Japan is to de-emphasize music education courses, especially practice teaching, and encourage more study in major performance areas. For instance, in 1956, Kobe College reduced the credit requirement for professional education from 10 (methods course, 2, practice teaching, 2, and other education courses, 6). to 7 (methods course, 2, practice teaching, 1, and other education courses, 4). Ohsaka Gakugei University also reduced it, in 1955, from 21 (including methods course, 3, and practice teaching, 7), to 14, (methods course, 3, practice teaching, 4, and other education courses, 7).

Certification of Music Teachers

Qualifying for Certification

In keeping with the new educational philosophy based on democracy, the system of the certification of teachers was decentralized by the Teachers' License Committee set up for each prefecture to issue certifi-

cates on the basis of the reports regarding a student's personality, scholarly attainments, and physical condition as presented by the president of his institution.

The system of licensing by examination was abolished after the war. Instead, school teachers should be trained for at least two years at tax-supported or private colleges or universities, and obtain teachers' licenses by means of:

1. Taking a special curriculum designed for teacher training in each field.
2. Taking the required number of credits in the professional education required by the Teachers' License Law, in addition to an ordinary academic curriculum.

Types

In the present system, there are two grades of teachers' licenses, Grade I and Grade II, for elementary, junior high, and senior high school teachers, respectively. Chart IV shows the types and basic requirements for teacher certificates set up by the aforesaid law.

Licenses for specific subjects like music are given for secondary teachers only. There exists, therefore, no licenses such as elementary music-teacher certificates in Japan. However, those who hold the music-teacher's license for secondary schools may teach music in elementary schools.

As shown in the CHART IV, Grade I for the senior high school is granted to those who hold master's degrees, or to those who have completed more than one year of advanced study. Therefore, no music-teacher candidates, in the four-year course of higher educational institutions are qualified for Grade I for senior high schools. Existing certificates for music teachers accordingly are:

CHART IV

TYPES AND BASIC REQUIREMENTS FOR TEACHERS' LICENSESTEACHERS' License LAW, 1949

<u>Types</u>		<u>Basic Requirements</u>
Elementary	I	Bachelor's degree
	II	Two years training with minimum of 62 credits, including physical education, 2 credits.
Junior High	I	Bachelor's degree
	II	Two years training with minimum of 62 credits, including physical education, 2 credits.
Senior High	I	1. Master's degree 2. At least one year of advanced study beyond the bachelor's degree.
	II	Bachelor's degree

Note: As a rule, in addition to the basic requirements, the teacher candidate must have six months practice teaching experience.

These basic requirements are the same in all accredited colleges and universities in Japan.

1. Junior high school music, Grade I and Grade II.
2. Senior high school music, Grade II only.

Though minors are not required by the law, in the Music Education curriculum, one minor other than music may be obtained by fulfilling the minimum requirements in the subject-matter area and methods courses.

Credit Requirements

In order to produce a well-rounded teacher as well as a well-trained specialist, the Teachers' License Law requires the following minimum credits in each of the following areas:

General Culture Area

The requirements are the same as described in the study of the curriculum. Lectures on music (such as music appreciation) may be included in this area. (e.g. Kobe College)

Basic Requirements for Music

The CHART V shows the minimum credits in music required by the law.

CHART V

BASIC REQUIREMENTS FOR MUSIC

Subjects	A	B
Voice, including Conducting	8	6
Instrument, including Conducting	6	8
Music History and Music Theory	2	2
Total	16	16

Note: Students may choose A or B plan.

The curricula of the three Japanese institutions, especially of Kobe College, show that they emphasize this area more than the basic requirements.

Professional Education Area

The requirements in this area are presented in the study of the curriculum. For music teacher certificates half of the total credits (14, as a rule) of this area may be taken from subjects concerning music education. At present, the requirements for Professional Education are becoming more flexible as shown in the two types of curricula for prospective music teachers.

Eight years have elapsed since the new system of the certification of music teachers was established by the Teachers' License Law of 1949. Now, there is a strong desire among educators to shift the two-year course, which was temporarily provided in the four-year institution to meet elementary and junior high school teacher shortages, to the four-year course as soon as the situation permits.

ORGANIZATION OF THE ZENKOKU ONGAKU-BU KYOGIKAI

Before 1945, there were only three institutions which were authorized to license music teachers in Japan. However, two of them were given permission as qualified schools during World War II (1941 and 1942, respectively), when most of the classes were closed. Therefore, actually the Tokyo Academy of Music was the only one institution which trained licensed music teachers. Naturally, there existed no organizations of music-teacher training schools in pre-war Japan such as the National Association of Schools of Music and the Music Educators National Conference.

After the war, a great number of institutions for music teachers came into being upon introduction of the new education system with the aim of preparing teachers to meet the new program in the public schools.

However, the schools which were promoted to college level from ordinary normal schools did not have a specific Music Education curriculum before the war. These schools, together with other institutions, felt a keen need for an organization in order to solve common problems and to improve their training programs.

In 1953, this need brought about the establishment of the Zenkoku Daigaku Ongaku-Bu Kyogikai or the National Conference of Schools of Music, a voluntary national organization of schools concerned with music-teacher training. In 1956, 61 schools, including 10 junior colleges which are qualified to issue music-teachers' licenses, were associated with this organization.

Activities

The organization holds both regional (usually one day) and national (usually two days) conferences in Tokyo. So far, only two national conferences (1953 and 1955) were held. The conferences consist mainly of the discussion of problems in music-teacher education, and some of the resolutions adopted there were presented to the Ministry of Education to be approved. The following are the main topics discussed at the second national conference:

1. More flexibility in the Music Education curriculum should be acknowledged by the Teachers' License Law.
2. More stress on music should be required for the entrance examinations to national or gakugei universities.
3. The inadequacy of the training of elementary school music teachers was pointed out against the present tendency of emphasizing secondary school music in the curriculum.

4. The importance of pre-college music training was highly stressed in order to raise the standards of university music education.
5. The need for the standard Music Education curriculum was one of the most highly discussed topics.
6. How to deal with "instrumental music" in the Music Education curriculum was also extensively discussed.
7. The need for more qualified and better trained faculty, and the betterment of equipment, was felt by many schools. Especially the first need was felt as the most urgent. The report of the second national conference says, "The greatest problem in the music-teacher training schools is how to obtain the instructors who can teach music materials and methods courses efficiently. Here, we come across another big problem, namely, how to train university instructors, who are able to train public school music teachers."¹

These are all problems most of the Japanese schools have in common concerning the preparation of music teachers. However, because of its short history, the Zenkoku Daigaku Ongaku-Bu Kyogikai is not yet powerful enough to solve these problems. Even so, the establishment of this organization is a very significant event for the improvement of music-teacher education, and for the recognition of Music Education as a respectable professional study in colleges and universities in Japan.

1. The Second National Conference Report, Zenkoku Daigaku Ongaku-Bu Kyogikai, November, 1955, p. 9.

Summary

It was realized by both the Japanese government and SCAP right after the war that the extent to which the potentialities of the new school system were realized and the direction taken by the educational program would in a large measure be determined by the education of teachers. Consequently, preparation of teachers has undergone a revolutionary change since the end of World War II, 1945. Its basic concepts, administration, curricula, and the certification of teachers have been thoroughly revised to conform with Japan's new role in the democratic society of nations.

The Minister of Education has defined the responsibility of the teachers to help his students grow mentally and physically. The new training program aims to provide the prospective teacher with a broad and rich cultural background, and sufficient techniques and knowledge of his profession. Accordingly the present philosophy of music-teacher education aims at preparing educators as well as musicians.

Preceding the establishment of a new program for teacher education, the Ministry of Education purged militaristic and ultra-nationalistic teachers, and re-educated acceptable teachers to meet their new responsibility. In 1949, the University Establishment Law and the Teachers' License Law were enacted to re-organize teacher training schools. By these laws, music-teacher training institutions were increased from three schools before 1945, to 67, including 10 junior colleges. These schools may be grouped into two categories; 1. conservatory type, permitted to issue teacher certificates without providing the Music Education curriculum, but by fulfilling the credits in professional education

required by the Teachers' License Law, and 2. colleges and universities with the Music Education curriculum.

In this study, three schools, Kobe College (a women's college), Ohsaka Gakugei University, and Tokyo Gakugei University have been chosen as representing two types of the institutions for music-teacher training, and a study has been made concerning their requirements for admission, degrees granted, curricula, and certification of music teachers.

In Japan, all candidates for music schools are admitted by competitive entrance examinations only, on the basis of completion of high school. The examinations are given in both academic subjects and music fields.

The degrees granted to prospective music teachers are either the Bachelor of Arts or the Bachelor of Education according to the types of curricula. The University Establishment Law requires a certain amount of residence on the campus in which the candidate expects to receive his degree, and the minimum 124 semester hours of credit.

Though the minimum requirements in each area of study are regulated by the University Establishment Law, much more freedom has been given to each school in curriculum planning. The basic pattern of the curriculum covers General Culture, Music, and Professional Education. However, in this study, the areas were distributed into four by dividing Music into Basic Music and Musical Performance according to the subject distribution pattern set up by the MENC and the NASM.

There are two types of music curricula for the candidates for music teachers in Japan. Type A which leads to the Bachelor of Arts is not, in

fact, the Music Education curriculum, but it functions to license music teachers by simply adding a limited amount of credits in professional education. Naturally, little or no consideration is usually given to subject content for teaching music in the public schools. Type B which leads to the Bachelor of Education is the Music Education curriculum.

The evaluation of the curricula of the three schools made by using the evaluation sheets prepared by the MENC and the NASM shows the differences in the two types of curricula. Kobe College (Type A) puts the most emphasis on the music subject area, and the least on professional education, while Tokyo Gakugei University (Type B) emphasizes professional education most extensively among the three institutions. Ohsaka Gakugei University seems to be between the two types. In general, the preparation for instrumental teaching, and practice teaching do not receive adequate emphasis. Professionalization of subject content areas, especially in Basic Music, is still far from ^a desirable standard.

The certification of music teachers has been decentralized, authorizing local educational agencies to issue teacher certificates. The candidate is required to have at least two-year's education beyond the high school.

There are two grades of certificates for elementary and secondary schools respectively. For music teachers who have completed a four-year course at colleges and universities of both types, Grade I for junior high schools, and Grade II for senior high schools are granted. To obtain Grade I, for senior high schools, the candidate must hold the

Master's degree or must have more than one year advanced study beyond the Bachelor's degree. However, as a graduate school for music students has not yet been established in Japan, Grade I, for senior high school music, is not available at present.

Due to a great increase of music-teacher training schools, the need for a professional organization was felt among music educators. In 1953, the Zenkoku Ongaku-Bu Kyogikai, or the National Conference of Schools of Music, was established. At its national conferences, various important problems now facing schools of music were brought up for discussion. Though the conference is not powerful enough to solve these problems through this organization, Japanese music educators are now working toward improved professional standards which will insure recognition and respectability for their profession.

CHAPTER V

THE EVALUATION OF MUSIC-TEACHER EDUCATION BY SECONDARY SCHOOL MUSIC TEACHERS IN JAPAN

Purposes and the scope of the Questionnaire

In May, 1956, questionnaires were sent to 200 music teachers in Japanese secondary schools selected at random in order to:

1. Evaluate the usefulness of their preparatory training in their present work.
2. Gather criticism and recommendations suggesting possible improvement in the preparation of music teachers.

The questionnaire was not sent to elementary music teachers, because most of them had not received professional music training, and did not hold music-teacher's licenses, though a small number of elementary teachers hold secondary music-teacher licenses.

Areas Questioned

1. Music History and Literature
2. Basic Music
 - a. Music-reading and sight-singing
 - b. Ear-training
 - c. Harmony, including keyboard harmony
 - d. Counterpoint
 - e. Composition, including orchestration and form
3. Musical Performance
 - a. Conducting

- b. Applied Music
 - 1. Major Performance Area
 - 2. Minor Performance Area
- c. Music Ensemble
 - 1. Choral Ensemble
 - 2. Instrumental Ensemble
- d. Functional Piano

4. Professional Education -- Music Education and Student Teaching

Classification

The teachers were asked to evaluate the training they had received in the above areas by rating them as "very useful", "useful" and "of little use" in relation to the work they were then doing. Attempts were also made to find any significant difference of opinion according to:

1. Types of training
2. The enrollment of the schools in which they were teaching
3. The length of their teaching experience
4. Teaching assignments in applied music

In the second section of the questionnaire, teachers were asked to give suggestions for and criticism of the preparation of music teachers. Completed and returned questionnaires numbered 104, or 52%.

Types of Training of Respondents

Chart VI classified according to the pre-war and the post-war educational systems shows the types of training the respondents had received. The following points should be noticed:

1. Both in the pre-war and the post-war systems, the highest percentage of teachers were trained in ordinary normal schools and science and arts or in education departments of national universities and colleges which were promoted from ordinary normal schools after World War II.

CHART VI

TYPES OF TRAINING OF RESPONDENTS

Pre-War	No.	Post-War	No.
Ordinary Normal Schools	26	Education or Science & Arts Dept. of National Univs. or Colleges	15*
Tokyo Academy of Music	20	College of Music at Tokyo Arts Univ.	2
Private Music Schools	15	Private Music Colleges	17
Others	12**	Junior Music Colleges	7
Total	73		31

Total.....104

* One is a graduate of a two-year course.

** Five of twelve obtained teachers' licenses by examination. The remaining seven teachers, graduated from fields other than music at higher educational institutions and did not have professional training to be music teachers.

2. In the post-war section the number of teachers who received only junior music college training is greater than the number of graduates of the College of Music of Tokyo Arts University.

General Remarks on Evaluation Charts

The following should be noticed in regard to the evaluation charts:

1. The charts show the degree of usefulness of four areas of training received by the respondents, according to school size and to teaching experience.
2. The charts eliminate the data of teaching assignments in applied music, because in Japan, music teachers at secondary schools are responsible for the general music class, and are required to teach both vocal and instrumental areas. Actually none of the respondents is an exclusively instrumental teacher.
3. The length of teaching experience exactly corresponds with the types of training the respondents had received, shown in Chart VI that is, those whose teaching experience is over five years were trained by the pre-war system, and those whose teaching experience is less than five years were trained by the post-war system.*

*The first music teacher candidates prepared by the new school system graduated in March, 1952.

Evaluation, Criticism and Suggestions Concerning Music History and Literature

Of the respondents, ninety-one, or 87.5%, judged their training in music history and literature as satisfactory, and only 5.8% felt it useless. This judgement was not affected by school enrollment or by teaching experience. Most of the teachers polled did not offer any supplementary opinion. Only 20 of the respondents made suggestions or criticisms.

1. Fifteen teachers suggested more stress on music literature, and less on mere historical facts.
2. Five teachers criticized this area as not functional enough to be of much help in teaching music appreciation. They felt the need for more concrete material.
3. Three felt the need for more knowledge of contemporary music.

Evaluation, Criticism, and Suggestions Concerning Basic Music

1. Music-Reading and Sight-Singing

As shown in Chart VII regardless of school enrollment or teaching experience, the majority of teachers, 64 (61.5%), evaluated their training in this field as "Very Useful", and 32 (30.8%), "Useful". Of the teachers who did not answer five said they had not received special training in sight-singing.

Eleven felt the need for a change of approach to music-reading. These suggested that materials used in training should be of practical help in their teaching. The remaining teachers did not give any criticism or suggestions.

2. Music-Training

CHART VII

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

I. MUSIC HISTORY AND LITERATURE

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	27 46.5	23 39.6	2 3.4	6 10.3	58 55.8
400 - 999	15 38.5	20 51.3	3 7.9	1 2.6	39 37.5
Under 400	4 57.1	2 28.6	1 14.3	0 0	7 6.7
Total Respondents	46 44.2	45 43.3	6 5.8	7 6.7	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 10 Years	21 47.7	18 40.9	2 4.5	3 6.8	44 42.3
5 - 10 Years	11 37.9	16 55.2	1 3.4	1 3.4	29 29.9
Less than 5 Years	14 45.1	11 35.5	3 9.7	3 9.7	31 29.8
Total Respondents	46 44.2	45 43.3	6 5.8	7 6.7	104 100.0

Ear-Training

In this area, 53 (51%) of the respondents evaluated it as "Useful", while 31 (29.8%) judged it as "Very Useful". Altogether 84 (80.8%) of the teachers thought their ear-training was adequate. This evaluation was not affected by school enrollment, but the majority of those who had taught from five to ten years (62%) were most apt to evaluate their training as "Useful". Among ten teachers who were classified as "No Answer", five who had been trained by the post-war system indicated that they had not received ear-training in their preparatory program.

The main criticism given by twelve teachers was the lack of musical value in the materials used for their ear-training, and the ineffectiveness in ear-training instruction. There was no doubt that they considered it highly essential both in the training program and in teaching. Three teachers suggested more stress on harmonic ear-training.

3. Harmony, including Keyboard Harmony

Chart X shows that the majority of the respondents judged their training in harmony as satisfactory, 42 (40.4%), as "Very Useful", and 51 (49%), as "Useful", and this was not affected by school enrollment or teaching experience.

The majority of the teachers, (45), felt the necessity of more functional study of harmony. Most of them criticized their training as a "mere study on paper" with little or no relation to real music.

Thirty-nine stressed the need for ability to harmonize a simple melody at sight on the piano.

4. Counterpoint

As shown in Chart XI, this area was regarded by all to be the least useful course of Basic Music. Out of the 104 total respondents,

CHART VIII

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

II. BASIC MUSIC: MUSIC-READING AND SIGHT-SINGING

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	37 63.8	18 31.0	0 0	3 5.2	58 50.8
400 - 999	22 56.4	12 30.8	1 2.6	4 10.3	39 37.5
Under 400	5 71.4	2 28.6	0 0	0 0	7 6.7
Total Respondents	64 61.5	32 30.8	1 1.0	7 6.7	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 10 Years	29 65.9	14 31.8	1 2.2	0 0	44 42.3
5 - 10 Years	15 51.7	12 41.3	0 0	2 6.8	29 27.9
Less than 10 Years	19 61.2	7 22.5	0 0	5 16.1	31 29.8
Total Respondents	64 61.5	32 30.8	1 1.0	7 6.7	104 100.0

CHART IX

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

II. BASIC MUSIC: EAR TRAINING

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	13 22.4	33 65.8	7 12.0	5 8.6	58 50.8
400-999	16 41.0	16 41.0	2 5.1	5 12.8	39 37.5
Under 400	2 28.5	4 57.1	1 14.2	0 0	7 6.7
Total Respondents	31 29.8	53 51.0	10 9.6	10 9.6	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 10 Years	18 40.9	21 47.7	4 9.0	1 2.2	44 42.3
5 - 10 Years	5 17.2	18 62.0	4 13.7	2 6.8	29 27.9
Less than 5 Years	8 25.8	14 45.1	2 6.4	7 22.5	31 29.8
Total Respondents	31 29.8	53 51.0	10 9.6	10 9.6	104 100.0

CHART X

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

II. BASIC MUSIC: HARMONY INCLUDING KEYBOARD HARMONY

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> $\frac{\text{No.}}{\%}$	<u>Useful</u> $\frac{\text{No.}}{\%}$	<u>Of Little Use</u> $\frac{\text{No.}}{\%}$	<u>No. Answer</u> $\frac{\text{No.}}{\%}$	<u>No. of Schools</u> $\frac{\text{No.}}{\%}$
Over 1000	22 37.9	30 51.7	4 6.8	2 3.4	58 50.8
400 - 999	17 43.5	19 48.7	2 5.2	1 2.5	39 37.5
Under 400	3 42.8	2 28.5	1 14.2	1 14.2	7 6.7
Total Respondents	42 40.4	51 49.0	7 6.7	4 3.9	104 100.0

B. BASED ON TEACHING EXPERIENCE

Teaching Experience	Very Useful No.	Useful No.	Of Little Use No.	No Answer No.	No. of Schools No.					
Over 10 Years	20	45.4	19	43.1	2	4.5	3	6.8	44	42.3
5 - 10 Years	9	31.0	18	62.0	1	3.4	1	3.4	29	27.9
Less than 5 Years	13	41.9	14	45.1	4	12.9	0	0	31	29.8
Total Respondents	42	40.4	51	49.0	7	6.7	4	3.9	104	100.0

CHART XI

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

II. BASIC MUSIC: COUNTERPOINT

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No.</u> No.	<u>Answer</u> %	<u>No. of Schools</u> No. %
Over 1000	10 17.2	26 44.8	14 24.1	8	13.7	58 50.8
400 - 999	5 12.8	17 43.5	10 25.6	7	17.9	39 37.5
Under 400	1 14.2	3 42.8	3 42.8	0	0	7 6.7
Total Respondents	16 15.4	46 44.3	27 25.9	15	14.4	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No.</u> No.	<u>Answer</u> %	<u>No. of Schools</u> No. %
Over 10 Years	11 25.0	19 43.1	7 15.9	7	15.9	44 42.3
5 - 10 Years	3 10.3	16 55.1	7 24.1	3	10.3	29 27.9
Less than 5 Years	2 6.4	11 35.4	13 41.9	5	16.1	31 29.8
Total Respondents	16 15.4	46 44.3	27 25.9	15	14.4	104 100.0

46 (44.3%) evaluated it as "Useful" and 27 (25.9%), as "Of Little Use". "No Answers" numbered 15 (14.4%). Among these, eight had not studied counterpoint.

The largest group of those trained by the post-war system evaluated it as "Of little Use", and only two of them felt it "Very Useful."

The majority of the respondents did not show enough interest in this subject to make further comment. Seven said that they did not find any significant use for counterpoint in their teaching.

5. Composition, including Orchestration and Form

Chart XII shows the highest percentage of the respondents, 46 (44.3%) judged their training of this area as "Useful", and 30 (28.8%), as "Very Useful". This indicates that the majority thought it adequate. According to the chart, teachers trained after the war felt those courses much less satisfactory than pre-war trained teachers. Of 16 "No Answers", four had not taken composition, and eight had not taken orchestration and form.

Forty-three teachers felt the need for a more functional technique in their teaching of creative work. Among these, 27 mentioned the need of training in arranging music for band and orchestra.

To summarize the suggestions for and criticism of their training in basic music implied the need for reorganization of materials and methods in terms of practical application. In Japan, traditional approach to the teaching of music theory was observed, and one teacher claimed the importance of correlated or integrated theory study.

CHART XII

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

II. BASIC MUSIC: COMPOSITION, ORCHESTRATION, & FORM

A. BASED ON SCHOOL ENROLLMENT

School Enrollment	Very Useful No. %	Useful No. %	Of Little Use No. %	No. Answer No. %	No. of Schools No. %
Over 1000	18 31.0	25 43.1	7 12.0	8 13.7	58 50.8
400 - 999	9 23.0	19 48.7	4 10.2	7 17.9	39 37.5
Under 400	3 42.8	2 28.5	1 14.2	1 14.2	7 6.7
Total Respondents	30 28.8	46 44.3	12 11.5	16 15.4	104 100.0

B. BASED ON TEACHING EXPERIENCE

Teaching Experience	Very Useful No.	Useful No.	Of Little Use No.	No. Answer No.	No. of Schools No.					
Over 10 Years	16	36.3	21	47.7	1	2.2	6	13.6	44	42.3
5 - 10 Years	5	17.2	17	58.6	4	13.7	3	10.3	29	27.9
Less than 10 Years	9	29.0	8	25.8	7	22.5	7	22.5	31	29.8
Total Respondents	30	28.8	46	44.3	12	11.5	16	15.4	104	100.0

Evaluation, Criticism, and Suggestions Concerning Musical Performance1. Conducting

Few of the teachers who were polled in this area had received training in instrumental conducting. Therefore Chart XIII should be understood as concerned with choral conducting only. Forty-seven (45.2%) teachers who evaluated it "Useful", the great majority believed it effective in their teaching, regardless of school enrollment or teaching experience. Eight teachers among fourteen who did not answer indicated that they had received no training in this area. Five of them were trained before the war, and the remaining three were trained after the war.

The majority (about one-fourth) of the respondents stressed the fundamental importance of conducting in teaching and recommended more thorough training. Eleven pointed out the necessity of wider variety of materials.

CHART XIII

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

III. MUSICAL PERFORMANCE: CONDUCTING

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	26 44.8	19 32.7	6 10.3	7 12.0	58 50.8
400 - 999	18 46.1	11 28.2	3 7.6	7 17.9	29 37.5
Under 400	3 42.8	3 42.8	1 14.2	0 0	7 6.7
Total Respondents	47 45.2	33 31.7	10 9.6	14 13.5	104 100.00

B. BASED ON TEACHING EXPERIENCE

Teaching Experience	Very Useful $\frac{\text{No.}}{\%}$	Useful $\frac{\text{No.}}{\%}$	Of Little Use $\frac{\text{No.}}{\%}$	No $\frac{\text{No.}}{\%}$	Answer $\frac{\text{No.}}{\%}$	No. of Schools $\frac{\text{No.}}{\%}$
Over 10 Years	20 45.4	16 36.3	1 2.2	7	15.9	44 42.3
5 - 10 Years	15 51.7	6 20.6	6 20.6	2	6.8	29 27.9
Less than 5 Years	12 38.7	11 35.4	3 9.6	5	16.1	31 29.8
Total Respondents	47 45.2	33 31.7	10 9.6	14	13.5	104 100.0

2. Musical Ensembles

a. Instrumental Ensemble

In Japan, instrumental ensemble was much less stressed than choral ensemble in the preparatory program of music teachers both before and after World War II. The poll showed that only eleven teachers had had experience in instrumental ensembles; the rest felt there was too little opportunity for training in this area.

The necessity of instrumental ensemble training was especially stressed by the majority of the teachers (67). Band and orchestra are desired in the Course of Study for Music, and the demand for them is intense yet mainly because of lack of instructors and economic conditions there are actually few such activities in public schools.

The kinds of instrumental ensembles and number of participants were:

Chamber Music.....	1
Brass Band.....	3
Orchestra.....	7
Total.....	11

b. Choral ensemble

Choral ensemble was required in all teacher training programs as shown in Chart XIV. In public schools, singing is still/core of teaching assignments in applied music.

Chart XIV shows that the greatest group of the teachers, 60 (57.7%) evaluated choral ensemble "Very Useful" and 30 (29.8%), "Useful". The majority, therefore, found it satisfactory. This opinion was not affected by school enrollment or teaching experience.

CHART XIV

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS
 III. MUSICAL PERFORMANCE: MUSICAL ENSEMBLE (CHORAL)

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	36 62.0	7 12.0	1 1.7	4 6.8	58 50.8
400-999	19 48.7	12 30.7	2 5.1	6 15.3	39 37.5
Under 400	5 71.4	2 28.5	0 0	0 0	7 6.7
Total Respondents	60 57.7	31 29.8	3 2.9	10 9.6	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 10 Years	30 68.1	10 22.7	1 2.2	3 6.8	44 42.3
5 - 10 Years	14 48.2	11 37.9	0 0	4 13.7	29 27.9
Less than 10 Years	16 51.6	10 32.3	2 6.4	3 9.6	31 29.8
Total Respondents	60 57.7	31 29.8	3 2.9	10 9.6	104 100.0

Forty-five teachers pointed out the need for materials adapted to high-school work to supplement the large choral work used in their training.

3. Applied Music--Major and Minor and Functional Piano Facility

As seen in Chart XV, the majority of the teachers are piano majors. The next largest number of teachers are voice majors, and the chart shows the relationship between the teaching assignments and the preparatory training in applied music.

Chart XV shows that this area was regarded most satisfactory by the great majority of the teachers, 103 (99.1%), regardless of school enrollment or teaching experience. In spite of the above figure, the greatest concern indicated by more than half of the respondents (76) was the lack of training and skill in orchestral and band instruments. Eleven suggested the need for a shift of emphasis from specialization to generalization in the performance areas.

Functional piano facility was highly recommended by 47 teachers. The ability to improvise, to play at sight, and to transpose a simple piano accompaniment was felt to be more important than the technique needed to play elaborate piano music.

The essential points of agreement in applied music area are:

1. The need for broader and more generalized training in applied music.
2. Workable technique in piano.

CHART XV

RELATIONSHIP BETWEEN THE TEACHING ASSIGNMENTS IN APPLIED MUSIC AND
THE PREPARATORY TRAINING FOR APPLIED MUSIC TEACHING
TEACHING ASSIGNMENTS IN APPLIED MUSIC

Assignments	No.	Per cent
Voice and Piano	46	44.3
Voice	41	39.4
Voice and more than one instrument	17	16.3
Total	104	100.0

PREPARATORY TRAINING FOR APPLIED MUSIC TEACHING

Major	Minor	No.	Per cent
Piano	Voice	62	59.6
Piano or Organ	0	20	19.9
Voice	Piano or Organ	9	8.7
Piano	Voice and more than one instrument	5	4.8
Voice	0	4	3.9
Piano	More than one instrument	3	2.9
String	0	1	1.0
Total		104	100.0

CHART XVI

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

III MUSICAL PERFORMANCE: APPLIED MUSIC (MAJOR & MINOR)

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	35 60.3	23 39.6	0 0	0 0	58 50.8
400 - 999	29 74.3	9 23.0	1 2.5	0 0	39 37.5
Under 400	4 57.1	3 42.8	0 0	0 0	7 6.7
Total Respondents	68 65.4	35 33.7	1 0.9	0 0	104 100.0

B. BASED ON TEACHING EXPERIENCE

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Teachers</u> No. %
Over 10 Years	30 68.1	14 31.8	0 0	0 0	44 42.3
5 - 10 Years	20 68.9	9 31.0	0 0	0 0	29 27.9
Less than 10 Years	18 42.0	12 38.7	1 3.2	0 0	31 29.8
Total Respondents	68 65.4	35 33.7	1 0.9	0 0	104 100.0

Evaluation, Criticism and Suggestions Concerning Professional Education
(Music Education Methods, Materials, Observation, and Student Teaching)

As shown in Chart XVII, 76 teachers (73%) judged this area to be either "Very Useful" or "Useful", though there is no striking difference between the number of teachers making the two ratings. School enrollment did not affect their opinion, but among the teachers who found it "Useful", the percentage of those whose teaching experience was between five and ten years is almost twice that of those whose teaching was more than ten years.

The criticism and suggestions made by 73 teachers may be summarized as follows:

1. More familiarity with materials suitable for public school use is needed. (40)
2. There is need for knowledge and technique practical enough to successfully solve teaching problems. (14 of 36 comments in this section felt the need for knowledge of handling boys' voices.)
3. Band and orchestral organization should be taught. (28)
4. Student teaching should be reorganized to provide teaching experience in all grades of public schools. (24)
5. More college professors who understand the problems of public school teaching are needed. (7) One said that "music professors were not music educators, but performers."
6. Subjects taught include the use of school equipment and audio-visual materials, and also school administration. (5)

CHART XVII

RESPONDENTS' EVALUATION OF TRAINING IN FOUR AREAS

IV MUSIC EDUCATION & PRACTICE TEACHING

A. BASED ON SCHOOL ENROLLMENT

<u>School Enrollment</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Schools</u> No. %
Over 1000	20 34.4	22 27.9	7 12.0	9 15.5	58 50.8
400-999	15 38.4	15 38.5	6 15.3	3 7.6	39 37.5
Under 400	1 14.2	3 42.8	3 42.8	0 0	7 6.7
Total Respondents	36 34.6	40 38.5	16 15.4	12 11.5	104 100.0

B. Based on Teaching Experience

<u>Teaching Experience</u>	<u>Very Useful</u> No. %	<u>Useful</u> No. %	<u>Of Little Use</u> No. %	<u>No Answer</u> No. %	<u>No. of Teachers</u> No. %
Over 10 Years	19 43.1	12 27.2	5 11.3	8 18.1	44 42.3
5 - 10 Years	7 24.1	13 44.8	6 20.6	3 10.3	29 27.9
Less than 10 Years	10 32.2	15 48.3	5 16.1	1 3.2	31 29.8
Total Respondents	36 34.6	40 38.5	16 15.4	12 11.5	104 100.0

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Voluntary Comments and Criticism

Ninety-one teachers expressed further opinions of the preparation of music teachers which may be summarized as follows:

1. More stress should be put on well-rounded functional musicianship, essential to public school music teachers.
2. To build up a strong background of a music teacher, general culture was felt important. The need of psychology, to understand children, and of foreign languages, to broaden culture, was frequently mentioned.
3. Knowledge of and experience in sister arts, especially, painting, was desired by many teachers.
4. The need for the courses which put greater emphasis on the value of moral and spiritual aspects was pointed out by about one-third of the respondents.
5. The need for more opportunities to do further study in music education and to develop their musicianship was suggested by about one-quarter of the teachers.
6. To meet the shortage of music teachers, the need for increase and enlargement of music-teacher training institutions was strongly demanded by the majority. One teacher stated that in his prefecture, about one-third of the music teachers did not hold certificates. Six teachers suggested the revival of the system of teaching certification by examination.
7. Sixteen teachers wished the requirement of at least four years of training at a college for a licensed music teacher.
8. The most frequent and strongly felt comment by the respondents (91) was the need for a change in the philosophy of music-teacher training. They criticized the present trend to regard music teachers

as inferior to performers, and the predominant training principle which puts more emphasis on producing performers than music teachers. The respondents also believed it necessary that music teachers and candidates themselves should recognize the value and importance of their work. This opinion represents a new trend of the philosophy of teacher training, which recognizes music education as equal to music performance, composition, and musicology.

Summary

A questionnaire designed to evaluate the preparatory training of music teachers was sent to 200 secondary school music teachers, out of whom 104 responded.

The questionnaire offered the teachers the opportunity to rate Music History and Literature, Basic Music, Musical Performance, and Professional Music as "Very Useful", "Useful", or "of Little Use", and the answers were interpreted in terms of school enrollment and teaching experience. Its purpose was to find any significant difference of opinion. Attempts were also made to find the difference of opinion between pre-and post-war trained teachers. However, because the result corresponded with their teaching experience, this classification was eliminated.

In the second section, the teachers were asked to give comments which might lead to the improvement of the training program.

Generally speaking, the majority felt their training adequate in the four fields covered by the questionnaire. Neither school enrollment, teaching experience nor the date of their training (pre-or post-war) affected the substantial agreement of the teachers questioned, as to the value of their training or their basic problems. Therefore, it is

presumed that there is no significant difference in the content of training between the old and new systems.

The comment made by the great majority of teachers reflected the general desire to re-organize their preparatory program so as to make it more practical. This opinion held true in each of four areas of instruction. The keenest need appeared for more training in the use of instruments other than keyboard instruments, and opportunities for experience in instrumental ensembles.

Of the voluntary opinions expressed, the most important seemed to be that music education should be of equal importance to other fields of music. Music teachers should be trained to teach as thoroughly as performers are trained to perform. Materials and courses should be required in terms of teaching needs.

CHAPTER VI

BRIEF HISTORY OF MUSIC EDUCATION IN THE UNITED STATES

The history of American public school music may be divided into two sections, "Up to the Twentieth Century" and "In the Twentieth Century."

DEVELOPMENT OF MUSIC EDUCATION UP TO THE TWENTIETH CENTURY

Before the Civil War

Singing Schools

In the colonial period, music activity was largely confined to psalm singing in churches. With the purpose of improving the psalmody, instruction books appeared early in the eighteenth century. For the same purpose, singing schools were established by itinerant singing masters throughout New England and the other colonies. Teaching choral music and the ability to read music, these singing masters laid the cornerstone of music education in the United States.

The Educational System--School Organization and Curriculum

Early American colonists established schools patterned after the European system. Soon, however, the rising democracy gave impetus to the idea of universal education. From this time on, the American educators made efforts to fashion a new system of education to support democracy, and helped the establishment of the system of ungraded district schools, which were set up by the community, especially in New England. It is important to know that "the district schools separated the schools from

municipal administration and laid the basis of some 100,000 school districts scattered throughout forty-eight states."¹ This system developed in connection with the widely scattered population and the growth of local government. These district schools existed until some time in the second half of the nineteenth century. Music was not included in their curriculum, and only the three R's were emphasized.

Introduction of Public School Music

Lowell Mason and his Contribution

The outgrowth of the singing school was the introduction of music, by Lowell Mason (1792-1872), into the curriculum of the grammar schools* of Boston in 1858.

Convinced of the practicability of teaching singing by the Pestalozzian principles, Mason formulated teaching methods in his "Manual of Instruction" (1854) as follows:

- "1. To teach sounds before signs--to make the child sing before he learns the written notes or their names.
2. To lead him to observe, by hearing and imitating sounds, their resemblances, their agreeable and disagreeable effect, instead of explaining these things to him--in short, to make him active instead of passive in learning.
3. To teach but one thing at a time--rhythm, melody, expression being taught and practiced separately before the child is called to the difficult task of attending to all at once.
4. To make him practice each step of these divisions, until he is a master of it, before passing to the next.

1. Arthur Henry Moehlman, "Education in the United States of America," Comparative Education Ed., by Arthur Henry Moehlman and Joseph S. Roucek, The Dryden Press, New York, 1953, p. 43.

*The grammar school corresponded to the present-day junior high school.

5. To give the principles and theory after practice, and as an induction from it.
6. To analyze and practice the elements of articulate sound in order to apply them to music.
7. To have the names of the notes correspond to those used in instrumental music."¹

This was the first formulation of methodology in music education in the United States. However, the music education thus initiated was limited to the grammar school, and it was not until 1872 that public school music was included in all grades.

Spread of Public School Music

Mason's work began in Boston, but soon spread into New York and Cincinnati, and then into many places. In 1842, the New York State Legislature permitted music teaching in the schools, and in 1898, under the supervision of Frank Damrosch, music was definitely included in the curriculum of the New York School System.

In Cincinnati, music was introduced into the school system in 1842, and took the leadership in music education in the West.

Generally speaking in this period, public school music was, in fact, "a transplanted singing school."², using similar materials to those used in the singing school.

After the Civil War

Change in School Organization, and the Expanding Curriculum

It was in the period immediately following the Civil War that

1. Edward Bailey Birge, History of Music Education at Public Schools in the United States, Oliver Ditson Company, Philadelphia, 1937, p. 38.

2. Ibid, p. 76.

because of the development of the educational system and the expansion of the curriculum, music was accepted in all public schools. By this time, America had succeeded in establishing a one-track, free, and tax-supported education, and the ungraded district school had been replaced by the graded school. However, a graded elementary school of eight years was not introduced until late in the nineteenth century. It was established after the Civil War, partly as a result of Pestalozzian influence, and since then has become a major factor in general education. The whole education was then organized into the 8-4 system.

With the increasing number of the school children, and the increasing length of their attendance, the curriculum was also enriched. Not only the three R's, but also the arts, music, physical education, geography and nature study were included.

Influence of General Music Activities on the Development of Public School Music

After 1848, an influx of European musicians had done much to disseminate musical culture by touring many cities. Musical interest thus stimulated resulted in the rise of musical societies--such as the Apollo Club of Chicago and the Oratorio Society of New York--local concerts, conventions, the formation of symphony orchestras--such as the Boston Symphony Orchestra--the development of music in the colleges, and the establishment of conservatories and schools of music. The band, which appeared after the Civil War, also contributed to the promotion of music culture in the United States.

Contribution of Luther Whiting Mason

Luther Whiting Mason (1829-1896) who did pioneering work in Japan,

also originated elementary school music in America by organizing primary music instruction in Boston (1864). Like Lowell Mason, under the influence of Pestalozzian philosophy, he compiled "The National Music Course", a series of music readers. This became the prototype of many methods which followed it, and its influence was international. His approach to teaching singing was an application of the method of James Currie of Scotland, and main stress was put on rote-singing rather than music reading.¹

Emerging Philosophy and Methodology of Music Education

While the followers of L. W. Mason believed in teaching as many songs as possible, affected by Herbartianism the new trend in educational philosophy began to appear at the end of the nineteenth century, stressing the importance of music reading skill in order to sing songs well. To provide materials for drills in music-reading, a large number of music readers were published. As a result, by the end of the nineteenth century, the paramount concern of music teachers became how to teach music-reading rather than how to enhance the musical growth of children. In this way, music in school, especially in upper grades, became "a slough of despond,"¹ and due to the lack of good methodology, and of materials excellent enough to inspire children's interest, school music brought little of significance to the life of either children or community. According to Birge, "the solution of the reading problem, the discovery of the child voice, and the individual singing child were the three outstanding achievements of the period."² and yet there was no definite principle accepted for teaching in the schools, and vocal and instrumental developments, if any, were sporadic and isolated

1. Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music, C. C. Birchard and Company, Boston, 1941, p. 2.

2. Birge, Op. cit., p. 143.

rather than a part of a widespread movement or a well-organized plan.

THE DEVELOPMENT OF MUSIC EDUCATION IN THE TWENTIETH CENTURY

Changes in Philosophy of Music Education and Methodology

At the turn of the nineteenth century, changes in the philosophy of music education began to appear, affected by the following two factors:

1. The culmination of Herbartian influence in education which put emphasis on formal procedures in teaching.
2. The rise of the child study movement initiated by G. Stanley Hall.

John Dewey, the outstanding leader of modern progressive education, greatly furthered the new movement in education. The basic principles of education which he advocated were:

- "1. Education is life and not merely a preparation for life.
2. Education is growth and as long as growth continues education continues.
3. Education is a continuous reconstruction of accumulated experience.
4. Education is a social process, and to make this possible the school must be a democratic community."¹

The progressive music educators like Satis Coleman disclaimed the old philosophy of music education which put special emphasis on the mastery of musical notation and sight-reading. The need for real musical experience for children was intensely felt by many music teachers.

In 1915, at the request of the Music Supervisors' Conference, Karl Gehrkins stated, "The ultimate aim of music teaching in the public schools is to cause children to know, to love, and to appreciate music in as many forms as possible, and thus to bring added joy into their lives and added culture and refinement into their natures."²

1. Adolph B. Meyer, The Development of Education in the Twentieth Century, Prentice-Hall, Inc., New York, 1951, p. 45.

2. Music Educators Journal, The MENC, April-May, 1950, p. 24.

In 1919, at the meeting of the same association, Osbourne McConathy in his presidential address stated, "Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community."¹

Affected by the change in philosophy music teachers replaced long drills and monotonous instruction by music which had true value, which was within the child's comprehension, yet was able to contribute to his musical growth.

A striking achievement in philosophy and methodology in the twentieth century is the democratization in music education, "Music for every child, and every child for music." This idea has also aroused the attention to the importance of music education for exceptional children, including the physically handicapped, the mentally retarded, as well as the gifted child.

The Change of Educational Organization and Its Influence on School Music

In the two decades of the twentieth century, school music made big strides, accelerated by social, economic, political, cultural, and educational factors. Though by the nature of this study, only cultural and educational influences will be emphasized, the national prosperity in this period, brought about by the tremendous progress of mass industry, should be pointed out, because it enabled parents to provide their children with greater educational opportunities.

To meet the increasing desire for universal education, the public schools were re-organized with forty-eight state school systems with a total of more than three thousand county educational organizations.

1. Music Educators Journal. (April-May, 1950) op. cit., p. 24.

Each of the state school systems was put under the authority of the state legislatures. The federal Office of Education is an advisory organization except for direct control of schools in territories under federal jurisdiction.

The school organization was changed to the 6-3-3 or variations of it by introducing the junior high school. The desire for the junior high school had been expressed by the end of the nineteenth century, and had been realized by the end of World War I. The introduction of the junior high school has played a significant role in the development of school music, especially in the progress of instrumental instruction.

Influence of Professional Music Teachers' Organizations

Among contributors to the development of American public school music in the twentieth century, organizations of professional music educators should be highly acknowledged. Among these organizations, the Music Teachers National Association, the National Association of Schools of Music, and the Music Educators National Conference have pioneered the united, organized endeavors for the improvement of music education. The main concern of the first two organizations is in music education at college level. Their influences will be discussed in the following chapter, Development of the Preparation of Music Teachers.

The Music Supervisors National Conference was formed in 1907, and changed its name to the Music Educators National Conference (MENC) in 1934. It is now a department of the National Education Association, and has six divisions scattered over the United States. The membership (approximately 25,000) is of individuals of all educational levels. The aims and programs of the MENC are given in "Music in American Education",

(Music Education Source Book Number Two) published by the MENC, as follows:

"It is the recognized spokesman for music education in the United States. Its activities and publications have been chiefly responsible for the establishment of music education as a profession, and for the promotion and guidance of music instruction in the schools as an integral part of general education.

"The planned program of the MENC is to:

Insure a useful and broad program of music education in the schools.
Serve music educators through a permanent organization with professional, publication, and business headquarters offices.

Correlate and provide a clearinghouse for all school music activities and interests.

Give prestige and influence to the music education profession as an important segment of the general education profession.

Serve as the official public relations medium for the music education profession.

Correlate school music activities of the United States and in other parts of the world."¹

In its national and divisional conventions, the MENC includes discussions, demonstrations, and work shops dealing with various practices of school music.

The MENC has published numerous books and pamphlets dealing with specific areas of music. Among them, the Music Educators Journal is one of the most valuable guides to music educators. In fact, all the progress of musical activities in the schools which will be described later in this chapter has been accelerated by the efforts of the MENC. It has also contributed much to create the recognition of music education as a profession equal to other fields of music.

1. Music in American Education, Op. cit., p. 324.

Growth of School Music Activities

Rise of an Interest in Instrumental Music

A new feature in the twentieth school music is the development of instrumental instruction in the schools. The growth of democracy in music education which aimed to provide every child with musical opportunities aroused the desire among music educators to present the child with a wide range of music activities.

The Violin-Class Movement

The need for variety of music studies promoted the development of instrumental instruction in the schools, first in the form of the violin class. It was started in the intermediate grades in Boston areas (1906). During the next decade, the movement spread all over the country, and became a pioneer of the class instruction of all musical instruments.

The School Orchestra and Band Movements

With the initiation of the violin-class movement, the way was prepared for the organization of school orchestras. By the end of the first decade of the new century, the secondary school orchestra had rapidly developed, though it took some fifteen years before it won a place in the school curriculum.

In 1922, at the MENC conference in Nashville, Tennessee, the appearance of a high school orchestra from Richmond, Indiana, under the direction of Joseph B. Maddy, set a new standard of performance for the high school orchestra in the United States. Unfortunately at present only a very small percentage of the schools maintains a school orchestra. The tremendous rise of the school band is largely responsible for the failure of the orchestra to maintain its position in the curriculum. The trend at this time is

toward increased emphasis on the stringed instruments and the organization of more school orchestras.

The school band began about 1910. However, the real acceleration came after World War I, when many returning bandmasters became instrumental teachers in the schools. John Philip Sousa stimulated the band movement also. The tours of Sousa's band throughout the country had much to do with raising the standard of the performance in school and community bands.

The Piano Class Movement

In 1913, a few schools in Cincinnati started an experimental work in the class method of piano instruction. The success of this movement has led to the expansion of keyboard instruction in the following ways, according to the definitions given in "Music in American Education."

1. Keyboard Experience

This is "to enrich and intensify other music learnings in the general classroom music program.....It provides an excellent means of teaching pitch, rhythm, and music reading. It provides a firm foundation upon which to develop special skills under the vocal and instrumental specialist.....Keyboard experience can function at all levels."

2. Classroom Piano

This is "to give all children an opportunity to learn some of the basic fundamentals of piano playing and to aid in the further development of the objectives of the general music program with a broad background of musicianship. These classes should be taught by a specialist in group piano instruction."

3. Elective Piano Classes

"These classes are designed for specific training in pianistic skills to develop ability to perform in a musically satisfying manner." They are mainly for high school levels.¹¹

The class piano movement is at present contributing much to the basic music training of pupils in the elementary and secondary schools.

Improvement of Choral Instruction

The rapid development of instrumental music in the schools, as above mentioned, was a great stimulus to vocal directors, especially in the high schools. Around 1930, at the music education conferences in Chicago and Detroit, groups of high school students showed the possibilities of adolescent choral performance and thus established higher standards in all forms of choral singing. This increased interest in choral music has led to the introduction of the voice class in a few American schools.

C. Rise of an Interest in Music Appreciation

Toward the end of the nineteenth century, another new trend in music education, interest in music appreciation, began to appear. In this early stage, the music appreciation course was not satisfactorily taught because of the lack of suitable materials, and of the teachers' inexperience in a method of conducting lessons. Only W.S.B. Matthews' "How to Understand Music" (1888) was a widely used source book to the teachers.

The most direct influence on the development of music appreciation was the discovery of the educational potentiality of the phonograph.

1. Music in American Education, Op. Cit., p. 189-190.

In 1911, the Victor Company set up the educational department, and recorded the world's famous music in suitable forms for school use. By 1930, the phonograph had been in general use in the schools. Today, among other audio-visual materials, the phonograph still is an integral part of the music appreciation movement.

D. Growth of the Contest and Festival Movement

An outgrowth of the encouragement of music appreciation in the schools was the music memory contest. The first widely used competition in the American schools was held in 1916. Since this time on, contests in all fields of music have become popular in order to develop students' interest in music. However, today there is a strong tendency to minimize the competitive feature of contests and festivals.

Materials and Equipment in Public School Music

A. Textbooks

Generally speaking, before the twentieth century, "song materials consisted almost exclusively of hymns, harmonized folksongs, and uninspiring partsongs by lesser composers. Songs and compositions by important contemporary American composers were not found in the early chorus books."¹

Because of the new progressive philosophy of education which claimed the importance of child study, the need for the innovation of music textbooks was felt among music educators.

The Modern Music Series, by Bleanor Smith, was published in 1898 to meet this need. It not only had the songs of high quality, but also awakened an interest in the new idea of teaching music-reading through

1. Dykema and ~~Gelickens~~, Op. Cit., p. 2.

learning songs. This series set up a new standard of textbooks, and soon many graded song series, like Matthews' Songs of All Lands, and the Laurel Music Books, were successively published during the period, 1895 - 1910. According to Birge, "this great outpouring of children's songs, in respect to their character and quality might appropriately be called the Renaissance of school music."¹

Textbooks have been further improving to meet desires and needs of children. The following are the most widely used music series in the United States today:

The American Singer	(American Book Co., N.Y.)
Our Singing World	(Ginn & Co., Boston)
A Singing School	(C.C. Birchard & Co., Boston)
New Music Horizons	(Silver Burdett Co., N.Y.)

Audio-Visual Materials

During the last three decades, the educational value of audio-visual materials has been generally accepted by music educators. Radio, television, films, and filmstrips, for example, are now being used as an aid.

Radio and Television

Radio

The recognition of radio as a potential force in music education became definite when, in 1926, Walter Damrosh conducted a series of weekly symphonic broadcasts with explanations, on the National Broadcasting Company networks. The broadcasting lasted fourteen years and played an important part in the curriculum of approximately 70,000 schools.

By 1930, the United States Office of Education had become active in radio education, including music, and worked with commercial and educational

1. Birge, Op. cit., p. 160.

stations to improve educational programs. The Committee on Audio-Visual Education of the MENC also has been working to introduce better use of radio in terms of music education.

Today, over 2500 commercial stations, in addition to more than 600 educational stations, are broadcasting educational music programs. Stations operated by state universities are most apt to carry a regular series of music lessons, both choral and instrumental. Radio programs for music education are generally designed for in-school listening. As a rule, well-prepared manuals are issued to the teachers as a guide to classroom correlation. On the other hand, opportunities for pupil broadcasting are becoming more frequent.

Television

Since the Philadelphia Public School System began an experimental in-school telecast in 1948, television has become a factor in music education ^Ahelped by a cooperative arrangement with schools and local T.V. stations. The Joint Committee of Educational Television was established in 1950, and urged the Federal Communications Commission to open channels for noncommercial educational use. This resulted in the establishment of TV stations owned by colleges and universities. By 1955, 465 TV stations, including twelve educational stations, had been telecasting programs which were planned to assist music education directly or indirectly.

Though television is not yet widely utilized for classroom use its future use, especially in instrumental instruction, is bound to increase because it has both audio and visual advantages.

Films and Filmstrips

Films

The utilization of films in the teaching of school music is a rather recent development. However, its invaluable potential as an audio-visual aid in music education has been recognized. During the past few years there has been an increase in the number of films on music and musicians. Today, the supply of educational films is constantly increasing, and covers all fields of music education: knowledge and instruction of instruments, study of basic music, music history and appreciation, science of music, etc. The Committee on Audio-Visual Education of the MENC has been assisting in the production of good music films such as the Schumann Story, with the cooperation of the Teaching Film Custodian, a non-profit educational service established by the motion picture industry. The committee has recently issued "A Handbook on 16 m.m. Films for Music Education," which includes lists of musical films and helpful suggestions.

These films may be purchased from the producer or rented from agencies such as local and state libraries, state audio-visual departments or state universities.

Filmstrips

The definition of filmstrips is given in "Music in American Education" as follows:

" A film strip is a short length of film, 10-100 frames of a number of positives in black and white or color, each different but usually having some continuity.....They are easily projected horizontally or vertically by means of a film strip projector. They may be with or without sound. Some projectors have record-playing equipment attached. Film strips may be shown simultaneously with sound on tapes or recordings."¹

Because of inexpensiveness and ease of carrying and operating, filmstrips are being widely accepted for school use.

1. Music in American Education, Op. cit., p. 220.

Present Music Curriculum

A striking feature of the music curriculum in present-day United States is a great variety of subject areas, so that each child may participate according to his ability. The curriculum is no longer primarily vocal as in the last century, although singing still is fundamental. The new curriculum includes singing, rhythmic activity, listening, playing, and creative activities as musical experience. A new trend in public school music curriculum is seen in the emphasis on the correlation of music with other school subjects or activities. For instance, Spanish songs will be integrated with the study of the geography of Spain. Thus music tends to become a part of the total educational program. The following music curriculum sets the standard suggested by the Music Education Research Council, and accepted and revised by the MENC.

Grades One, Two and Three Minimum time 20 minutes daily

1. Singing

- a. Learning songs by imitation.
- b. Matching tones.
- c. Playing singing games.
- d. Singing of rounds and descants. (Grades II & III.)
- e. Using song books to introduce music-reading. (Grades II & III.)

2. Rhythmic

- a. Making free rhythmic activities.
- b. Playing simple, directed folk dances and games.
- c. Responding to note groups heard. (Grades II & III.)

3. Listening

- a. Distinguishing simple elements in music such as mood, rhythm, instruments, themes.
- b. Recognizing the use of music by different groups and peoples. (Grades II & III).

4. Playing

- a. Learning to use rhythm instruments, adding simple melody instruments in Grades II & III.

5. Creative

- a. Giving opportunities for original responses in rhythms, songs, playing, listening.

Grades Four, Five, and Six
minimum time, 25 to 30 minutes daily

1. Singing

- a. Learning songs by imitation.
- b. Continuing the reading program by means of song books.
- c. Singing rounds, descants.
- d. Singing two-and three-part songs.
- e. Large and small ensemble experience.

2. Rhythmic

- a. Playing directed folk and square dances.
- b. Playing rhythmic accompaniments to familiar songs, using folk or standard rhythmic instruments.

3. Listening

- a. Distinguishing simple elements in music such as mood, rhythm, instruments, theme, form.
- b. Music of various peoples, operas of interest to children.

4. Playing

- a. Class instruction in piano.
- b. Rhythm instruments and simple melody instruments.
- c. Class instruction on orchestral and band instruments.
- d. Large and small ensemble experience (Grade VI).

5. Creative

- a. Continuing opportunities for original responses in rhythms, songs, playing, listening.
- b. Encouraging the composition of original melodies, rhythmic accompaniments to songs, simple harmonies to familiar songs.

Junior High School Grades
(VII, VIII, IX)

1. General Music Course

Open to all students regardless of previous musical experience. A course offering a variety of musical activities, such as playing, singing, listening, reading music, creative activity, etc.

2. Vocal Music

Boys' and girls' glee clubs, chorus or choir, small vocal ensembles, assembly singing for all students.

3. Instrumental Music

Orchestra, band, small instrumental ensembles; class instrumental instruction in wind, string and keyboard, for beginners and more advanced students; credit for private lessons available in Grade IX.

4. Special Electives in Music

In some junior high schools special elective classes are offered in music appreciation and in music theory, especially in Grade IX.

5. Relating and coordinating out-of school influences (radio, television, motion picture, church and home) in all possible ways with those of the classroom.

Senior High School Grades
(X, XI, XII)

1. Vocal Music

Boys' and girls' glee clubs, chorus, choir, small vocal ensembles, voice classes, applied music credit for private lessons. Some of the large choral groups selective and others open for election by any interested student, unless the school is too small to allow for more than one group.

2. General Music

Open to all students, regardless of previous musical experience. A course similar to that described under Junior High School, but adjusted in its content to senior high school interests and needs.

3. Instrumental Music

Orchestra, band small ensembles; class instrumental instruction in wind, string, percussion and keyboard for beginning and advanced students;

dance band. Orchestra and band should be divided into beginning and advanced sections, or first and second groups if the enrollment warrants such division; applied music credit for private lessons.

4. Elective Course Offerings

Music theory, music appreciation, music history. Many high schools find it feasible to offer several years of instruction in each of these fields.¹

Present Problems

While there has been a tremendous expansion of the school music program in the United States during the twentieth century, some of the problems facing school music are:

1. The curricula of the elementary and the secondary schools are overcrowded. They tend to limit possible expansion of the program of music education.
2. The aim of music education to provide opportunities for all the children is far from realized. Only about 14 to 17% of the students in secondary schools are touched by the music program.
3. Ways and means of recovering interest in the school orchestra and the study of stringed instruments.
4. How to secure a proper balance between education and entertainment in the field of music education.
5. How can the school meet the harmful influences of commercial motion pictures, phonograph recordings, radio and television?
6. The reduction of the number of daily periods in the secondary school schedule to six has limited the opportunities for music study open to pupils.
7. A need to define what constitutes a reasonable teaching load in vocal or instrumental music teaching.

1. Music in American Education, Op. cit., pp. 294-296.

Summary

American School music was a natural outgrowth of the singing schools of the colonial days. School music was introduced into the schools of Boston in 1837 by Lowell Mason. Luther Whiting Mason introduced the first music into the primary schools of Boston in 1864. Lowell and Luther Mason based their music teaching on the song approach in accordance with their belief in Pestalozzian principles of education.

After the Civil War, the school organization was changed from ungraded schools to the graded 8 - 4 system, and music as well as some other subjects was added to the traditional school offering of reading, writing and arithmetic.

The development throughout the United States of symphony orchestras, the increase in the number of concerts, and the establishment of conservatories and schools of music--all stimulated the interest in school music.

Toward the end of the nineteenth century, Herbartian principles in education replaced Pestalozzianism. The Herbartian influence on music education resulted in the change of emphasis from the teaching of songs to the teaching of music-reading.

Generally speaking, during the nineteenth century, there were no definite principles accepted by all music teachers, and the music program was mainly vocal.

At the turn of the century, two factors, namely, the culmination of Herbartianism, and rise of the child study movement caused a swing in educational philosophy in music from a formal approach, with emphasis on music-reading drills, to a psychological approach, with emphasis on musical experience.

The re-organization of school system to the 6-3-3 also brought changes and development of music activities. The introduction of the junior high school brought about a significant change in music education, and offered more musical opportunities to children.

Organizations of professional music teachers also stimulated and helped the development of music in America. Among others, the MENC has been most influential on school music by publishing books and pamphlets, and by holding regional and national conferences.

The music curriculum in the United States has been enriched and expanded by a variety of musical experiences including instrumental music. The use of audio-visual materials has pointed toward a new world to be explored by music educators.

In spite of the rapid development of school music during this century, American music educations are facing problems resulting from a greatly increased school population, an overcrowded curriculum, and the harmful effects of commercially produced music.

CHAPTER VII

DEVELOPMENT OF MUSIC-TEACHER EDUCATION IN THE UNITED STATES

The lack of uniformity which is characteristic of American education is also discernible in the preparation of music teachers. This is due not only to the decentralized nature of the American school system and the variety of regional cultures, but also to the historical evolution of teacher training. It is necessary, therefore, to understand the history of the preparation of music teachers in order to understand the present situation.

UP TO THE TWENTIETH CENTURY

COLONIAL PERIOD (1620-1800)

During this period, no organized education was given to possible teachers beyond their mastery of the subject-matter which they would teach. "In fact, emphasis on subject-matter was to remain the principal staple of teacher training down to the eve of the Second World War."¹

THE NINETEENTH CENTURY

Early Institutes for the Training of Music Teacher

The Establishment of the Boston Academy of Music

Early in the nineteenth century, the masters of singing schools in the East felt the need of trained singing teachers. When Lowell Mason

1. John S. Brubacher, History of the Problems of Education, McGraw-Hill Book Company, Inc., New York, p. 506.

came to Boston to develop school music, he recognized the improvement of the teaching of singing as fundamental.

In 1833, Mason helped the music masters to organize the Boston Academy of Music, which became the first school of music pedagogy in the United States. The purposes of the Academy were:

1. To teach the art of singing.
2. To teach the rudiments of thorough-bass and harmony.
3. To expound the methods of teaching singing schools and conducting choral music.
4. To promote the instruction of music in the public schools.¹

The Convention Movement

Recognizing the values of the conventions which had been held by groups of singing schools and societies with the purpose of improving singing teaching, Mason made the Boston Academy of Music the center of the convention movement. In 1836, at a convention held at the Academy, there were lectures and discussions concerning music and music pedagogy. The movement culminated in the organization of the National Music Convention under the leadership of Mason in 1840. This convention served as "a national school of music pedagogy, harmony, conducting, and voice culture, and thousands of young people in all parts of the country received training in these fundamentals at the conventions."² The influence of conventions lasted until about 1870.

The Normal Musical Institute

The role played by the normal institutes should not be overlooked. The first normal institute was established with the help of Lowell Mason in 1851, in New York. It was a three-month training institute of music

1. Birge, Op. cit., p. 26.

2. Ibid., p. 29.

teachers. Soon, this type of musical institute became popular. They were usually for a term of a few weeks, mostly in the summer so that not only prospective teachers but also those who were already teachers could attend. Their content was like European conservatories. They offered voice, piano, theory, and methods courses. William Arms Fischer evaluates them as follows: "Those normal institutes were popular and beneficial, and supplied a real need in our musical evolution."¹

Summer Music Schools

The normal music institutes led to the rise of summer schools of the same nature. In 1884, the first summer school was held in Lexington, Massachusetts. Then in 1886, the National Summer School was offered in Boston with leading music educators such as Luther Whiting Mason and Leonard B. Marshall on its staff.

Music publishers such as Silver Burdett and Company and the American Book Company also conducted summer music schools.

In these summer schools, "the leading music supervisors of the country exemplified the methods of song leading, and the treatment of children's voices. One of the most potent forces of the summer school was chorus singing. One of the valuable features of the summer schools was the opportunity of meeting other music teachers from all parts of the land, and talking over their common interests."² In this way, the above-mentioned institutes served both pre- and in-service training of music teachers.

1. William A. Fischer, Music Festival in the United States, The American Choral and Festival Alliance, Inc., 1934, p. 187.

2. Birge, Op. cit., p. 132-133.

Normal School Training of Music Teachers

Though all the institutes above mentioned contributed to the advancement of music-teacher training, there was an increasing demand for better trained music teachers, after the Civil War because of the expansion of the school system and inclusion of music in the curriculum of all grades of public schools. To meet this demand, normal schools began to offer courses in public school music.

The development of normal schools was rather slow after the establishment of the first private normal school in Concord, Vermont, in 1823, and of the first state normal school in Lexington, Massachusetts, in 1839. These early normal schools were actually secondary schools, admitting students on the basis of the completion of the elementary grades. The curriculum was usually one year in length, and included very little of what is now considered professional education.

After the Civil War, however, both public and private normal schools sprang up, and by the 1890's they had become the nation's chief source of trained teachers, mostly elementary. At the same time, the movement to raise the standard of normal schools began to appear among educators. This was the situation when the training of music teachers was taken over by the normal school. By the end of the nineteenth century, nearly all the state normal schools were offering training courses for public school music teaching.

At this stage, the training of music teachers was integrated into the American educational system. However, emphasis was still on subject-matter and music pedagogy. Through the nineteenth century, there was not yet any generally accepted philosophy of the preparation of music teachers.

Music Education in Higher Educational Institutions

Although music was introduced into some of the Eastern colleges and universities late in the eighteenth century, it was confined to musical societies, clubs, and other extra-curricular music activities such as singing at Commencement.

In 1835, Oberlin College offered the first professorship in music in the United States, "the Professorship of Sacred Music", which culminated in the organization of a conservatory in 1865. In 1837, the Harvard Musical Association was organized. From this time on until 1870, there existed a period of "tentative efforts to make music function in the organization of the college."¹

Immediately after 1870, there came attempts to recognize music as part of the curriculum in the higher educational institutions. Especially during the period, 1870 - 1890, many music departments and conservatories were established. The first bachelor degree in music was conferred by Boston University in 1876.

These higher institutions patterned their music programs after European conservatories, with emphasis on voice, instrumental performance, and theoretical lectures. It was not until the turn of the century that they began to show any interest in preparing music teachers.

THE TWENTIETH CENTURY

Development of Philosophy of the Preparation of Music Teachers--Up to 1940

Contributing to the early development of teacher training in America were European influences. Pestalozzi's work in teacher-training

1. Vincent Jones, Music Education in the College, C. C. Birchard & Co., Boston, 1949.

led to the establishment of a normal school in Oswego, New York, which soon became a mecca of normal education. The influence of Pestalozzi lasted until about 1890, when Herbartianism replaced it. Then, normal schools, reorganizing their program, stressed a more scientific approach to teacher education. Under Herbartian influence, more and more normal schools, established practice schools to apply and test new pedagogical theories and practices. However, "the fact remained that the emphasis of the Herbartians.....was nearly always on knowledge and information."¹

Early in the twentieth century, the expansion of the school system, enrichment of curriculum, and changing social situation made it inevitable that the principles of teacher education would be changed. The movement was initiated by the progressive educators led by John Dewey, and resulted in a new trend in the professional study of teaching. This will be described later.

One of the striking features of the new philosophy of teacher education early in the twentieth century was the recognition of the importance of adolescent education created by the introduction of junior high schools. In 1907, the Committee of Seventeen appointed by the Department of Secondary Education of the National Education Association recommended the enlargement of the teacher-training program to include:

1. History of general education.
2. Educational psychology with emphasis on adolescence.
3. The principles of education, including the study of educational aims, values, and processes. Courses in general methods are included under this heading.

1. Meyer, Op., cit., p. 22

4. Organization and management of schools and the school system.

5. School hygiene.¹

In addition to the above, the opportunity for observation and practice teaching was recommended.

By 1910, teacher-training institutions usually included professional education courses in their curricula. Emphasis, however, was still on the mastery of subject-matter, and no major changes in philosophy were made until about 1938.

Music-Teacher Education in Higher Educational Institutions

Transformation of Normal Schools to Teachers Colleges

As implied in the previous chapter, toward the end of the nineteenth century, normal schools began to adjust to meet needs created by the expanding school system and by changing conditions of national life. Their attempts took the form of requiring graduation from high school for entrance, and of lengthening the period of training to two years.

In 1890, the state of New York reorganized a normal school at Albany into the New York State Normal College. Following this, some normal schools lengthened their training period to three, and some to four years. Thus, the transition from secondary to collegiate status evolved, and culminated in the establishment of teachers colleges encouraged and assisted by the National Education Association. After 1920 the transformation moved rapidly, and today the normal school has

1. See the National Education Association, Joint Recommendations of the Committee of Seventeen, Washington, D. C., The Association Press, p. p. 467-468.

almost become a thing of the past.

The teachers college differed from the old normal school in the following points:

1. The assumption of the degree-granting power.
2. The training of both elementary and secondary teachers.
3. The four-year curriculum beyond graduation from high school.

Colleges, Universities, and Conservatories

Early in the twentieth century, liberal arts colleges, universities, and conservatories began to show their interest in the education of music teachers by offering courses in music pedagogy, and by developing teacher-training departments. Among them, Teachers College of Columbia University and the University of Missouri were the forerunners, (1903). In general, eastern universities were slow to provide music-teacher education. At this time, "probably the most influential work in teacher preparation was done in the summer sessions at Cornell University under the direction of Dr. Hollis Dann. Teachers from all parts of the country and from Canada attended the specialized courses in large numbers, returning to their respective communities to spread further the cause of music in our public school system."¹

According to the "Report of the United States Bureau of Education," in 1921, there were already 36 higher institutions offering diplomas or certification in public school music.² Since then, the growth of the music education curriculum at higher educational institutions has been very rapid and significant.

1. Jones, Op. cit., p. 10

2. Osbourne MaConathy, Karl W. Gehkens, and Edward B. Birge, Present Status of Music Instruction in Colleges and High Schools, Report of the United States Bureau of Education, Washington, D. C., 1921, p. 6.

Influences of Professional Music Teachers' Organizations on the Development of Music-Teacher Education

Professional organizations began with the music convention movement described earlier. Music teachers felt the need to strengthen the convention movement and their desire led to the establishment of professional organizations. Among them, the following are the most influential:

The Music Teachers National Association

The MTNA was organized in Boston in 1876. "It has exerted considerable influence in music teaching through its permanent committee organizations. The proceeding* furnish invaluable records of the musical development in the country."¹ At present, the Association issues the American Music Teacher five times annually.

The Music Section of the National Education Association

In the first decade of the twentieth century, the Music Section of the NEA (founded in 1857 as the National Teachers Association) was active in fostering and strengthening the new standard of teaching.

At the meeting at Minneapolis in 1902, the leading music educators "read papers dealing with the unsatisfactory status of music in the public schools owing to poor preparation on the part of supervisors and grade teachers."²

In 1905, the Committee of Five on the training of the supervisor recommended "literary qualifications equal at least to that of a high school graduate, and musical qualifications to include proficiency on some instrument and the ability to sing, and in addition, a practical

1. Music in American Education, Op. cit., p. 119.

* Proceedings were issued annually since 1906.

2. Birge, Op. cit., p. 239.

knowledge of theory, history of music, conducting, and a bibliography of school music books, including courses of study."¹

These recommendations suggested positive standards if training schools were to be officially approved by the most influential body of educators in the United States.

The Music Educators National Conference

Conscious of the power in united effort, and as a result of many conferences of music teachers (started in 1905), the Music Supervisors National Conference was organized in 1907. The name was changed to the Music Educators National Conference in 1934. Because of the size of the membership, and the wide scope of its aims and programs, as described in Chapter VI, it is now an internationally known organization cooperating with UNESCO in terms of world understanding through music. The Conference maintains close relationship with other professional groups such as the MTNA, the NEA, and the NASM, in developing music education. The contributions of the MENC are summarized in Music in American Education as follows:

"Its influence has been notable in setting instruction patterns, raising the standards for music instruction, establishing adequate equipment standards, defining methods of credit for music study, advancing instrument study, correlating school and college programs, and promoting interest in community music as well as international relations and understanding through music."²

In 1946, the student membership was established in order "to make more meaningful various courses in education and music education."³

1. Birge, Op. cit., p. 240.

2. Music in American Education, Op. cit., p. 119.

3. Music Educators Journal, April-May, 1956, p. 52.

Student members receive almost the same privileges as those of full members. There were 8,556 student members in March, 1956.

The National Association of Schools of Music

The NASM was founded in 1924 with "the purpose of securing a better understanding between such schools; of establishing a more uniform method of granting credit; and of setting minimum standards of the granting of degrees and other credentials."¹

It had a membership of 193 schools in 1955. Though advisory in nature, the NASM has served as a unifying force throughout the United States since its establishment, and has defined principles, aims, and standards that accredited music schools are expected to have. Its cooperation with the MENC in setting up the program of the education of music teachers should be highly esteemed.

Summary

The first organized attempt to prepare music teachers was made by the establishment of the Boston Academy of Music in 1835 under the leadership of Lowell Mason. The Academy became the center of the convention movement which aimed at improving the teaching of singing. The influence of the conventions lasted until about 1870. Normal musical institutes and summer music schools which were mostly conducted by leading publishers also contributed greatly to the early development of music-teacher training.

During the last quarter of the nineteenth century, the training of music teachers was steadily taken over by the normal school, which became

1. By-Laws and Regulations, the National Association of Schools of Music, Cushing-Malloy, Inc., Ann Arbor, Michigan, 1953, p. 1.

part of the American educational system. However, the training did not meet the demands created by the development of school music and the changing social situation. The emphasis of teacher education was on subject-matter throughout the nineteenth century.

Music in higher institutions of learning existed in the form of extra-curricular activities until the establishment of a professorship in music at Oberlin College in 1835. Between 1870 and 1890, music departments at colleges, universities, and conservatories were rapidly established. Patterned after European conservatories, they showed no interest in the education of prospective music teachers until the turn of the century.

Early in the twentieth century changes in the philosophy of teacher education began to appear. The first decade of the century saw Progressive Education, led by John Dewey, replace European influences. As a result, after 1910, though emphasis was still on the mastery of subject-matter, professional music education became integrated in the curriculum of teacher education, and prepared the way for a new philosophy which arose about 1940. This will be described in Chapter VIII.

Toward the end of the last century, normal schools began to be transformed into teachers colleges. Since then, teachers colleges have become the main source for producing public school music teachers. About this time, liberal arts colleges, universities and conservatories, also started to develop a curriculum for prospective music teachers.

Professional organizations of music teachers evolved from the convention movement. Among these, the Music Teachers National Association, the Music Educators National Conference, and the National Association of Schools of Music have been most notable in raising the standards of the education of music teachers.

CHAPTER VIII

PRESENT MUSIC-TEACHER EDUCATION IN THE UNITED STATES

Philosophy

A new trend in teacher education became evident around 1940, when the more progressive educators decided against emphasis on subject-matter, and in favor of what they considered a more balanced program. From an emphasis on how, what and when to teach, attention was shifted to the learning process.

As to the specific qualities wanted in the teacher of music, Music in American Education states:

"A good teacher, aside from competence in his special field, must have an understanding of the whole area of general education as it applies to the training of all pupils in the public school. He must understand children, how the learning process operates, and understand and practice the methodology of enlightened teaching."¹

Today the schools are regarded as an agent of society, and the role of music teachers is "one of the most important in producing cultural continuity and finding common values for society,...He should be capable of working resourcefully and adaptably both in the schools and the community to make the art of music a living force."² Therefore, in addition to training as a school teacher preparation for community

1. Music in American Education, Op. cit., p. 134.

2. Ibid. p. 137-138.

leadership is highly stressed.

To develop this type of a teacher, changes in the training program were naturally demanded. In 1944, the Commission on Teacher Education, which had been studying the curricula of twenty colleges and universities from 1938 to 1944, recommended "the professionalization of subject-matter," a procedure in which a college subject is taught from the standpoint of prospective teachers.¹ The same idea is now used to produce a new type of professional worker who can meet the demands created by the striking evolution of American music education and social life in the twentieth century.

Training Institutions

Modern music teachers are prepared in four types of institutions:

1. Conservatories
2. Liberal Arts Colleges
3. Universities
4. Teachers Colleges

In addition to the above institutions, junior colleges are also offering courses for music-teacher candidates, but they lie outside the limits of this study.

Though most conservatories provide a music education curriculum, it is usually quite weak, since their emphasis is on the training of performers. The majority of prospective teachers receive their preparation at the other three types of institutions. As a rule, liberal arts colleges require greater emphasis upon general culture than do

1. Refer to the American Council on Education, The College and Teacher Education, Washington D.C., The Council, 1944, p. 292.

universities, and teachers colleges require greater emphasis upon professional education than do liberal arts colleges or universities. At present, however, these three types of institutions overlap, and it is very difficult to see any significant differences in their training program. The similarity between liberal arts colleges and universities is so great that they may be classified as one type. The recent tendency of teachers colleges to drop "teachers" from their title is an indication of how rapidly their curricula are approaching those of the colleges and universities.

In this study, three institutions in the state of Michigan, Michigan State University, East Lansing, Western Michigan University, Kalamazoo, and Central Michigan College, Mount Pleasant, are selected as the representatives of two types--university or liberal arts colleges and teachers colleges. Their identities and differences will give the general picture of the preparation of music teachers in the United States.

Requirements for Admission*

The NASM has set up the following suggested requirements for admission to the courses leading to the bachelor's degrees in music.

A. Admission by High School Diploma

1. Academic subjects

Graduation from an accredited high school or its equivalent is required for admission to degree courses. High school graduation is assumed to imply a minimum of fifteen units of high school work. It is recommended that three units be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects; that five of the eight electives be in these same fields or in other subjects of general educational value. The remaining three units may be in music or other subjects accepted for graduation by the high school.

* In this study the program set up by the NASM will be used as the standard. Refer to By-Laws and Regulations, 1953, pp. 13-25.

2. Musicianship

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, should include a knowledge of elementary theory sufficient for admission without condition to the freshman theory course.

3. Applied Music

The entrance requirements in applied music as adopted by the Association are listed in BY-LAWS and REGULATIONS as follows:

Piano Requirements

To enter the four-year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book 1; Heller, Op. 47 and 46; Bach, Little Preludes; a few Bach two-part Inventions and compositions corresponding in difficulty to-----

Haydn, Sonata No. 11, G major No. 20
Mozart, Sonata C major No. 3, F major No. 13
Beethoven, Variation on Nel cor Piu, Sonata Op. 49, No. 1
Op. 14, Nos. 1 and 2.
Schubert, Imprompty Op. 142, No. 2.

Voice Requirements

To enter the four-year degree course in voice the student should be able to sing standard songs and the simpler classics in good English on pitch with correct phrasing and musical intelligence. He should also demonstrate his ability to read a simple song at sight and a knowledge of the rudiments of music. Some knowledge of piano is required.

Violin and Violon cello Requirements

To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte. He should have the ability to perform etudes of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, the Tartini G minor Sonata and the easier Handel sonatas.

To enter the four-year degree course in 'cello, the student should be able to play all major and minor scales in three octaves and an etude by Duport or Merk. He should also be able to play one slow movement of the Concerto in B Minor by Goltermann.

Orchestral Instruments Requirements

The entrance requirements for students of orchestral instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

Requirements by the Three Michigan Institutions

All three institutions in the state of Michigan basically follow the principles suggested by the NASM whether they belong to the organization or not -- Michigan State University and Western Michigan University are the members, but Central Michigan College is not.

Their criteria and procedure for admission may be summarized as follows:

Criteria: Health, character, scholarship, special aptitudes and general intelligence are considered in determining an applicant's qualifications for admission.

Procedures:

1. **Admission by certificate:** A graduate of a high school, academy or equivalent may be admitted upon presentation of a satisfactory record.
2. **Admission under the Michigan Secondary School-College Agreement:**
A graduate qualified under this agreement will be admitted provided he is recommended by the school as having the ability to handle college work satisfactory.
3. **Admission by examination:** Those not qualified for admission under (1) and (2) may be admitted by passing examinations prescribed by the schools.
4. **Placement examination in music.**

At Michigan State University and Western Michigan University all

students, who wish to major in music are required to take a placement examination in music theory and applied music at the time of their original registration. However, there is no screening entrance examination at any of the three institutions.

Degrees Granted

Types

There seems no unity in the types of degrees granted in music education in the United States. Each institution chooses one or more from the following seven types of degrees for music-teacher candidates:

1. Bachelor of Arts (B.A.)
2. Bachelor of Education (B. E.)
3. Bachelor of Fine Arts (B.F.A.)
4. Bachelor of Music (B.M.)
5. Bachelor of Music Education (B.M.E.)
6. Bachelor of Science (B.S.)
7. Bachelor of School Music (B.S.M.)

As a rule these seven types of degrees may be grouped according to the courses emphasized as follows:

1. Those concerned primarily with the development of broad cultural background. Under this heading would come the B.A. and B.F.A. degrees.
2. Those concerned primarily with the development of teaching technique. Under this heading would come the B.E., B.M.E., B.S., and B.S.M. degrees.
3. Those concerned primarily with the development of performance skills in applied music. Under this heading would come the

B.M. degree.¹

At present, the B.M. and the B.M.E. degrees are the most popular for music-teacher candidates. In teachers colleges the B.S. degree predominates.

Michigan State University and Western Michigan University offer the B.M. degree to possible music teachers. Central Michigan College grants the B.S. and the B.M.E. degrees depending upon the amount of credits allowed music subjects.

Requirements

Residential Requirement

1. The student is required to earn in residence at least 24 semester hours of the last thirty hours of credit or 36 quarter hours of credit.
2. The student may attain minimum residence usually by attending:
 - a. One full academic year, or
 - b. One semester and two six-week summer sessions, or
 - c. Four six-week summer sessions.

These are the basic requirements for residence of the three institutions in Michigan. Both Western Michigan University and Central Michigan College require 30 semester hours of credit on their campus, while Michigan State University requires 40 quarter hours of credit.

1. Edna McEachern, A Survey and Evaluation of the Education of School Music Teachers in the United States, Bureau of Publications, Teachers College, Columbia University, 1937, p. 10.

Credit Requirement*

The minimum credits required for the bachelor's degree are 120 semester hours in: 1. general culture, 2. music area, and 3. professional education in addition to four credits of physical education. For details and distribution of subject areas, see next section, the "Curriculum". The required credits vary according to the institutions, as shown below, though the above minimum is maintained.

Michigan State University -- 212 quarter hours of credit

Western Michigan University -- 131 semester hours of credit

Central Michigan College -- 124 semester hours of credit

Curriculum

Scope and Principles

The music education curriculum, although varying from one institution to another in specific content and organization, has nevertheless, a common basic scope and principle. As a rule, it consists of three areas; 1. general culture area, 2. subject-matter area, and 3. professional education area, including laboratory experiences such as observation and practice teaching.

1. General Culture Area

The purpose of this area is to give prospective teachers a wide acquaintance with the field of education in its various social

*Semester Hours

One semester hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week; for two recitation periods per week plus little outside preparation; and for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. Two semester hours are equal to three quarter hours. One credit requires three hours of effort per week for twelve weeks in lecture, recitation, laboratory, field, shop or preparation.

relationships, and to provide an acquaintance with educational problems that are common to all teachers no matter what subject they teach. The courses in this area are usually given during the first two years to make a solid foundation for specialized training. The specific purpose of this area for music-teacher candidates is given in the curriculum recommended by the MENC and the NASM.

2. Subject-Matter Area

This area involves the process of becoming familiar with what the student expects to teach. The rapid growth of musical activities in the twentieth century has brought about a need for diversified specialized training. To meet this need, at present, the following types of the music education curricula are offered:

a. General school music supervision

This curriculum gives the student general preparation in both vocal and instrumental fields for elementary and secondary schools.

b. Instrumental school music supervision

This curriculum emphasizes instrumental performance, and prepares the student to teach instrumental classes and to organize and direct bands and orchestras in elementary and secondary schools. The specialized training of instrumental teachers is a significant feature of music education curriculum in this century. Earlier, music-teacher training was mostly in the vocal aspect of music.

c. Vocal school music supervision

This curriculum emphasizes vocal music performance and prepares

the student to teach voice classes, and to organize and direct choruses and glee clubs in the elementary and secondary schools.

3. Professional Education Area

This area centers on the so-called foundations of education, which generally include the philosophy or principles of education, the history of education, educational psychology, etc. Student teaching is intended to give prospective teachers the opportunity to apply in actual teaching situations the principles and knowledge that they have acquired in their training.

Recommended Curriculum for the Training of the School Music Teacher

There has been a tremendous increase in the number of music-teacher training institutions. These institutions felt the need for "specific information regarding criteria for the training program."¹ To meet this need, during 1951 and 1952, a joint committee representing the MENC and the NASM developed a pattern which they considered desirable for music-teacher training. This was approved by the MENC, the NASM, and the MTNA. In 1953, the American Association of Colleges for Teacher Education also accepted the standards set up by the curriculum, and added them to their existing evaluation schedules.

Because the approval of the above four national associations makes the curriculum the most reliable criteria available in evaluating existing programs, this study will be based on the standards recommended by MENC and the NASM.

1. Music in American Education, Op. cit., p. 147.

Scope and Principles of the Curriculum

The curriculum aims to give enough training in both the vocal and the instrumental areas to meet the elementary and secondary teaching requirements most commonly found in the United States.

1. General Culture*

Minimum requirements suggested:

33 per cent of the total (120 semester hours) required for an undergraduated degree.

This area of preparation should assist the individual (prospective teacher) to take his place in a democratic society and a world order; to gain a cognizance of the scientific contributions to mankind; to recognize and accept the responsibility of living in a social relationship; and to evaluate the cultural heritage. He should be able to use, adequately, the English language and should acquire the ability to recognize and solve problems independently.

The courses in this area include the following, some of which may be specific institutional or state requirements:

1. Non-music subjects, to include a non-music minor if required.
2. Any psychology course other than Educational Psychology.
3. Music literature, appreciation and / or history.
4. The basic survey type of course, where required.
 - a. Humanities; b. Social Sciences; c. Natural Sciences.
 (In some cases subjects listed under 1, 2, and 3 above, are included in certain surveys).

II. Basic Music

Minimum requirement suggested:

14 per cent of the total (120 semester hours) required for an undergraduate degree;

This area includes subjects such as the following in the area of music theory. These are sometimes taught separately and sometimes in combination courses which include several subjects.

1. Music Reading
2. Ear Training and Dictation (melodic, harmonic and rhythmic)

* By-Law and Regulations, Op. cit., p.p. 17-19.

3. Keyboard Harmony
4. Harmony (part writing)
5. Form and analysis
6. Instrumental and / or vocal arranging
7. Counterpoint
8. Composition

The objective of these courses should be to develop sound musicianship, with constant emphasis on the usefulness of this material in the classroom teaching situation. The use of various mediums of performance in addition to the piano is encouraged as being beneficial in achieving this objective.

III. Musical Performance

Minimum requirement suggested:

33 per cent of the total (120 semester hours) required for an undergraduate degree.

The following subjects are included in this area:

1. Conducting
2. Ensembles, large and small
3. Major performance area: voice, violin, cornet, clarinet, etc.
4. Minor performance area
5. Functional piano facility

In order to foster a broad understanding of the total music program, it is recommended that all music education majors receive some training in voice and also in band and orchestra instrument performance.

CONDUCTING:

It is recommended that the student be trained to read and conduct from both choral and instrumental scores of suitable school music materials.

ENSEMBLE:

It is recommended that insofar as practical, all music education students regularly participate in both large and small ensembles.

FUNCTIONAL PIANO FACILITY:

It is recommended that all music education majors be expected to demonstrate piano facility as follows:

- a. Ability to sight read songs of the type found in a song book.
- b. Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
- c. Ability to sight read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities.

MAJOR PERFORMANCE AREA:

Each music education student should have one performance area in which he excels. It is recommended that the study of the major performance area be continued until the student is able to demonstrate satisfactory performance ability for use in school and community.

MINOR PERFORMANCE AREA:

It is recommended that every music education student, in addition to his major performance area, have the equivalent of the following as a minimum requirement:

- a. One year of voice study
- b. One term or semester of violin
- c. One term or semester of clarinet
- d. One term or semester of cornet
- e. One term or semester of percussion, emphasizing the fundamentals of the snare drum.

IV. Professional Education

MINIMUM requirements suggested:

20 per cent of the total (120 semester hours) required for an undergraduate degree:

This area includes:

1. Music education methods and materials
2. Observation and student teaching
3. Professional educational courses aside from music education

One of the chief objectives of the course work in this area should be to prepare music education students to take their proper place in the total school program. It is also important that the students become well acquainted through study, demonstration, observation, and laboratory sessions, with the methods and materials for teaching instrumental and vocal music in elementary, junior and senior high schools.

Furthermore, it is important that opportunity be provided for the student to do practice teaching on both elementary and secondary levels, and, where he is qualified, in both vocal and instrumental music.

The Music Education Curriculum of the Three Michigan Institutions

A study has been made in regard to the Music Education curriculum of Michigan State University (M.S.U.), Western Michigan University (W.M.U.), and Central Michigan College (C.M.C.). These schools have been selected,

because they adequately represent the typical training program for music teachers. The emphasis on each area in music was evaluated by the same schedules used for the three Japanese institutions. The evaluation sheet was checked by the three Michigan Institutions.

Subject Content Areas

Chart XVIII shows the subject content areas in the Music Education curriculum at the three institutions. In General Culture and Basic Music, all three institutions closely follow the standard percentage. In Musical Performance, Western Michigan University provides a little over the standard percentage, while the other two institutions offer less than the standard. In Professional Education, Western Michigan University and Central Michigan College offer approximately the standard recommended, while Michigan State University offers less than the standard.

SUBJECT CONTENT AREAS IN MUSIC

I. MUSIC LITERATURE, HISTORY, AND / OR APPRECIATION

1. Credit Hour Requirements

M.S.U.....Music History, 6 credits, and Music Literature, 6 credits

W.M.U..... Music History and Literature, 8 Sem. Hrs.

C.M.C..... Music History, 6 Sem. Hrs., and Masterpieces, 3 Sem. Hrs.
(elective)

2. The types of content and activity in these required courses:

	<u>Extensive</u>	<u>Limited</u>	<u>None</u>
a. Listening opportunities provided.....	M.S.U. W.M.U. C.M.C.		
b. Attention paid to:	M.S.U.	W.M.U. C.M.C.	
1. Lives of composers.....	W.M.U.	M.S.U. C.M.C.	
2. Integration of the various arts.....		W.M.U. C.M.C.	
3. Ancient Music.....	M.S.U.	C.M.C.	
4. Comparison of various schools of composition.....	W.M.U.	C.M.C. M.S.U.	
5. Integration of music history with political and economic history.....		M.S.U. W.M.U. C.M.C.	
6. Folk music.....	M.S.U. M.S.U. W.M.U.	W.M.U.	C.M.C.
7. Contemporary music.....	W.M.U.	M.S.U.	
8. Familiarity with music literature of different styles and periods	C.M.C.		
9. Thorough familiarity with a few large musical works	M.S.U.	W.M.U. C.M.C.	
10. Music literature suitable for teaching to children in the schools.....		M.S.U. W.M.U.	C.M.C.
11. Vocal music literature....	M.S.U. W.M.U. C.M.C.		
12. Instruments and instrumental music.....	C.M.C.	M.S.U. W.M.U.	

All three institutions provide extensive opportunities for listening to music studied in these courses.

It is to be noted that there is a limited attention given to the music materials suitable for the use with children in the literature, history, and appreciation courses offered at Michigan State University, and Western Michigan University, and none at Central Michigan College.

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II. BASIC MUSIC

A. Credit Hour Requirements

M.S.U.....28 Q.H. (integrated)

W.M.U.....18 S.H. (integrated, except for music
arranging, 2 sem. hrs.)

C.M.C..... 18 S.H. (integrated, except for instrumental
arranging, 2 sem. hrs.)

B. Music Reading, Sight Singing, etc.

	Extensive	Limited	None
1. Emphasis on instruction in music reading in required courses	M.S.U. W.M.U. C.M.C.		
2. Use of a basic system of music reading which could be used in school teaching use.....	M.S.U.	W.M.U. C.M.C.	
3. Direct correlation between these sight reading activities and music reading methods as taught in music education courses.....		M.S.U. W.M.U. C.M.C.	
4. Individual music reading experience.....	M.S.U.	W.M.U. C.M.C.	
5. Use of elementary and secondary school song materials.....		M.S.U. W.M.U.	C.M.C.
6. Emphasis received by:	M.S.U. W.M.U. C.M.C.		
a. Compound rhythms.....	M.S.U. W.M.U. C.M.C.		
b. Minor mode.....	M.S.U. W.M.U. C.M.C.		
c. Part singing.....	M.S.U. W.M.U.	C.M.C.	
d. Bass clef.....	M.S.U. W.M.U. C.M.C.		
e. Alto clef.....		M.S.U. W.M.U. C.M.C.	
f. Tenor clef.....		M.S.U. W.M.U. C.M.C.	

C. Bar Training and Dictation

1. Emphasis received by this area in required courses.....
2. Mediums
 - a. Piano.....
 - b. Band and orchestra (live or recorded).....
 - c. Choral ensemble (live or recorded).....
3. Oral dictation.....
4. Use of the materials listed here
 - a. Familiar music.....
 - b. Abstract examples evolved to illustrate a point.....

D. Rhythmic

Emphasis received by this area in required courses.....

E. Keyboard Harmony

1. Emphasis received by this area in required courses.....
2. Experience with simple accompaniments to songs found in typical school song books.....
3. Experience with simple modulation
4. Attention given to the development of ability to play "by ear"..

F. Harmony (part writing)

1. Emphasis given to written harmony in required courses.....
2. Emphasis received by:
 - a. Abstract voicing of chords with emphasis on rules for chord progression.....
 - b. Writing and arranging for school vocal groups.....
 - c. Writing and arranging for school instrumental groups.....

G. Form and Analysis

1. Emphasis received in this area in required courses
2. Application of the acquired basic knowledge of musical form to:
 - a. Elementary school song materials

Extensive	Limited	None
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
		M.S.U. W.M.U. C.M.C.
		M.S.U. W.M.U. C.M.C.
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U. C.M.C.		
	M.S.U.	W.M.U. C.M.C.
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
	M.S.U. W.M.U. C.M.C.	
	M.S.U. W.M.U. C.M.C.	
	M.S.U. W.M.U. C.M.C.	
	M.S.U. W.M.U. C.M.C.	
	M.S.U. W.M.U.	C.M.C.

	Extensive	Limited	None
b. Music used for rhythmic activities.....		W.M.U.	M.S.U. C.M.C.
c. Music used for school music literature study.....	M.S.U.	W.M.U.	C.M.C.
d. School choral music.....		M.S.U. W.M.U.	C.M.C.
e. School band and orchestra music.....		M.S.U. W.M.U.	C.M.C.
H. <u>Instrumental and Vocal Arranging</u>			
1. Emphasis received by this area in required courses:	* M.S.U. W.M.U. C.M.C.		
a. General instruments arranging...	M.S.U. W.M.U.	C.M.C.	
b. General vocal arranging.....	M.S.U.	W.M.U. C.M.C.	
c. Simple band or orchestra arrangement or transcription....	M.S.U. W.M.U.	C.M.C.	
d. Simple song arrangement for a school choral group.....		M.S.U.	W.M.U. C.M.C.
2. Familiarity with the orchestral score as a regular part of the Basic Music courses.....		M.S.U.	W.M.U. C.M.C.
I. <u>Counterpoint</u>			
1. Emphasis received by this area in required courses.....		M.S.U. W.M.U. C.M.C.	
2. Emphasis on the study of contrapuntal music suitable for use with school groups:		M.S.U.	W.M.U. C.M.C.
a. Vocal groups.....		M.S.U.	W.M.U. C.M.C.
b. Instrumental groups.....			
J. <u>Composition</u>			
1. Emphasis received by this area in required courses.....	W.M.U. C.M.C.	M.S.U.	
2. Emphasis on creative writing as a part of all the regular course in Basic Music.....	C.M.C.	M.S.U. W.M.U.	
3. Encouragement given to music education students to experiment in writing music for typical school groups.....	M.S.U. W.M.U. C.M.C.		

* Michigan State University says: "It is difficult to check 'Limited' or 'Extensive': The response might be 'Extensive' considering the time and credit allotted for certain study, but 'Limited' when the subject-area is considered in its entirety."

II. BASIC MUSIC

1. The three institutions emphasize the training in Music Reading, but materials appropriate for use in the public schools are limited. Central Michigan College uses no such material.

2. All three institutions put great emphasis on Ear Training and Dictation. Their medium of the training in this area is piano only.

3. Rhythmics does not receive emphasis. It is to be noted that two institutions, Western Michigan University and Central Michigan College, do not give any attention to this subject.

4. Though Harmony, including Keyboard Harmony, is somewhat stressed in the three institutions, the study of Form and Analysis appears not to be satisfactorily related to teaching in the public schools.

5. Arranging is generally stressed, but familiarity with the orchestral score is less stressed in Western Michigan University and Central Michigan College.

6. Counterpoint seems the least emphasized area in Basic Music in all three institutions.

7. Training in Composition is also limited, though writing music for school groups is encouraged by Michigan State University and Western Michigan University.

Entrance tests for Basic Music are given by Michigan State University and Western Michigan University.

8. Central Michigan College recognizes their Basic Music as the area of "the greatest weakness in their music education curriculum. The school says, "the courses in this field are not functional enough."

III. MUSICAL PERFORMANCE

A. Credit Hour Requirements

Institutions	Total	Conducting	Ensemble	Piano	Major	Minor
M.S.U. (Gr. Hrs)	45-80	9	11-16	6	22	7-20
W.M.U. (Sem. Hrs)	40	2	9	4	16	9
C.M.C. (Sem. Hrs)	23-31	1	7	4-7	8	3-8

B. Conducting

	Extensive	Limited	None
1. Experience with laboratory groups:			
a. Instrumental groups.....	M.S.U. W.M.U.	C.M.C.	
b. Choral groups.....	M.S.U. W.M.U. C.M.C.		
2. Use of music that is suitable for use in school and community teaching.....	M.S.U. W.M.U. C.M.C.		
3. Experience included in the reading of:			
a. Choral scores.....	M.S.U. W.M.U. C.M.C.		
b. Instrumental scores.....	M.S.U. W.M.U. C.M.C.		

Michigan State University gives the most extensive training in conducting. Training in choral conducting is given the greatest emphasis by the three institutions.

C. The Place of Ensemble Experience in the Curriculum

1. Choral Ensembles, including mixed, girls' and men's choruses, and small ensembles.

M.S.U.

a. General Supervision Curriculum:

Required for at least two years out of eleven terms of required music activity. (The music activity of the remaining five terms may be either choral or instrumental).

b. Instrumental Supervision and Stringed Instrument Supervision Curricula:

Required for one year.

These choral ensembles are non-credit courses, except Madrigal Singers. (one quarter credit)

C.M.C.....Required for voice majors for three and a half years.

2. Instrumental Ensembles, including band, orchestra (full and string), and small ensembles.

M.S.U.

a. General Supervision Curriculum: see above, Choral Ensembles.

b. Instrumental Supervision and Stringed Instrument Supervision Curricula:

Required for four years.

C.M.C.....Required for instrumental majors for three and a half years. (Only woodwind ensemble is available).

3. **W.M.U.....** Required for all music education majors for eight semesters from the following:

1. Mixed, girls' and men's choruses
2. Auxiliary choir
3. Madrigal
4. Band
5. Orchestra

(Choice will be made by the students)

In addition to the above, Music Education Band (no credit) and Music Education Orchestra (no credit) are required for all students.

D. Functional Piano Facility

1. The following functional piano abilities are required for all music education majors for graduation by Michigan State University and for student teaching by Western Michigan University.

- a. To sight-read songs of the type found in a community song book.
- b. To harmonize at sight, improvising a simple piano accompaniment, using I, IV, and V chords and simple modulations, for songs such as those used in school music classes.
- c. To sight-read simple vocal accompaniments fairly fluently.
- d. To sight-read simple instrumental accompaniments fairly fluently.
- e. To sight-read piano music typically used for school rhythmic activity.
- f. To play a three- or four-staff choral score (where piano reduction is omitted) with reasonable facility.

In Central Michigan College states "No requirements are established.

In general, the piano staff attempts to make certain students meet a,b,c,d and e."

2. Types of Instruction

- a. Class.....M.S.U., W.M.U. (mainly)
- b. Private..... M.S.U. and C.M.C.

B. Major Performance Area

	Required	Recommended	Emphasized
1. The development of skill.....	M.S.U. W.M.U. C.M.C.		
2. Instruction prior to college entrance:		M.S.U. W.M.U.	C.M.C.
a. Voice.....			
b. Instrument.....	M.S.U.	W.M.U. C.M.C.	
3. Entrance proficiency audition	M.S.U. W.M.U.		C.M.C.
4. Special level of performance for graduation.....	M.S.U. W.M.U.		C.M.C. (No)
5. Recital performance.....	W.M.U.	M.S.U. C.M.C.	
6. Required length: Until graduation by the three institutions,			
7. Means used to determine the required proficiency:			
M.S.U.....	Jury, proof of years of study and transcript of credits in the performance area.		
W.M.U.....	Jury and performance at recital.		
C.M.C.....	Transcript of credits in the performance area and reports made by private teachers to department head.		

Note: At Western Michigan University, in addition to the regular major courses, the following non-credit courses are required:

1. Major performance literature, for all students.
2. Italian, French, and German diction and song literature for the students whose major field of applied music is voice.

F. Requirement in the Minor Performance Areas

Michigan State University

1. General Supervision Curriculum

- a. Voice class, one year
- b. Violin class, one year
- c. Woodwind, and brass classes, one term each.

2. Instrumental Supervision Curriculum

- a. Basic class instruments (violin, cello, cornet and clarinet)
three consecutive terms each.
- b. French horn, trombone, percussion, flute, oboe, bassoon,
viola and string bass, one term each.

3. Stringed Instrument Supervision Curriculum

- a. A minor stringed instrument, four years.
- b. One year of class lessons and three years of private lessons.
(A bass major will be required to take one year of class 'cello,
in addition to above requirements).

Western Michigan University

For all music education majors:

- a. Voice class and stringed class instruments, one year each.
- b. Other orchestral and band class instruments, (cornet, trombone,
horn, clarinet, flute, oboe, bassoon and snare drum), one
semester each.

Central Michigan College

For all music education majors:

- a. Private voice instruction, one year.
- b. Band class instruments, (cornet, trombone, horn, clarinet,
flute, oboe, bassoon and snare drum), each semester.

(No stringed instrument instruction is given).

IV. PROFESSIONAL EDUCATION (MUSIC EDUCATION METHODS, MATERIALS, OBSERVATION, AND STUDENT TEACHING)

1. Scope and Philosophy of Music Education Curriculum

Attention given:

- a. To the value of music as a part of the overall elementary and secondary school curriculum
- b. To ways by which music can be made to contribute to general education.....
- c. To relationships between music and other school subject areas and means of integrating them
- d. To the place of music in certain types of curriculum organization such as the core curriculum, unified studies, fused courses
- e. To the relationship of the special music teacher to the elementary classroom teacher who does the music teaching for her own group ..
- f. To the organization of the elementary school music program where the teaching of the classroom music is done by a special teacher, (Platoon system).....
- g. To the relationship of the music specialist to a school as consultant, resource person, special teacher.....
- h. To the adjustment in the use of graded materials and activities necessary in school situations where there are several grades in the classroom.....
- i. To the relationship of classroom teachers and administrators to the problem of scheduling instrumental classes in the elementary school.....
- j. To the scheduling of general vocal and instrumental classes and special groups in junior and senior high.....
- k. To guidance in the music program.....
1. To test and measurements and their proper interpretation and use in school music teaching ..

Extensive	Limited	None
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U.	W.M.U. C.M.C.	
M.S.U. W.M.U. C.M.C.		
W.M.U. C.M.C.	M.S.U.	
M.S.U. W.M.U. C.M.C.		
W.M.U.	M.S.U. C.M.C.	
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
W.M.U. C.M.C.	M.S.U.	
W.M.U.	M.S.U. C.M.C.	

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- m. To the importance of a balanced music curriculum in school.....
- n. To child growth and development...
- o. To pupil-teacher planning in music teaching.....
- p. To individual differences and their relation to music teaching.....
- q. To the various philosophies existing regarding the relationship of the school music program to the musical literacy of the children in school
- r. To the business aspects of music education (budget, care and storage of materials and equipment)
- s. To the Music Educators Code of Ethics.

Extensive	Limited	None
M.S.U. W.M.U. C.M.C.		
W.M.U.	M.S.U. C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U. C.M.C.		
W.M.U.	M.S.U. C.M.C.	
	M.S.U. C.M.C.	W.M.U.

2. Content of Music Education Curriculum Elementary Classroom Music

- a. Singing activities, unison and part.
- b. Listening (appreciation) activities.
- c. Rhythmic activities.....

Extensive	Limited	None
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		

Varied Activities Suitable for Different School Levels

- a. The Use of recreational music instruments (rhythm instruments, autoharp)
- b. The development of readiness for reading the musical score at any school level.....
- c. The planning of reading activities that are appropriate and interesting to the group concerned.....
- d. The various systems of teaching music reading in schools.....
- e. The use of a variety of creative activities in the school music class.....
- f. The organization and development of small ensemble activities in school music, vocal and instrumental.....

M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U.	C.M.C.	
M.S.U. W.M.U. C.M.C.		
M.S.U. W.M.U. C.M.C.		
M.S.U.	W.M.U. C.M.C.	
W.M.U.	M.S.U. C.M.C.	

3. Music Education Materials and Equipment

	Shown to Students	Used by Students in Methods Cl.	Used by Students in Lab. Exper.
a. The several series of graded music books commonly used in schools.....		M.S.U. W.M.U. C.M.C.	M.S.U. C.M.C.
b. Books, records and rhythm instruments for rhythmic activity at all levels.....		M.S.U. W.M.U. C.M.C.	M.S.U.
c. Books, records, films, etc. for teaching music literature at all levels.....	C.M.C.	M.S.U. W.M.U.	M.S.U. C.M.C.
d. Records for teaching songs..	C.M.C.	M.S.U. W.M.U.	M.S.U.
e. Song materials suitable to junior high school voices.....		M.S.U. W.M.U. C.M.C.	M.S.U. C.M.C.
f. Instruction books for beginning string, wind, and percussion classes.....		M.S.U. W.M.U. C.M.C.	W.M.U. C.M.C.
g. Instruction books for beginning piano classes.....	W.M.U.	C.M.C.	M.S.U. C.M.C.
h. Materials for recreational singing in classroom and in large groups.....	W.M.U. C.M.C.	M.S.U.	
i. Recreational or supplementary instrument for classroom use (autoharp, song bells, etc)....	W.M.U.	M.S.U. C.M.C.	
j. Instruments for use in study of methods of teaching beginning instrumental classes...	C.M.C.	M.S.U. W.M.U.	
k. Choral music for school treble and male groups.....	M.S.U. C.M.C.	W.M.U.	W.M.U. C.M.C.
l. Choral music for school mixed voice groups, both beginning and experienced.....	M.S.U.	W.M.U. C.M.C.	W.M.U. C.M.C.
m. Music for small ensemble, vocal and instrumental.....	M.S.U. C.M.C.	W.M.U.	W.M.U. C.M.C.
n. Music for beginning and experienced school orchestra..	M.S.U.	W.M.U.	W.M.U.
o. Music for beginning and experienced school band.....	M.S.U. C.M.C.	W.M.U.	W.M.U. C.M.C.
p. Audio-visual equipment and materials for use in teaching music.....	M.S.U. C.M.C.	W.M.U.	W.M.U.
q. General professional literature in the field of music education	M.S.U.	W.M.U. C.M.C.	M.S.U.

These music education materials and equipment were all considered essential by the three institutions, except for the use of records for teaching songs which Central Michigan College thought not essential.

The following may be pointed out:

1. Creative activity in the methods course is limited in Western Michigan University and Central Michigan College.
2. Music theory in the methods course is also limited in all three institutions.

4. Observation of Elementary and Secondary School Music Activities

Opportunities provided:

	Yes	No
a. A variety of types of general elementary classroom music activities.....	M.S.U. W.M.U. C.M.C.	
b. General elementary school class activities aside from music.....	W.M.U.	M.S.U. C.M.C.
c. Beginning string classes.....	W.M.U.	M.S.U. C.M.C.
d. Beginning wind and percussion classes	W.M.U. C.M.C.	M.S.U.
e. Junior or senior high school general music classes.....	M.S.U. W.M.U. C.M.C.	
f. Choral and glee club classes.....	M.S.U. W.M.U. C.M.C.	
g. A variety of secondary classes aside from music.....		M.S.U. W.M.U. C.M.C.
h. School orchestra and band classes.....	W.M.U. M.S.U. C.M.C.	
i. Performances by these groups.....	M.S.U. W.M.U. C.M.C.	
j. Observation of and participation in other school and professional activities and services (health, library, attendance, assemblies, PTA, etc.....)	M.S.U. W.M.U. C.M.C.	

Michigan State University and Western Michigan University begin observation of music classes in the junior year, while Central Michigan College begins it in the sophomore year. Only at Western Michigan University, are 8 - 10 hours of observation in elementary schools required.

Types of Observation Provided:

- M.S.U.** School classes are brought to the university and visitation is made in area schools from time to time.
- W.M.U.** One full day school visitation is part of the Instrumental Methods class.
- C.M.C.** No established pattern.

5. Student Teaching in Music

Experiences Provided:

a. A general elementary music class.....

b. A beginning string class.....

c. A beginning wind and / or percussion class....

d. A junior high school or upper grade general music class.....

e. A secondary school choral class.....

f. An instrumental ensemble (band, orchestra)

Yes	No
M.S.U.	
W.M.U.	
C.M.C.	
M.S.U.	
Sometimes	
W.M.U.	C.M.C.
M.S.U.	
W.M.U.	C.M.C.
M.S.U.	
W.M.U.	
C.M.C.	
M.S.U.	
W.M.U.	
C.M.C.	
M.S.U.	
W.M.U.	
C.M.C.	

Hours Required:

M.S.U..... Elementary School, 150 hours.
 Junior High School, 150 hours.
 Total..... 300 hours (12 credits)

W.S.U..... Elementary School
 Junior High School
 Senior High School
 Total..... 90 hours, (8 Sem. hrs.)

C.M.C..... Elementary School
 Junior High School
 Senior High School
 (Two out of these three levels are required)
 Total..... 170 hours (8 Sem.Hrs.)

Other Teaching Experiences Provided:

M.S.U..... none

W.S.U..... Assemblies, ensembles, PTA clubs, home room experience, etc.

C.M.C..... Extern in other communities, full time for 6 weeks and one visitation in the fall (late November)..

6. Number of Students Assigned to Any One Teacher for Any One Music Class

M.S.U.....1

W.M.U..... 1 - 5

C.M.C.....Maximum of 2

Of the three institutions Michigan State University requires the greatest amount of hours for student teaching. Student teaching is the full-time assignment for one term.

Western Michigan University requires student teaching both in choral and instrumental music at elementary through senior high levels for all music education majors, regardless of their major applied music fields.

Certification of Music Teachers

In the United States, the idea of certification of teachers dated from the colonial days, when it was customary for public authorities to examine a candidate for teaching. However, at that time, the examination was limited to "the subject the candidate was to teach, and to how well he could govern a school."¹ The certificates issued on the basis of such examinations were usually good only for the locality over which the school committee presided, and usually for only one year.

At the turn of the twentieth century, a few states began to issue teachers' licenses, and in the first quarter of the century, a little more than half the states adopted this policy. During the depression (1929), a number of states took advantage of the unusual excess of teachers to raise the requirements.² Since then the

1. Brubacher, Op. cit., p. 521

2. Ibid. pp. 521-523.

requirements for teachers certification have been raised including longer periods of training. At present, a state agency such as the State Board of Education and the State Department of Education is authorized to certify teachers, and each state establishes its own requirements for teacher certification.

Purposes

The main purposes of a teacher's license in the United States are:

1. To protect its holder against unfair competition with unqualified would-be teachers.
2. To give control over teaching personnel to the state and its sub-divisions rather than some other agency.
3. To protect children against incompetent teachers.
4. To provide a means for the improvement of instruction.
5. To yield information on which a continuous inventory of teachers and their qualifications may be based.¹

Types

There are wide variations in types, and requirements of music-teacher licenses from state to state. However, the basic controlling ideas may be singled out.

There exist two types of certificates for teaching: 1. Permanent and 2. Temporary or Provisional certificates. During the nineteenth century, the permanent certificate, which permitted its holder to teach anywhere in the state for the rest of his life, was generally offered. However, its long-term effect seemed to cause the stagnancy of further professional growth. Consequently, toward the middle of

1. Chris A. De Yong, Introduction to American Public Education, McGraw-Hill Book Co., Inc. New York and London, 1942, p. 392

the twentieth century, there appeared a tendency to issue temporary certificates, so that the state could keep the control of the qualifications of its teachers. Today this policy has been accepted widely. The majority of states certify initially for a period of five years, and then, issue a permanent certificate when the teacher has satisfied the requirements.

Authorization and Limitations

Usually certification of music teachers requires evidence of special preparation in music and authorizes music teaching only. "Over two-thirds of the states offer a single credential that authorizes the teaching of all music subjects.....Special endorsement in instrumental music, band or orchestra, is available in twenty-one states; in vocal or choral music, in seventeen states; and applied music, voice, piano or other specified instruments in eight states."¹

In general, licenses for teaching are issued for either the elementary or secondary levels, and forty-two states authorize teaching in both elementary and secondary schools.

General Requirements

Most states have the following general requirements:

1. Minimum age of 18 years
2. U. S. citizenship (27 states)
3. Health certificate (26 states)
4. Recommendation from the training institutions (22 states)
5. Four years of college education²

1. Irving W. Wolfe, State Certification of Music Teachers, Bureau of Publications, George Peabody College for Teachers, Nashville 5, Tennessee, 1954, P.3

2. Ibid. pp. 4-5.

Four years of college preparation are the common standard for initial licenses for music teachers. At present, "there is considerable evidence that five years of preparation is the desirable minimum for responsible leadership in music area."¹

Degrees of State Control

Degrees of state control of the certification of music teachers vary greatly according to states, but they may be summed up:

1. Largely Prescribed. Requirements listed subject by subject, to insure a safe minimum in those music areas considered essential for the music teacher often with endorsement revealing special areas for which the holder is qualified. (17 states)
2. Curriculum Approved by State. Minimum quantity of music required, but distribution left largely to discretion of educating institutions, with planned program subject to approval of the state board of education or state department of education officials. (5 states)
3. Minimum Quantity Stated. Certain minimum of credits in music, or a major in music, required with very little further control. (24 states)
4. No State Controls. Complete responsibility for quantity, content and arrangement of pre-service experience vested in the educating institution. (3 states)

As seen above, the majority of states give much academic freedom to training institutions in certifying music teachers.

1. Wolfe, Op. cit., p. 50.

Certification of Music Teachers of the Three Michigan Institutions
Types

1. The State Secondary Provisional Certificate

The holder of this certificate is qualified to teach music for a period of five years in elementary and secondary schools in Michigan. This certificate is conferred by all three institutions.

2. The State Secondary Permanent Certificate

The holder of the State Secondary Provisional Certificate can obtain the State Secondary Permanent Certificate by:

- a. Applying to the institution within one year following the expiration of the Provisional Certificate.
- b. Submitting evidence that he has taught successfully for three years during the life of the Provisional Certificate.
- c. Completing an additional 10 semester or 15 quarter hours of acceptable college credit.

Requirements

1. U. S. citizenship
2. Bachelor's degree
3. Recommendation from an approved or accredited teacher-education institution.
4. Academic training

It includes one major (at least 24 sem.hrs) and two minors (15 sem. hours, each) in subjects which the applicant expects to teach.

- a. General culture

Determined by the training institutions.

M.S.U.....Minimum 63 quarter hours

W.M.U..... 44 semester hours

C.M.C..... 40 semester hours

b. Music

Completion of a major as determined by the educational institutions.

M.S.U.....Minimum 73 quarter hours

W.M.U..... 58 semester hours

C.M.C....., Minimum 41 semester hours

c. Professional education

Minimum 20 semester hours, including music methods courses at elementary and secondary levels, and the following courses (or equivalent): educational psychology, principles of teaching, history or philosophy of education, and directed teaching.

M.S.U.....Minimum 33 quarter hours, including directed teaching, 12 credits.

W.M.U..... 30 semester hours, including directed teaching, 8 semester hours of credit.

C.M.C..... Minimum 20 semester hours, including directed teaching, 8 semester hours of credit.

Note:

1. The State Elementary Provisional Certificate authorizes the holder to teach music in elementary and secondary schools providing his credits include a major in school music, methods courses, and directed teaching at both elementary and secondary levels. Western Michigan University and Central Michigan College confer either the State Secondary Provisional Certificate or the State Elementary Provisional

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Certificate to music education majors.

2. Michigan State University gives attention to certification requirements of other states in all its music education curricula.

Summary

In present music teacher education, emphasis has been shifted from subject-matter to well-rounded professional training. It aims to produce a music educator who is concerned with the musical growth of children, the total school curriculum and music in the community.

To prepare this type of music educator, professionalization of subject-matter was recommended by the Commission on Teacher Education in 1944. Since then, efforts have been made to re-organize music-teacher education along these lines.

There are four types of music-teacher training institutions in the United States; 1. conservatories, 2. liberal arts colleges, 3. universities, and 4. teachers colleges. Except for conservatories, no significant differences are seen among the other three types of institutions. Only a small percentage of teachers are prepared by conservatories of music.

In order to know factual practices of music-teacher training, three institutions in the state of Michigan (Michigan State University, Western Michigan University and Central Michigan College) were studied concerning the following points; requirements for admission, degrees granted, curricula, and certification of music teachers.

All three institutions admit applicants on completion of high school. Michigan State University and Western Michigan University, members of the NASM, give placement examinations in music theory and applied music in accordance with the standards recommended by the NASM.

However, none of the three institutions give selective entrance examinations on the competitive basis.

Among the degrees granted to prospective music teachers, the B.M. and the B.M.E. degrees are the most popular, and the B.S. degree is usually given by teachers colleges. Bachelor's degrees are granted by meeting both residential and credit requirements prescribed by each institution. Though credit requirements vary among the three institutions, the minimum required is 124 semester hours.

A study of the curricula of the three institutions has been made according to the music education curriculum recommended by the MENC and the NASM, which consists of four sections; General Culture, Basic Music, Musical Performance, and Professional Education. The result of the study shows that the curricula of the three institutions are fairly close to the standards set up by MENC and NASM.

The evaluation of each curriculum, which has been made in accordance with the evaluation patterns prepared by the above organizations, indicates general similarities of emphasis on subject content areas between Michigan State University and Western Michigan University, while Central Michigan College is weaker in terms of the practicability of its curriculum, and does not offer training in stringed instruments and orchestral experience. In Western Michigan University, attempts are to train the students for both vocal and instrumental teaching, while Michigan State University provides more specialized training for the candidates in general supervision, instrumental supervision and stringed instrumental supervision.

In order to maintain qualified teachers and improve their education, all states in the United States require certificates for those who want to teach in public schools. Though there is a lack of uniformity in the practices of certifying music teachers, today the authorizing

power is centralized in a state agency such as the state board of education or the state department of education.

There are usually two types of certificates for music teachers; Provisional and Permanent. In Michigan, the State Secondary Provisional Certificate is issued to the student who has received a bachelor's degree, and he may teach music for five years in any public school (elementary and secondary) in Michigan. (At Western Michigan University and Central Michigan University, the State Elementary Provisional Certificate is also offered). The holder of this certificate may be granted the State Secondary Permanent Certificate by fulfilling certain additional requirements.

CHAPTER IX

EVALUATION OF COLLEGE TRAINING BY AMERICAN SECONDARY SCHOOL MUSIC TEACHERS IN THE UNITED STATES

This chapter is based on findings reported in Mr. Wilbur John Peterson's Ed. D. dissertation, "Training of Secondary Music Teachers in the Undergraduate Programs of Colleges and Universities of Seventeen Western States." (University of Oregon, 1954)

Purposes and Scope of the Questionnaire

In the fall of 1953, Mr. Peterson sent questionnaires to five hundred high school music teachers in the seventeen western states. The purpose of his questionnaire was similar to that of the present writer, that is, he desired to learn:

1. The usefulness of undergraduate training received in various areas by the teachers.
2. Criticism and recommendations which may be useful in suggesting possible improvement in the training program.¹

Completed and returned were 304 out of 500, and three were found not usable. Therefore, the total number used was 301.

Areas Questioned

Areas of training defined in the questionnaire, though following

1. Wilbur John Peterson, "Training of Secondary Music Teachers in the Undergraduate Programs of Colleges and Universities of Seventeen Western States." University of Oregon, 1954, p. 92. Ed. D. Dissertation.

the curriculum recommended by the MBNC and the NASM, were divided into the following six categories instead of four as in the above curriculum:

1. Basic Music
2. Music History and Literature
3. Musical Performance
4. Music Education
5. Professional Education
6. Other college Courses

In this study, the last two, "Professional Education" and "Other College Courses" will be eliminated, and the order of areas evaluated will be changed for the writer's study.

Classification

The evaluation was classified by rating it as "Essential," "Useful," "Of Little Use", or "Useless", according to 1. school enrollment, 2. teaching assignments, and 3. teaching experience.

In the second section of the questionnaire, the teachers were asked "to comment on their training on the basis of adequacy, and to offer suggestions which may lead to improvement."¹

Teaching Assignments

Though Mr. Peterson grouped teaching assignments on the charts into three general fields: 1. Instrumental Music, 2. Vocal Music, and 3. Both Instrumental and Vocal Music, it may be helpful to know more exactly what the teaching assignments were in order to get a better understanding of the evaluation of the training received by the respondents. Their exact teaching assignments were as follows:

1. Peterson, Op. cit., p. 92

<u>Number of Teachers</u>	<u>Teaching Assignments</u>
213.....	Musical performance (vocal, instrumental, or both).
55.....	General Music
16.....	Music theory
8.....	Music History and Literature or Appreciation
5.....	General Music and Theory
4.....	Music Theory, and History and Appreciation or Literature
Total.....	301

Evaluation, Criticism, and Suggestions Concerning Music History and Literature

In this area, 37.5 per cent of the respondents rated their training as "Essential" and 48.5 per cent, as "Useful". The total of 86 per cent of the respondents believed their training in music history and literature at least adequate.

The chart shows that teachers in large schools, and teachers of vocal music evaluated their training in this area more highly than those in smaller schools or instrumental music teachers.

Of the teachers polled, 130 gave various comments on this area, which may be summarized as follows:

1. "Fifty-three criticized the level of presentation of work in this area in colleges and universities to be too high to transfer successfully to high school teaching." ¹
2. The majority of these teachers indicated their desire for "a broader and more inclusive program in music history and literature." ²
3. Twenty teachers felt the need for more study in this area, and some of them suggested the possibility of correlating the content of

¹. Peterson, Op. cit., p. 101.

these courses with other areas of music.

4. Another suggestion was the possibility of presenting music history and literature in relation to general history and literature.
5. The main criticism of the content of this area was "the lack of contemporary music as well as that of the earlier periods,"¹ and too much emphasis on "the memorizing of names, dates, and identification, rather than the study of the literature itself."²

Mr. Peterson summed up the opinions given by the high school music teachers by saying that their greatest need was "to place more emphasis upon music literature that can be performed by high school groups."³

Evaluation, Criticism, and Suggestions Concerning Basic Music

Mr. Peterson, rather than dividing Basic Music into nine subjects according to the recommended curriculum, used it as one area.

As shown in Chart XX, 72.1 per cent of the respondents evaluated this area, "Essential". This indicates that the majority of teachers, regardless of the size of schools in which they taught, their teaching assignments, or the length of their teaching experience, believed this area to be taught satisfactorily.

Half of the respondents made comments and suggestions. They are:

1. Forty-one teachers criticized their training in music theory as not functional enough. "They suggested that classes in this area be taught in closer relation to problems confronted in the public

1. Peterson, Op. cit., p. 101

2. Ibid., p. 101.

3. Ibid., p. 101.

CHART XIX

OPINION OF HIGH SCHOOL MUSIC TEACHERS OF THE VALUE OF THEIR TRAINING IN MUSIC
HISTORY AND LITERATURE ACCORDING TO THREE CLASSIFICATIONS

Classifications	Essential No.	%	Useful No.	%	Of Little Use No.	%	Useless No.	%	No Answer No.	%	Total No.	%
H.S. Enrollment												
Over 1000	41	50.6	33	40.7	6	7.4	1	3.1	-	-	81	26.9
400-999	38	38.0	52	52.0	9	9.0	1	1.0	-	-	100	33.2
Under 400	34	28.3	61	50.8	19	15.8	4	3.4	2	1.7	120	39.9
Instrumental Music	29	29.0	53	53.0	14	14.0	4	4.0	-	-	100	33.2
Vocal Music	46	53.5	34	39.5	4	4.6	1	1.2	1	1.2	86	28.6
Both Instrumental and Vocal Music	38	33.0	59	51.3	16	13.9	1	0.9	1	0.9	115	38.2
Less than 5 Years Experience	30	30.3	48	48.5	17	17.2	2	2.0	2	2.0	99	32.9
From 5 to 10 Years Experience	31	37.8	41	50.0	7	8.5	3	3.7	-	-	82	27.2
More than 10 Years Experience	52	43.3	57	47.5	10	8.3	1	0.9	-	-	120	39.9
Total of All Teachers	115	37.5	146	48.5	34	11.3	6	2.0	2	0.7	301	100.0

Peterson, Op. cit., p. 96

CHART XX
OPINION OF HIGH SCHOOL MUSIC TEACHERS OF THE VALUE OF THEIR TRAINING
IN BASIC MUSIC ACCORDING TO THREE CLASSIFICATIONS

Classifications	Essential		Useful		Of Little Use		Useless		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
H. S. Enrollment										
Over 1000	61	75.3	17	21.0	2	2.5	1	1.2	81	26.9
400 - 999	72	72.0	23	23.0	4	4.0	1	1.0	100	33.2
Under 400	84	70.0	26	21.7	10	8.3	-	-	120	39.9
Instrumental Music	70	70.0	23	23.0	7	7.0	-	-	100	33.2
Vocal Music	67	77.9	17	19.7	1	1.2	1	1.2	86	28.6
Both Instr. & Vocal Music	80	69.6	26	22.6	8	6.9	1	0.9	115	38.2
Less than 5 Years Experience	72	72.7	21	21.2	5	5.1	1	1.0	99	32.9
From 5 to 10 Years Experience	57	69.5	20	24.4	4	4.9	1	1.2	82	27.2
More than 10 Years Experience	88	73.4	25	20.8	7	5.8	-	-	120	39.9
Total of All Teachers	217	72.1	66	21.9	16	5.3	2	0.7	301	100.0

Peterson, Op. cit., p. 94.

schools."¹

2. Nearly half of the teachers felt the need for more training in practical arranging of music to be used in their high school ensembles. One teacher commented, "Colleges have forgotten that we are going to teach and are not going to become professional musicians and arrangers."²
3. Thirty-five teachers pointed out "the lack of effectiveness in teaching sight-singing, and ear-training, although they considered these to be highly essential."³ Their major complaint was that nearly all of this presentation is directed from the piano keyboard, while in practice, high school teachers deal with vocal and instrumental groups."⁴ Apparently they wanted ear-training through some other mediums as well as piano.
4. More emphasis on keyboard harmony was desired by about 30 teachers. Creative activity in the classes of harmony, counterpoint, and orchestration was also suggested.
5. Another suggestion was more flexibility in the program of Basic Music so that some qualified students could take advanced theory courses.

Mr. Peterson summarized that "all criticism of training in Basic Music implied the need for reorganization of the classes offered in terms of practical application to meet the needs of public school music teachers."⁵

1. Peterson, *Op. cit.*, p. 92

2. *Ibid.*, p. 92

3. *Ibid.*, p. 93

4. *Ibid.*, p. 93

5. *Ibid.*, p. 93

Evaluation, Criticism, and Suggestions Concerning Musical Performance

In Mr. Peterson's questionnaire, the musical performance area was handled as a whole, including applied music, large and small ensembles, and conducting.

According to the opinion of the respondents, this area is the most essential of all training programs. The overwhelming majority of the teachers, 98.3 per cent (90.7 per cent, "Essential", and 7.6 per cent, "Useful") believed their training in musical performance satisfactory, regardless of school enrollment, teaching assignments, or experience.

About half of the respondents (15) gave the following comments on their training in this area:

1. One-third of the comments, "forming the greatest single criticism, concerned the need for a broader, more generalized program in musical performance."¹ Their criticism lay in the specialization in a single performance area at the expense of wider training in minor performing areas.
2. More opportunity should be given to learn the administration and organization of performing groups.
3. More ^atraining in conducting with live performing groups rather than conducting technique alone should be provided in the training program.
4. The lack of emphasis upon small ensemble experience, both vocal and instrumental, was pointed out by 35 teachers.
5. Eighteen teachers stressed the need for more emphasis on piano study for all teacher candidates.

1. Peterson, Op. cit., p. 103.

6. Some teachers suggested more training in percussion instruments.
7. Eleven teachers felt that "in general, the performance area was over-emphasized in colleges and universities in relation to the importance of other phases of their training, and public school teachers lose sight of their purposes as educators."¹

According to Mr. Peterson," as all comments and suggestions were voluntary and as they represented only half of the teachers polled, it is impossible to test the significance of their replies statistically. They are valuable, but not conclusive,"² Nevertheless, it is evident that "there is room for improvement in curriculum planning in this area by the institution of higher learning."³

A summary of the teachers' opinions by Mr. Peterson is: "Most of these suggestions point to shifting the emphasis from specialization to generalization in the performance area while still retaining a degree of excellence in the individual's major performance field of interest. This criticism involves the practices of colleges and universities in conforming to a traditional, out-moded curriculum rather than developing a functional program which truly meets the needs of students who are to become public school music teachers."⁴

1. Peterson, Op. cit., p. 107.

2. W. J. Peterson, "The Place of the Performance Area in Training High School Music Teachers". Journal of Research in Music Education, Vol. IV, Spring, 1956, No. 1. p. 56.

3. Ibid., p. 56

4. Peterson, "Training of Secondary Music Teachers in Undergraduate Programs of Colleges and Universities"

CHART XXI

OPINION OF HIGH SCHOOL TEACHERS OF THE VALUE OF THEIR TRAINING IN
MUSICAL PERFORMANCE ACCORDING TO THREE CLASSIFICATIONS

Classification	Essential No.	Essential %	Useful No.	Useful %	Of Little Use No.	Of Little Use %	Useless No.	Useless %	Total No.	Total %
H. S. Enrollment										
Over 1000	72	88.9	8	9.9	1	1.2	-	-	81	26.9
400 - 999	95	95.0	3	3.0	2	2.0	-	-	100	33.2
Under 400	106	88.3	12	1.0	1	0.8	1	0.8	120	39.9
Instrumental Music	89	89.0	9	9.0	2	2.0	-	-	100	33.2
Vocal Music	83	96.6	3	3.4	-	-	-	-	86	28.6
Both Instrumental and Vocal Music	101	87.8	11	9.6	2	1.7	1	0.9	115	38.2
Less than 5 Years Experience	91	91.9	7	7.1	1	1.0	-	-	99	32.9
From 5 to 10 Years Experience	75	91.9	6	7.4	1	1.1	-	-	82	27.2
More than 10 Years Experience	107	89.2	10	8.3	2	1.7	1	0.8	120	39.9
Total of All Teachers	273	90.7	23	7.6	4	1.3	1	0.3	301	100.0

Peterson, Op. cit., p. 104

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Evaluation, Criticism, and Suggestions Concerning Music Education

The majority of the respondents rated this area "Essential" (134 or 44.5%), or "Useful" (117, or 38.9%). Thus a total of 251 teachers (83.4%) considered their training in music education adequate. School enrollment, teaching assignments, and teaching experience did not affect the above result.

Of the total respondents, 173 (57%) made a great variety of comments and suggestions concerning their training in the area of music education. Their main opinions were:

1. Not less than 105 teachers said that "the classes they had received in music education placed too much emphasis upon theory rather than presenting possible solutions to the real problems confronting teachers in the schools."¹
2. Fifteen respondents commented that colleges and universities assigned music education classes to faculty members who were not adequately prepared to teach prospective teachers.
3. Another fifteen teachers criticized music education classes as "not keeping up to date."² and suggested the necessity of the revision of textbooks. Several of them said, "Students should be made more conscious of the contribution found in current publications in music education, and the research of the Music Educators National Conference in this field."³
4. Fourteen teachers desired more emphasis on instrumental music in music education classes.

1. Peterson, Op. cit., p. 110.

2. Ibid. p. 110.

3. Ibid. p. 111.

5. Forty-one teachers suggested the possibility of improving music education classes "by placing greater emphasis upon high school music literature and other materials to be used, and upon actual teaching methods."¹
6. Over 50 teachers felt the need for including classes designed to study a variety of problems such as administration and organization of musical activity groups, instrumental repair, public relations, counseling, and the study of the construction, treatment, and equipping of music buildings and rooms.
7. The need for more emphasis upon practice teaching, and especially upon observation of typical school situations was felt by 26 teachers.
8. "Concerning music education and professional education in general, there was a feeling that much of the content found in classes in these areas and reserved for graduate study should be included in undergraduate classes."²
9. Several teachers felt the need for a balanced emphasis on all phases of the program of music-teacher training, and suggested the possible solution of extending the period of undergraduate training to five years to meet this need.

As a summarizing statement, Mr. Peterson says, "The most pertinent reflection on the weakness of classes in music education was the observation by teachers that they had to learn to teach after they were on the job. 'I learned more about teaching during my first year of experience than I did in all four years of college training.' was a repeated statement."³

1. Peterson, Op. cit., p. 112.

2. Ibid., p. 112.

3. Ibid., p. 113.

CHART XXII

OPINION OF HIGH SCHOOL MUSIC TEACHERS OF THE VALUE OF THEIR TRAINING IN
MUSIC EDUCATION ACCORDING TO THREE CLASSIFICATIONS

Classification	Essential No.	Essential %	Useful No.	Useful %	Of Little Use No.	Of Little Use %	Useless No.	Useless %	No. Answer	Answer %	Total No.	Total %
H.S. Enrollment												
Over 1000	36	44.4	31	38.3	13	16.1	1	1.2	-	-	81	26.9
400 - 999	52	52.0	32	32.0	14	14.0	1	1.0	1	1.0	100	33.2
Under 400	46	38.3	54	45.0	17	14.2	3	2.5	-	-	120	39.9
Instrumental Music	50	50.0	38	38.0	11	11.0	1	1.0	-	-	100	33.2
Vocal Music	37	43.0	34	39.5	13	15.1	1	0.7	1	0.7	86	28.6
Both Instrumental and Vocal Music	47	40.9	45	39.1	20	17.4	3	2.6	-	-	115	38.2
Less than 5 Years Experience	38	38.4	44	44.5	15	15.1	2	0.2	-	-	99	32.9
From 5 to 10 Years Experience	44	53.7	25	30.5	11	13.4	1	1.2	1	1.2	82	27.2
More than 10 Years Experience	52	43.3	48	40.0	18	15.0	2	1.7	-	-	120	39.9
Total of All Teachers	134	44.5	117	38.9	44	14.6	5	1.7	1	0.3	301	100.0

Peterson, Op. cit., p. 109.

Summary

Mr. Wilbur J. Peterson sent questionnaires to 500 high school music teachers in order to obtain information concerning their opinions of the teacher-training preparation with regard to their work in the schools.

Returns were received from 304 teachers and 301 were found usable. Mr. Peterson's questionnaire was designed to evaluate six areas of the training program for music teachers. These were Basic Music, Music History and Literature, Musical Performance, Music Education, Professional Education, and Other College Courses. Among them, only the first four areas of Mr. Peterson's study were used in this chapter.

The questionnaire was classified, "Essential", "Useful", "Of Little Use," and "Useless", according to the size of schools, teaching assignments, and the length of teaching experience.

The four areas, Music History and Literature, Basic Music, Musical Performance, and Music Education, were all rated to be either "Essential" or "Useful" by the majority of the respondents. Ranking was as follows: Musical Performance, 98.5 per cent; Basic Music, 94 per cent; Music History and Literature, 86 per cent; and Music Education, 83.4 per cent.

Of the total respondents, 71 per cent were concerned entirely with the teaching of performing groups, and the major teaching assignments of those who taught one or more academic classes in music also remained in the performance area. This fact may explain why the training in musical performance receives the highest evaluation in Mr. Peterson's study.

In general, there were not seen any significant differences among opinions according to the size of school enrollment, the areas in which

the teachers taught, and the length of teaching experience. Only concerning training in music history and literature, did the teachers in large schools and teachers of vocal music evaluate their training in this area higher than teachers in smaller schools or of instrumental music.

About half of the respondents made a wide variety of comments, including criticism and suggestions on each area of the training program. According to Mr. Peterson's summary, the general opinion of the teachers polled was:

"Courses with little value to music teachers were those which failed to be functional in nature, and which involved theoretical rather than practical approaches to teaching programs. This opinion held true in each of the six areas included in the minimum teacher-training program for music teachers."¹

1. Peterson, Op. cit., p. 127.

CHAPTER X

COMPARISON, CONCLUSION, AND SUGGESTIONS FOR FURTHER STUDY

In the preceding chapters, the training systems of music teachers in Japan and the United States have been set forth in a factual and objective manner. In this chapter, a comparison of outstanding characteristics of the two systems will be made.

Differences between the educational systems of any two countries are due to a series of factors--social, economic, geographical, political, and cultural--which have moulded and still are moulding national character. However, because of the limitation of the study, these factors will be referred to only when needed.

COMPARISON

HISTORICAL BACKGROUND

Philosophy

Since all modern educational systems have been influenced by past experience and national environment, a comparative study must consider the educational history and traditions of the nations compared.

A rapid survey of the development of music-teacher education in Japan and the United States shows that the philosophy of education of each country has determined its educational system. Therefore, the differences between the preparation of music teachers in Japan and the United States are nothing but the reflection of their differences in philosophy. How has this difference in philosophy affected the education of music teachers?

The Japanese educational system which was established in 1872 was a copy of the centralized French plan. Its aim was to train the nation to be a highly centralized and totalitarian state. After long isolationism under the Tokugawa Shogunate (1603 - 1868), the Japanese government feared external aggression when the country was urged to have national relations with other countries. Japan thought it necessary to show a united front against all divisive forces; national security came first, and any encroachment on the authority of the state was subversive. To have education assist in this unity, a national educational philosophy was definitely set up by the Rescript on Education of 1890. It demanded that all educational activities should develop a strong nationalism.

Educational administration was wholly entrusted to the Ministry of Education, and all educational programs were prescribed by this national authority. Thus, the totalitarianism of Japanese education was firmly established. Throughout the history of education in Japan, in spite of minor revisions in the courses of studies, there remained three characteristics until the end of World War II, 1945; it was static, it was uniform, and it was imposed by the national educational agency, the Ministry of Education.

By contrast with Japan, the American educational organization is not the result of any dictatorial authority. It has been developed from the local community upward, and not from the state government downward. By the terms of the Tenth Amendment, the administration and control of education were left to each individual state to handle as it saw fit. Education in the United States has been a state function from the beginning.

The United States Office of Education has no executive or administrative authority over education in the states. Its relationship is an advisory nature. Its functions are primarily those of research and publication.

The ideas of the people who came to America seeking freedom have been inseparably interwoven with the philosophy of education. The basic principles which have guided and moulded the thinking of the American people, as the educational structure has evolved, are freedom, equality, and self-determination.

System

The above mentioned differences in educational philosophy naturally affected the education of music teachers. The preparation of music teachers in Japan was highly centralized, and controlled by the Ministry of Education. Since it was initiated by the Institute for the Investigation of Music, (a government agency) in 1880, the Institute (later Tokyo Academy of Music and at present the College of Music, Tokyo Arts University) held almost the sole authority to prepare licensed music teachers until 1945, and was powerful enough to build up a tradition in the preparation of music teachers as well as in the training of performers in Japan. Since then, Japan has tended to cling to this institution because it has become a tradition.

The emphasis of the Normal Course of the school was entirely upon subject-matter training, and was sub-standard to the Applied Music curricula. This indicated that music teaching was not recognized as a profession equal to performance, composition, and musicology.

In contrast to the Japanese centralized system, the American way of preparing music teachers has been marked by the absence of uniformity, a result of the principle of self-determination. The preparation of music teachers in the United States originated from the voluntary efforts of music educators. Such movements as the convention movement and summer music schools were all initiated by singing teachers. Even after the state educational department was vested with considerable power and authority in teacher preparation, and determined minimum requirements, a fairly large amount of self-determination was left to each state. Decentralization of education allowed schools to prepare licensed music teachers if they met the state requirements.

Concerning the Music Education curriculum--until recent decades of the 20th century, subject-matter received the most extensive emphasis, and music teaching, as in Japan, was thought inferior to other fields of music. However, stimulated by the philosophy of Progressive Education, change in the curriculum began to appear around 1940. Contributing largely to these changes were the professional organizations of music educators. These organizations which became significantly influential in the first decade of this century were an outgrowth of democracy in education, which calls for the participation of as many educators as possible. In the history of the preparation of music teachers in the United States, the joint efforts of music educators through these organizations can never be overestimated.

PRESENT PREPARATION OF MUSIC TEACHERS

Philosophy

Shaken to its foundation by World War II, Japan is today still passing through one of the greatest crises in its history. The rigid

concept of the totalitarian state was oriented to the concept of democracy by the Constitution of 1947, which proclaimed the rights of the individual and of groups to self-realization under the protection of the State. All educational programs were thoroughly revised along the democratic ideal indicated by the new Constitution. Present teacher education aims to produce the well rounded educator who is able to help children grow mentally and physically. According to this aim, the emphasis in music-teacher education has been shifted from subject-matter to a broad professional training in order to prepare a reliable educator as well as thoroughly trained musicians.

In the United States, the same ideal began to be stressed by music educators around 1940, and since then, they are striving toward this goal. Therefore, today, the two countries are aiming at the same goal in their preparation of music teachers. However, it should be pointed out that the power of tradition can not be eradicated in a day. In Japan, there is recently seen a tendency to reverse to the pre-war tradition of music-teacher training. The revolution of education in Japan needs still more time and effort to obtain desired results.

Types of Institutions

Owing to the introduction of the democratic philosophy, the Japanese system of music-teacher education was decentralized, and the function of the Ministry of Education is now advisory. The University Establishment Law and the Teachers' License Law of 1949 authorized 67 institutions to train licensed music teachers. These schools may be roughly grouped into two types; 1. conservatory type, without the Music Education curriculum, and yet permitted to issue teacher certificates by meeting the minimum requirements of professional education, and 2. colleges and universities with the Music

Education curriculum.

In the United States, there are three types of music teacher training institutions; 1. conservatories, 2. liberal arts college and universities, and 3. teachers' colleges. However, except for conservatories which put less emphasis on academic subjects than other types, there is not any significant difference in the other two types of institutions. All these schools train the prospective teacher by the specifically designed Music Education curriculum. The training program of the Japanese conservatory type does not exist in the United States.

Requirements for Admission

In Japan, admission to schools of music is only by exhaustive competitive examination in both academic and music subjects; in the United States, some schools require placement examinations in music, but there is no entrance examination comparable to those in Japan.

Competitive entrance examinations may maintain desirable academic standards. In Japan, however, some schools, especially conservatories, tend to raise their examination standards so high with the emphasis on music, that candidates, in order to cram for the examination, often neglect their high school studies.

Degrees

In Japan, degrees granted to music teachers are the Bachelor of Arts for the conservatory type curriculum, or the Bachelor of Education for the Music Education curriculum; in the United States, though the recent tendency is toward the B.M. and the B.M.E. degrees, more variety of degrees exists for the graduates of four-year courses in colleges and universities.

The minimum credit requirements are 124 semester hours in both countries, and residence requirements also are almost identical.

Curriculum

Distribution of Subjects

Chart XXIII shows the subject distribution in the curricula of three Japanese and three American schools for music-teacher training. As criteria, the Music Education Curriculum suggested by the MENC and the NASM, which is generally accepted as the most reliable standard for Music Education curricula in the United States, was used.

The following points are revealed by the chart:

1. Michigan State University and Western Michigan University, which are members of the NASM, closely follow the standard curriculum. Generally speaking, the American curricula receive more balanced emphasis in line with the philosophy of music-teacher education, and there are more similarities among the schools than in Japan.

In Japanese curricula, except for the General Culture area, the distribution of subjects varies widely according to schools.
2. Japanese schools require more credits than American schools. This is mostly due to the foreign language requirements (minimum, 8 semester hours) of the Teachers' License Law. In addition, music history and literature are included in the Music area, while in the United States, they belong to the General Culture area, in some schools.
3. The most striking difference between Japanese and American schools is seen in the Professional Education area. In Japanese schools, the percentage of credit hours in this area is far below the suggested minimum required by the MENC and the NASM.

CHART XIII

SUBJECT DISTRIBUTION IN THE CURRICULA OF THE MUSIC-TEACHER
TRAINING SCHOOLS IN JAPAN AND THE UNITED STATES

Areas	<u>General Culture</u>		<u>Music History and Literature</u>		<u>Basic Music</u>		<u>Musical Performance</u>		<u>Professional Education</u>		<u>Total Credit Requirement</u>
Institutions	Credit	%	Credit	%	Credit	%	Credit	%	Credit	%	
MENC & NASM		* 33.0		**		14.0		33.0		20.9	120 Sem. Hrs.
K. C.	38	38.6	14	10.5	28	21.1	40-41	30.1-33.1	7	5.3	133 Sem. Hrs.
O.G.U.	40	29.9	4	3.0	8	5.9	42-48	31.3-35.1	14	10.4	134 Sem. Hrs.
T.G.U.	40	29.4	2	1.5	12	8.8	26	19.1	20	14.7	136 Sem. Hrs.
M.S.U.	51-57	24.1-26.8	12	5.7	28	13.2	43-80	21.2-37.7	33-35	15.6-16.9	212 Ct.. Hrs.
W.M.U.	38	29.0	8	6.1	18	13.2	40	35.5	30	22.9	131 Sem. Hrs.
C.M.C.	40	32.5	6-9	4.8-7.3	18	14.5	23-31	18.5-25.0	20-26	16.1-21.0	124 Sem. Hrs.

* The MENC & NASM curriculum indicates only approximate percentage of each area.

** The same curriculum includes Music History and Literature in the General Culture area.

Subject Content Areas in Music

Using the evaluation schedule prepared by the MENC and the NASM, the evaluation sheets checked by the three Japanese and American institutions indicate the following major differences and similarities: Music Literature, History, and / or Appreciation

In this area, there are no significant differences between the two countries. It is interesting that both countries give limited or no attention to music literature suitable for teaching to children in the schools.

Basic Music

In this area, differences and similarities between Japan and the United States are quite conspicuous:

1. In the American colleges studied Basic Music is integrated, partly or completely; in Japan, the subjects in this area are usually isolated.
2. In Japan, no special training in keyboard harmony is given at the three schools studied. This seems the weakest point in the study of music theory in Japan. Harmony study consists mostly of abstract part-writing exercises.
3. Eurhythmics receives little emphasis in either country. In general, music for rhythmic activities is not adequately emphasized.
4. The study of form and analysis is not satisfactorily related with teaching in the schools in either Japan or the United States.
5. Though the two countries have some similarities, generally speaking, American Schools aim at a more practical and

and creative approach in the study of music theory.

Musical Performance

Credit hour requirements are practically the same in the two countries. However, the emphasis on subject content differs as follows:

1. Conducting is less emphasized in Japanese than American schools. In Japan, it is usually limited to choral experience.
2. In the Japanese training program, instrumental training usually concentrates on the piano, resulting in the lack of instrumental ensemble experience. Kobe College and Tokyo Gakugei University do not have orchestras or small ensembles provided for all students, and this is true of most national universities and colleges. A few Japanese schools for music-teacher training offer band experience. Band music is not so popular in Japan as in the United States.
3. The development of functional piano facility is little emphasized in Japanese schools or not at all. This seems to be a weakness in the teacher training program. To develop the techniques of performance seems to be the main aim of piano study.
4. Class instruments are not yet so widely used in Japanese as in American schools. Class piano is almost non-existent in Japanese colleges and universities.

5. As a whole, the American training program in the performance area is broader than the Japanese program: it requires at least two minor applied music fields, and provided variety of instrumental music experiences which makes it possible for students to teach or organize class instruments in the public schools.

Professional Education

Answers to the questionnaire indicate this to be the weakest area of the Japanese music teacher training curricula.

1. The average American school requires eight semester hours in this area, but Japanese colleges and universities require only four, and conservatory type schools require only one or two semester hours.

While American schools usually provide student teaching experience at both elementary and secondary levels, Japanese schools usually limit student teaching experience to secondary schools.

In the Japanese schools, methods courses and teaching experience in instrumental music are almost entirely disregarded.

2. Audio-visual materials for use in teaching music in the schools are not so frequently used in Japan as in America.

According to the answers to the questionnaire, even though the American program for the preparation of music teachers is still far from ideal, it would seem that the Japanese system is weaker in its practicability and adaptability.

Certification of Music Teachers

In Japan, two types of secondary school music-teacher certificates are given to the student with a bachelor's degree. They are Grade I for junior high schools, and Grade II for senior high schools, and they are, as a rule, permanently valid. Though local educational authorities are entrusted to issue teachers' licenses, the requirements are uniform and based on the Teachers' License Law issued by the Ministry of Education.

In the United States, each state prescribes its own requirements. This has caused a lack of uniformity in the certification of teachers. However, in general, there are two types of certificates, provisional and permanent. A state provisional certificate for music teachers, either for elementary or secondary schools, is conferred on the student holding a bachelor's degree. To obtain a state permanent certificate, the teacher has to earn at least ten semester hours of credit beyond a bachelor's degree. This plan aims to secure better qualified teachers, and necessitates the extension of music-teacher education.

PROBLEMS

In answering questionnaires sent them, the Japanese and American secondary school music teachers pointed out the problems existing in the present systems of music-teacher preparation in the two countries. It is interesting that they have so many common problems which differ only in intensity. It should be noted that the seriousness of these problems corresponds to the lack of emphasis on subject content.

Common Problems:

The greatest need felt by the Japanese and American teachers was a more functional curriculum in all areas of the training program.

Their ideas are summarized below according to area:

Music History and Literature Area

There are a lack of emphasis on music literature which could be of help in teaching music appreciation in the public schools, and a lack of sufficient study of contemporary music.

Basic Music Area

Materials and subject content are not designed to be practical and functional enough for use in public school teaching. The need for keyboard harmony, for practical arranging for school orchestras and bands, and for a creative approach to music theory was felt by all, but especially by the Japanese teachers.

Musical Performance Area

Though the American schools put more emphasis on minor performance areas and instrumental ensemble experience, still the teachers of both countries indicated the need for a broader and more generalized program in musical performance. The poll of the Japanese teachers showed they had the greatest need for instrumental experiences. Only 11 out of 104 respondents had participated in instrumental ensembles during their training.

The lack of workable piano technique, such as improvising a simple accompaniment, playing school songs at sight, and transposing songs on the piano, was pointed out by both Japanese and American teachers.

Professional Education Area

Methods courses should present more solutions to the real problems facing teachers in the public schools, give more emphasis to practice teaching and observation of typical school situations and

include more explanation of school administration and supervision.

There should be closer correlation between methods courses and other subjects of professional education, and greater stress on the study of child and adolescent psychology. Instructors of Music Education courses should have experience in public school teaching. This is a problem both countries have.

Individual Problems

1. Though most of their problems are common to Japan and America, both have their own special problems. The following are the main problems in Japan:
 - a. The requirements for the General Culture and Professional Education areas cause much contention and argument among the schools which are concerned with teacher training. It is generally felt that there are too many subjects in these areas in proportion to music subjects, and that this results in inadequate music training. The tendency is to go back to subject-matter concentration.
 - b. The lack of equipment and materials in the schools of music has greatly impaired the development of music-teacher education in Japan. Shortage of instruments, together with the lack of instructors, especially instructors of band and orchestra instruments, is a serious problem.
 - c. In Japan, as mentioned in Chapter IV, the majority of music instructors in universities and colleges established after World War II did not receive education sufficient enough to train music-teacher candidates. How to recruit

appropriate personnel is the basic problem most Japanese colleges and universities are now confronting.

2. The main problems in the United States are:

- a. Lack of uniformity plagues the American program of music-teacher training in a way. The variety of degrees granted and the differences in state requirements for certification necessitates troublesome adjustments.
- b. In America, music-teacher education is much hampered by inadequate pre-college training in music of those who desire music-teaching as a career.
- c. Teacher-training program suffers to a degree because of lack of desirable coordination between professional organizations in music.

CONCLUSION

Conclusions are based on the writer's experience and training in Japan and her study in the United States. The study shows that Japan has farther to go than the United States in achieving adequate preparation of its music teachers. Accordingly the following recommendations and suggestions are chiefly for Japan.

1. The study of the curricula of the Japanese and American schools of music reveals the following:

- a. Japan needs to establish a Music Education curriculum in all conservatory type schools, which certify music teachers by simply adding the minimum credits requirement for Professional Education to Applied Music curricula. Although the purpose of conservatory type schools differs from that of other teacher training schools, the fact that at present, approximately 90 per cent of the students

of conservatories are candidates for certificates is a justification of Music Education curricula. In 1952, at the Tokyo Conference of the Music Section of the Institute for Educational Leadership, the assembled colleges and universities appealed to the College of Music of Tokyo Arts University to take leadership in establishing a Music Education curriculum. However, due to lack of interest in music education and to the idea, "a fine artist will make a fine teacher,"¹ on the part of conservatories, this desire has not yet been realized. Japanese music educators should heed the advice of James L. Mursell, which states that "In general, the very highest level of skill in performance can be an enormous asset if used in the right way. A man may be a supreme musician, and yet work havoc as an educator. Moreover, it is absolutely and undeniably true that much superb teaching has been and is being done by men and women of far less than Carnegie Hall attainments."²

b. Japanese schools are weak in the Basic Music area.

Though Kobe College provides 28 semester hours in this area, the courses of study consist mostly of abstract paper work. The other two Japanese schools do not offer enough credit hours. For the betterment of this area

1. Shigeyuki Kato, "To the Applicants for Tokyo Arts University," Ongaky-no-Tomo, November, 1953, Ongaku-no-Tomo Sha, Tokyo, p. 153

2. James L. Mursell, Music in American Schools, Silver, Burdett Company, New York, 1943, pp. 91-92.

the following are suggested:

1. To avoid overlapping of subject content, the courses should be integrated.
 2. To develop adequate techniques for the expression of musical ideas, the approach should be creative.
 3. To make study practical and interesting, materials should be taken from real music.
 4. Keyboard harmony should be included in harmony study as a regular class activity. Indeed, functional keyboard ability is an indispensable asset for school music teachers.
- c. In the Musical Performance area, Japanese teachers undoubtedly need broader instrumental training. It seems absolutely necessary for the prospective teacher to be able to perform on at least two instruments. To broaden the instrumental experience of teachers-in-training, more use of class instrumental instruction should be encouraged. This means added expense, but the enthusiasm of music educators should be vital enough to enable them to find ways and means to accomplish this purpose.
- d. While Japanese high school teachers stressed the importance of the General Culture and Education areas, the recent tendency in Japanese schools of music is to de-emphasize these areas. However, if music is interpreted as a significant phase of cultural development, the General Culture area is indispensable to music students. To

make this area more meaningful, studies in this area could be intimately integrated with the student's musical interest. Schools of music should evaluate this area in the light of students' needs, before they decrease their emphasis on this area. In the Professional Education area in Japan, the weakest point is practice teaching. The following needs are pointed out:

1. Instrumental experience should be included in the program.
 2. It is desirable that student teaching experience be given at every grade level.
 3. More attention should be given to individual student teachers. The number of students to be allotted to one teacher should be less than ten. As Mursell says, "Practice teaching should not be organized as a rehearsal of certain routines, but as concrete situations in which the general principles and theories he [the student] is learning become realized and through which he appreciates their meanings."¹
- e. The evaluation of the curricula of the three Japanese schools shows that the emphasis on subject areas lacks balance and standardization. For instance, Kobe College offers only seven credits in the Professional Education area, while Ohsaka Gakugei University and Tokyo Gakugei

1. Mursell, Human Value in Music Education, Silver, Burdett Company, New York, 1934, p. 297.

University give 14 and 20 credits, respectively.

This fact may be due to the new freedom given to each school in curriculum planning. However, "a democracy without a sense of direction would be like a ship with sails and no rudder."¹ Japanese schools need a recognized curriculum standard for teacher education in music.

2. The selection of the candidate for music teaching in Japan is largely based upon his knowledge of and skills in music. Because it is one of the responsibilities of schools to develop a personality suitable for successful teaching, more attention should be given to the candidate's personality as well as to his musicianship.

In the United States, the importance of pre-college music training for the to-be teacher is highly desired by the MENC and the NASM. However, some schools still do not require pre-college training, and do not even give placement tests in music. This results in difficulty of maintaining a high scholastic standard in training programs.

In both countries, the need for career guidance in the high schools should be emphasized. "The first step in the preparation for teaching is to choose the field of teaching as a vocation."²

1. T. V. Smith and Eduard C. Lindeman, The Democratic Way of Life, The New American Library, New York, 1953, p. 142.

2. Careers in Music, Conservatory of Music, Oberlin College, Ohio, 1955-56, p. 43.

3. In order to improve the quality of music teachers, the minimum requirement for teacher certificates should include four years at college. It is evident, through the present study, that no student can be prepared to be an efficient teacher in two years. In the United States, most states require credits beyond a bachelor's degree for a permanent certificate, (e.g. the state of Michigan requires 10 semester hours in advanced studies.) However, to avoid the troublesome adjustment caused by the lack of uniformity of state requirements for certification, attention should be given to greater standardization in training programs.
4. The education of music teachers should be life-long. Japan offers few opportunities for public school and college music teachers to improve themselves. Graduate schools of music, and in-service systems should be promptly established.
 - a. The need for the establishment of a graduate school in the College of Music, Tokyo Arts University was unanimously supported by the representatives of schools of music at the aforesaid conference of the Institute for Educational Leadership, together with the establishment of the Music Education curriculum. However, this desire of music educators has not yet been realized.
 - b. In the United States, the various devices of in-service training such as summer sessions, extension education programs, conferences, and workshops for music teachers are helping them while on the job to better their work. These in-service devices would be of great assistance to the Japanese teachers.

5. Although the philosophy of music teacher education proclaims that teaching is a profession, in actuality, "Teaching is as yet far behind such professions as medicine, dentistry and law in assuming responsibility for its professional standards."¹ Moreover, the prestige of music teaching in both Japan and the United States is as yet professionally far behind music performance, composition and musicology. It is highly important that the individual teacher acknowledge the respectability of teaching. Many of the Japanese music teachers who participated in the evaluation of their training pointed out that teachers are apt to consider themselves inferior to concert artists. In the United States, the National Commission Teacher Education and Professional Standards of the NEA is working for the establishment and betterment of teaching as a profession. According to Nye, "while the existence of TEPS is highly encouraging, it is no less than shocking that teachers did not initiate such a movement decades ago."²
6. To accomplish the above mentioned suggestions, the influence of professional organizations of music educators should be fully utilized. In the United States, the MENC, affiliated with the NEA, seeks to serve the interest of the schools and of the teaching profession. The NASM primarily functions in the formulation of educational standards and the accrediting of schools on the basis of these standards. In addition, there are a great number of regional and national music organizations with overlapping

1. Robert E. Nye, "The Professional Standards Movement," Music Educators Journal, February-March, 1957, MENC, p. 70.

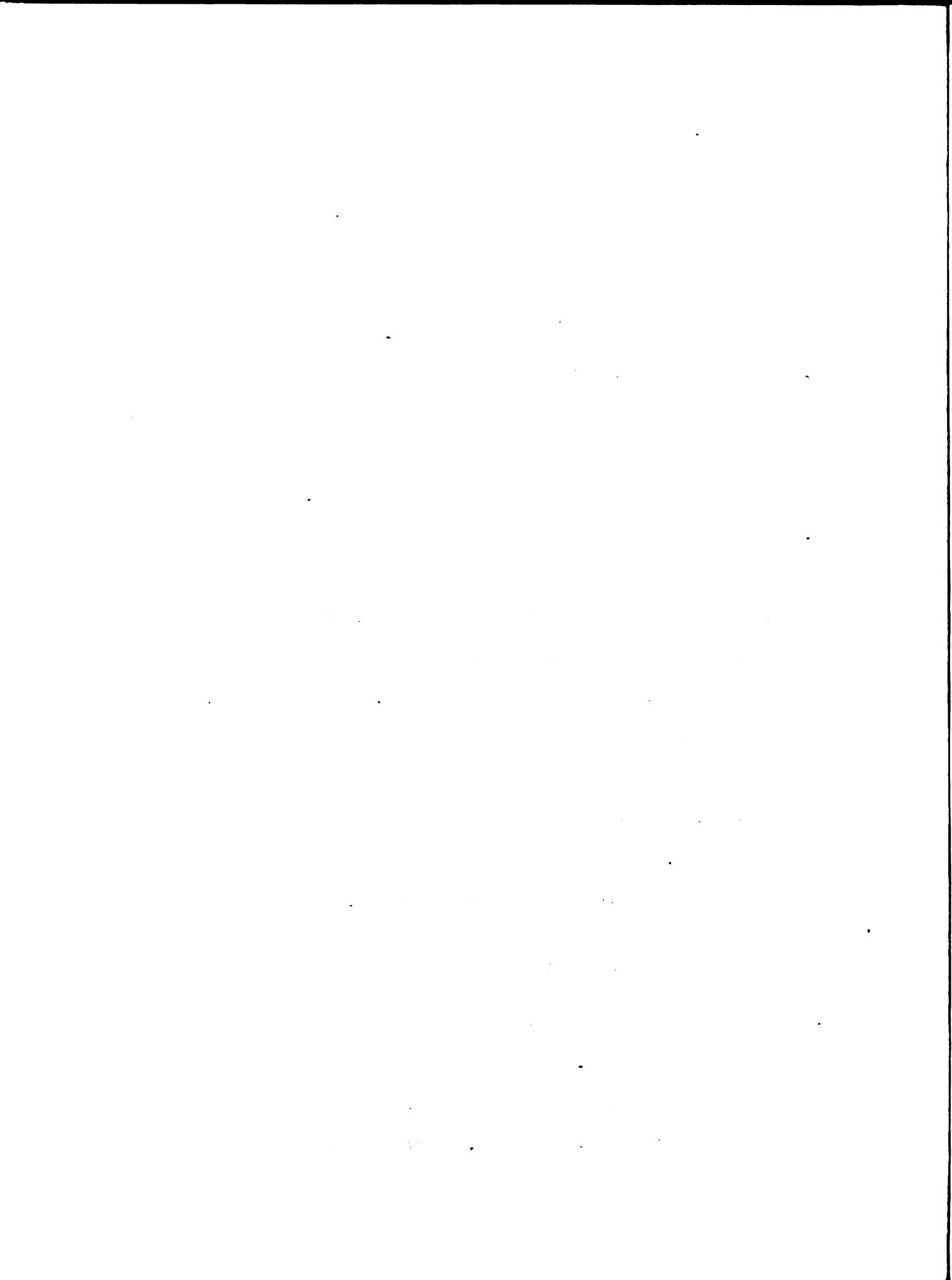
2. Ibid. p. 70.

activities. In Japan, the Zenkoku Ongaku-Bu Kyogikai or the National Conference of Schools of Music is the only organization for the improvement of music-teacher education. This organization should be strengthened until it assists music teaching to become a profession in the full sense of the word, and until it is the recognized spokesman for this profession.

7. Music specialists, general educationists, school music teachers and students-in-training should be assisted to understand the contribution that music education can make, and should work together for the betterment of the Music Education curriculum.
8. International exchange of ideas and skills in music-teacher education could make an inestimable contribution to the improvement of the education of music teachers in each country. International conferences of music educators like the UNESCO Conference in Brussels in 1953 are no doubt stimulating. More important, however, is to keep constant exchange of information and mutual help through exchange of educators and of the literature of music education, and co-operation between professional music organizations in the world. The activities of the International Society of Music Education should be encouraged and extended.

SUGGESTIONS FOR FURTHER STUDY

1. Through the present study, the writer has been convinced of the value of a comparative study. Although extensive emphasis was put on the study of the Music Education curriculum, this study is also a survey of music-teacher education. Further comparative studies, for instance a study of Basic Music in the Music Education curriculum, could be made in the light of both existing practices and the



causes which have brought about these practices.

2. A difficulty in making a comparative study is to get materials from abroad. In the writer's experience, it is definitely necessary to have reliable sources. If such an organization as the International Society of Music Education could serve as a source of materials from other countries, or could provide needed information, it could greatly facilitate further studies.

APPENDIX

QUESTIONNAIRE I

(for Japanese High School Music Teachers)

- I. School where you are teaching.**
- II. School enrollment:**
Junior high school
Senior high school
- III. Length of teaching experience.**
- IV. Teaching assignment. (Please check)**
Theory
Voice
Instruments -- (Name the kinds of instruments)
- V. School where you received your education to be a music teacher.**
- VI. Length of the training you received.**
- VII. Applied music fields in which you received training.**
Check the following:
Piano
Organ
Voice
Other instruments -- Name instruments.

QUESTIONNAIRE II

VIII. Evaluate the following subjects according to the rating suggested below.

<u>Subjects</u>	<u>Very Useful</u>	<u>Useful</u>	<u>Of Little Use</u>
Music History and Literature			
Sight-Singing			
Ear-Training			
Harmony, including Keyboard Harmony			
Counterpoint			
Composition Orchestration Form			
Conducting			
Ensemble			
Applied Music (Major and Minor)			
Music Education and Practice Teaching			

IX. General Culture -- (Name subjects)

Useful subjects:

Not useful subjects:

QUESTIONNAIRE III

X. What music subjects in the training program do you think should be revised in terms of the needs of teachers in service?

XI. Give your comments and suggestions as to the ways and means of improving the preparation of music teachers.

THE EVALUATION OF MUSIC EDUCATION

STANDARDS FOR THE EVALUATION OF THE COLLEGE CURRICULUM FOR THE TRAINING OF THE
SCHOOL MUSIC TEACHER

Prepared by the Music Educators National Conference

FOREWORD

These standards were developed by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference. The introductory statements and subject content area outlines have been studied and revised by joint action of the Music Educators National Conference Commission and the Committee on Music Education of the National Association of Schools of Music. A group of members of both organizations did further study and revision of the outlines under "Subject Content Areas" and of schedules II and IV on Thanksgiving Day, 1952, ending by voting acceptance of those sections. The same sections were discussed and accepted by the National Association of Schools of Music General Assembly on November 29, 1952 at their Chicago Convention. Sunday, November 30, a group of the principal executive officers of the National Association of Schools of Music, Music Teachers National Association and Music Educators National Conference gave their joint approval as individuals of the principles involved in the setting up of these evaluation materials. The entire body of curriculum outlines and schedules was approved by the Board of Directors of the MENC. February 11, 1953 the Committee on Studies and Standards of the American Association of Colleges for Teacher Education approved these materials and added them to the evaluation schedules of the AACTE for use in connection with their current intervisitation program.

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COMMISSION ON ACCREDITATION AND CERTIFICATION IN MUSIC EDUCATION
Music Educators National Conference

Marguerite V. Hood, Chairman
University of Michigan, Ann Arbor, Michigan

Elwyn Carter
Western Michigan College
Kalamazoo, Michigan

Robert A. Choate
Boston University
Boston, Massachusetts

William McBride
Ohio State University
Columbus, Ohio

William Sur
Michigan State College
East Lansing, Michigan

Carl Thompson
State Teachers College
Bemidji, Minnesota

Ex-officio members of commission:

Ralph Rush, President MENC
University of Southern California
Los Angeles, California

Leo J. Dvorak, Chairman,
MENC Sub-committee on the Education
of the Music Teacher.
Eastern Illinois State College
Charleston, Illinois

J.J. Weigand, Chairman
MENC Committee on Credentials for
Teaching Music in the Schools.
Kansas State Teachers College
Emporia, Kansas

INTRODUCTORY STATEMENT

As music becomes an increasingly powerful force in American life and education, it becomes increasingly necessary that the training programs of school music teachers be subject to periodic examination. The following schedules have been prepared to serve as a guide for such examinations and to assist the school being examined and the visiting examiners in giving attention to both the broad and the specific needs of the training program for the student who is preparing to be a school music teacher. There has, within the past few years, been a tremendous increase in the number of schools and colleges training music teachers. All such institutions have felt the need for specific information regarding criteria for the training program, and these schedules should also be of value in answering the requests of these various institutions for such guidance. While these particular schedules were prepared by the Commission on Accreditation in Music Education of the Music Educators National Conference, their development is a result of joint interest and action on the part of the following organizations; the National Association of Schools of Music, the American Association of Colleges for Teacher Education, the Music Teachers National Association and the Music Educators National Conference.

It will be noted that while similar recommended schedules for the evaluation of teacher education in some other fields might be limited in scope to include either the elementary or the secondary level, these schedules include both. This broad scope is written into these schedules because experience shows that in most areas of this country a school music teacher must have had training at both levels if he is to be prepared to meet the requirements of the teaching positions most commonly found.

Thus also, while provision is made for opportunity for each individual to develop one major performance field these schedules make possible for every student some training in both the vocal and the instrumental areas. This is included not only to broaden the general musical understanding of every student, but also because experience shows that many school music teachers in all parts of the country find it necessary to teach both vocal and instrumental music.

It should be noted that the approximate percentages suggested in these schedules for each area in the teacher education program are indicated as a minimum, not a maximum requirement.

PRE-COLLEGE MUSIC TRAINING

It is obvious from the study of any set of recommended schedules such as these that the successful completion of a good music teacher education curriculum at the college level demands that the student shall have had previous musical training. For this reason it is recommended that high school music teachers study these schedules carefully and try to guide high school students who anticipate making music education their major field in college into the most valuable music study sequences possible. It is suggested that it is desirable that the student's high school training provide him opportunity to acquire some knowledge and develop some proficiency in the following areas:

- A. Musical performance, including, if possible, the development of some degree of functional piano facility, of some proficiency on minor instruments as well as the major instrument, and of a variety of instrumental and vocal ensemble experiences, large and small.
- B. Basic Music (Fundamental Theory)
- C. Music History and Literature

If the work of a student in these areas in high school has reached such a degree of advancement as to merit it, such work can be recognized by entrance proficiency auditions at the college level. This will enable the student to substitute other areas of study at the college level for those in which he is already prepared, to the end that he may have opportunity for an increased breadth of cultural experience and for the development of increased skill in many musical areas in which he is expected to be proficient.

SUBJECT CONTENT AREAS IN THE MUSIC EDUCATION CURRICULUM

NOTE:

It is suggested that entrance proficiency and achievement tests may be given in Basic Music and in Musical Performance and that a student may be relieved of requirements which he has already completed and allowed to use the freed time for electives.

I GENERAL CULTURE

MINIMUM requirement suggested: 33% of the total (120 semester hours) required for an undergraduate degree.

The purpose of this area of the curriculum is well stated in the National Association of Schools of Music By-Laws and Regulations, 1949, p. 20 - "This area of preparation should assist the individual (prospective teacher) to take his place in a democratic society and a world order; to gain a cognizance of the scientific contributions to mankind; to recognize and accept the responsibility of living in a social relationship; and to evaluate the cultural heritage. He should be able to use, adequately, the English language and should acquire the ability to recognize and solve problems independently."

The courses in this area include the following, some of which may be specific institutional or state requirements:

- A. Non-music subjects, to include a non-music minor if required.
- B. Any psychology course other than Educational Psychology.
- C. Music literature, history, and/or appreciation.
- D. The basic survey type of course, where required: 1. Humanities; 2. Social Sciences; 3. Natural Sciences. (In some cases subjects listed under A, B and C above are, or may be, included in certain surveys.

II BASIC MUSIC

MINIMUM requirement suggested: 14% of the total (120 semester hours) required for an undergraduate degree.

This area includes subjects such as the following in the area of music theory. These are sometimes taught separately and sometimes in combination courses which may include several subjects.

- A. Music Reading (sight singing, etc.)
- B. Ear training and Dictation (melodic, harmonic and rhythmic)
- C. Keyboard Harmony
- D. Harmony (part writing)
- E. Eurhythmics
- F. Form and analysis
- G. Instrumental and/or vocal arranging
- H. Counterpoint
- I. Composition

The objective of these courses should be to develop sound musicianship, with constant emphasis on the usefulness of this material in the classroom teaching situation. The use of various mediums of performance in addition to the piano is encouraged as being beneficial in achieving this objective.

III MUSICAL PERFORMANCE

MINIMUM requirement suggested: 33% of the total (120 semester hours) required for an undergraduate degree.

The following subjects are included in this area:

- A. Conducting
- B. Ensembles, large and small
- C. Functional piano facility
- D. Major performance area: voice, violin, cornet, clarinet, etc.
- E. Minor performance areas

In order to foster a broad understanding of the total music program, it is recommended that all music education majors receive some training in voice and also in band and orchestra instrument performance.

- A. CONDUCTING: It is recommended that the student be trained to read and conduct from both choral and instrumental scores of suitable school music materials.
- B. ENSEMBLE EXPERIENCE: It is recommended that insofar as practical, all music education students regularly participate in both large and small ensembles.
- C. FUNCTIONAL PIANO FACILITY: It is recommended that all music education majors be expected to demonstrate piano facility as follows:
 - 1. Ability to sight read songs of the type found in a community song book.
 - 2. Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
 - 3. Ability to sight read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities.
- D. MAJOR PERFORMANCE AREA: Each music education student should have one performance area in which he excels. It is recommended that the study of the major performance area be continued until the student is able to demonstrate satisfactory performance ability for use in school and community.
- E. MINOR PERFORMANCE AREA: It is recommended that every music education student in addition to his major performance area, have the equivalent of the following as a minimum requirement:
 - 1. One year of voice study
 - 2. One term or semester of violin
 - 3. One term or semester of clarinet
 - 4. One term or semester of cornet
 - 5. One term or semester of percussion, emphasizing the fundamentals of the snare drum.

IV PROFESSIONAL EDUCATION

MINIMUM requirements suggested: 20% of the total (120 semester hours) required for an undergraduate degree.

This area includes:

A. Music education, materials, observation and student teaching

B. Professional educational courses aside from music education

One of the chief objectives of the course work in this area should be to prepare music education students to take their proper place in the total school program. It is also important that the students become well acquainted through study, demonstration, observation, and laboratory sessions, with the methods and materials for teaching instrumental and vocal music in elementary, junior and senior high schools. Furthermore, it is important that opportunity be provided for the student to do practice teaching on both elementary and secondary levels, and, where he is qualified, in both vocal and instrumental music.

Professional education courses in general education and in music education (such as courses in Elementary Education and Elementary Music Education, Secondary Education and Secondary Music Education) should be integrated to avoid the duplication of areas which frequently exists and to prevent the resulting waste of the student's time.

SCHEDULES FOR THE EVALUATION OF COLLEGE CURRICULUM INSTRUCTION
PATTERNS AND PROFESSIONAL LABORATORY EXPERIENCES IN MUSIC EDUCATION

I GENERAL CULTURE

(A and B - Courses outside the field of music. See above under "Subject Content Areas in the Music Education Curriculum: I General Culture.")

C. MUSIC LITERATURE, HISTORY, and/or APPRECIATION

1. Indicate the number of credit hours of course offerings required in the music education curriculum: (These are quarter hours _____, semester hours _____)
 - a. Music Literature _____
 - b. Music History _____
 - c. Music Appreciation _____
 - d. Other title _____
2. Check the answer which indicates the students included in these classes: general college students from all departments _____; music majors from all areas of music _____; music education students only _____.
3. Check the appropriate answers below to describe the types of content and activity in these required courses:

	Extensive	Limited	None
a. What opportunity is provided for hearing music of the periods, types styles, composers, etc. being discussed in the required course? _____			
b. Indicate the areas included in the required courses and the attention they receive _____			
(1) Lives of composers _____			
(2) Integration of the various arts _____			
(3) Ancient music _____			
(4) Comparison of various schools of composition _____			
(5) Integration of music history with political and economical history _____			
(6) Folk music _____			
(7) Contemporary music _____			
(8) Familiarity with music literature of different styles and periods _____			
(9) Thorough familiarity with a few large musical works, vocal and instrumental _____			
(10) Music literature suitable for teaching to children in the schools _____			
(11) Vocal music literature _____			
(12) Instruments and instrumental music _____			
(13) Other areas _____			

II BASIC MUSIC

The following questions are designed to attempt to discover the emphasis placed in the college courses in basic music (theoretical music study) taken by music education students. Chiefly they are concerned with attention to a functional approach in the teaching of these courses.

A. CREDIT HOUR REQUIREMENTS

1. Indicate the total number of credit hours of course offerings in Basic Music required in the music education curriculum _____. (These are quarter hours _____ semester hours _____.)

2. Indicate the number of credit hours required in each separate area:

- | | |
|--|---|
| a. Music reading (sight singing, etc.) _____ | c. Eurhythmics _____ |
| b. Eartraining and dictation _____ | e. Harmony _____ |
| d. Keyboard harmony _____ | g. Instrumental arranging _____ |
| f. Form and analysis _____ | i. Counterpoint _____ |
| h. Vocal arranging _____ | k. Other courses and credit hours _____ |
| j. Composition _____ | |

Check the appropriate answer to indicate the emphasis which the areas and activities listed receive in the required courses.

	Extensive	Limited	None
B. MUSIC READING, SIGHT SINGING, etc. (Whether taught as part of a correlated theory course or as a <u>separate</u> course)			
1. How much emphasis does instruction in music reading (sight singing, etc.) receive in required courses? _____			
2. How much use is made of a basic system of music reading (sight singing) which could be used in school music teaching? _____			
3. How much direct correlation is there between these sight reading activities and music reading methods as taught in music education courses? _____			
4. How much individual music reading (sight singing) experience is a regular part of the activity of the class? _____			
5. How much use is made of elementary and secondary school song materials? _____			
6. How much emphasis do the following receive in the music reading (sight singing) experiences in required classes?			
a. Compound rhythms _____			
b. Minor mode _____			
c. Part singing _____			
d. Bass clef _____			
e. Alto clef _____			
f. Tenor clef _____			
C. EAR TRAINING AND DICTATION (Whether taught as part of a correlated theory course or as a <u>separate</u> course)			
1. How much emphasis does instruction in ear training and dictation receive in required courses? _____			
2. Indicate the emphasis which each of the following mediums of performance receives in melodic, harmonic and rhythmic dictation:			
a. Piano _____			
b. Band and orchestra (live or recorded) _____			
c. Choral ensemble (live or recorded) _____			
3. How much use is made of oral dictation (in contrast to written) _____			
4. Indicate the amount of use in ear training and dictation of the materials listed here.			
a. Familiar music _____			
b. Abstract examples evolved to illustrate a point _____			
c. Other materials _____			
D. EURHYTHMICS (Whether taught as a part of a correlated theory course or as a <u>separate</u> course.)			
1. How much emphasis does instruction in eurhythmics receive in required courses? _____			

	Extensive	Limited	None
E. <u>KEYBOARD HARMONY</u> (Whether taught as part of a correlated theory course or as a separate course)			
1. How much emphasis does instruction in keyboard harmony receive in required courses? _____			
2. How much emphasis is given to experience in developing simple accompaniments to songs found in typical school song books? _____			
3. How much experience with simple modulation is included in the keyboard instruction? _____			
4. How much attention is given to the development of ability to play "by ear?" _____			
F. <u>HARMONY</u> (Part writing' (Whether taught as part of a correlated theory course or as a separate course)			
1. How much emphasis does instruction in written harmony receive in required classes? _____			
2. How much emphasis does each of the following activities receive in required harmony classes:			
a. Abstract voicing of chords with emphasis on rules for chord progressions _____			
b. Writing and arranging for school vocal groups _____			
c. Writing and arranging for school instrumental groups _____			
d. Other experiences _____			
G. <u>FORM AND ANALYSIS</u> (Whether taught as part of a correlated theory course or as a separate course)			
1. How much emphasis does instruction in form and analysis receive in required courses? _____			
2. How much of an attempt is made to apply the acquired basic knowledge of musical form to school music materials of the following types:			
a. Elementary school song materials _____			
b. Music used for rhythmic activities _____			
c. Music used for school music literature study _____			
d. School choral music _____			
e. School band and orchestra music _____			
H. <u>INSTRUMENTAL AND VOCAL ARRANGING</u> (Whether taught as part of a correlated theory course or as a separate course)			
1. How much emphasis does instruction in the following receive in required courses:			
a. General instrumental arranging _____			
b. General vocal arranging _____			
c. Development of ability to make a simple band or orchestra arrangement or transcription _____			
d. Development of ability to make a simple song arrangement for a school choral group _____			
2. How much familiarity with the orchestral score is developed as a regular part of the Basic Music courses? _____			
I. <u>COUNTERPOINT</u> (Whether taught as part of a correlated theory course or as a separate course)			

	Extensive	Limited	None
1. How much emphasis does counterpoint receive in required courses? _____			
2. How much emphasis in the course work in this area is placed on the study of contrapuntal music suitable for use with school groups:			
a. Vocal groups _____			
b. Instrumental groups _____			
J. <u>COMPOSITION</u> (Whether taught as part of a correlated theory course or as a separate course)			
1. How much emphasis does instruction in composition receive in required courses?			
2. How much emphasis is placed on creative writing as a part of all the regular course work in Basic Music? _____			
3. How much encouragement is given to music education students to experiment in writing music for typical school groups? _____			

ENTRANCE TESTS

Is it possible by means of entrance achievement tests for a student to be placed according to his background and ability in each of the areas of Basic Music? _____

Add information regarding any other special phases of teaching in this area _____

III MUSICAL PERFORMANCE

A. CREDIT HOUR REQUIREMENTS

1. Indicate the total number of credit hours in Musical Performance required in the music education curriculum _____
(These are quarter hours _____ semester hours _____)

2. Indicate the number of credit hours required in each separate area:

a. Conducting _____ b. Music Ensembles, Large and Small _____
c. Piano _____ d. Major Performance Area _____
e. Minor Performance Areas _____ f. Other areas _____

3. Does a student take entering proficiency examinations in all areas in which he has had previous experience? _____

B. CONDUCTING

Is a specific course in conducting required of all music education students? _____

Check the appropriate answer to indicate the emphasis given in the required courses to each of the following areas:

B. CONDUCTING (Cont'd)

	Extensive	Limited	None
1. How much training in instrumental conducting is required? _____			
2. How much training in choral conducting is required? _____			
3. Indicate the amount of conducting experience with laboratory groups:			
a. Instrumental groups _____			
b. Choral groups _____			
4. How much use is made in conducting classes of music that is suitable for use in school and community teaching? _____			
5. Indicate amount of experience included in the reading of:			
a. Choral scores _____			
b. Instrumental scores _____			

C. MUSIC ENSEMBLES, LARGE AND SMALL

1. Is credit towards a degree in Music Education given for participation in ensembles? _____ . If so, indicate the amount and explain the basis for giving the credit _____
- _____
- _____
- _____

2. Check the appropriate column to provide a description of the place of ensemble experience in the Music Education curriculum:

	REQUIRED OF							
	Performing groups	Non-performing groups	Selective	Open to anyone	Number of years required	All Mus. Ed. students	Inst. majors	Vocal majors
a. Chorus - Mixed Voices _____								
b. Chorus - Girls' Voices _____								
c. Chorus - Men's Voices _____								
d. Other large Vocal Ensembles (indicate type) _____								
e. Small Vocal Ensembles (Indicate type _____)								
f. Band, Marching _____								
g. Band, Concert _____								
h. Orchestra, Full _____								

2. Check the appropriate column to provide a description of the place of ensemble experience in the Music Education curriculum:

	Performing groups	Non-performing groups	Selective	Open to anyone	Number of years required	REQUIRED OF			
						All Mus. Ed. students	Inst. majors	Vocal majors	General (Inst. & Vocal)
i. Orchestra, String									
j. Other large instrumental ensembles (Indicate Type)									
k. Small instrumental ensembles (Indicate Type)									

Add other information regarding ensemble experiences available or required in the Music Education curriculum

D. FUNCTIONAL PIANO FACILITY

1. Check the appropriate column to indicate the functional piano requirements for Music Education majors:

	Entrance	Student teaching	Graduation	Required for:		Required of:	
				All Mus. Ed. students	Inst. majors	Vocal majors	General (Inst. & Vocal)
a. Ability to sight read songs of the type found in a community song book							
b. Ability to harmonize at sight, improvising a simple piano accompaniment, using I, IV, and V chords and simple modulations, for songs such as those used in school music classes							
c. Ability to sight read simple vocal accompaniments fairly fluently							
d. Ability to sight read simple instrumental accompaniments fairly fluently							
e. Ability to sight read piano music typically used for school rhythmic activity							
f. Ability to play a three or four staff choral score (where piano reduction is omitted) with reasonable facility							

D. FUNCTIONAL PIANO FACILITY (Cont'd)

2. Is any attempt made to develop the skills listed above through definite instruction?
_____ If so, check type of instruction. Class _____ Private _____
3. Is experience in playing standard repertoire suited in advancement to the student's ability, a part of the piano instruction?
a. Is emphasis placed on memorization of such repertoire with inexperienced pianists? _____
b. With advanced pianists? _____

E. MAJOR PERFORMANCE AREA

Check the answer which indicates the emphasis placed on the major performance area.

	Required	Recommended	Not emphasized
1. How much emphasis is placed on the development of skill in a major performance area (voice or instrument) for every music education student? _____			
2. How much emphasis is placed on instruction in the major performance area prior to college entrance: a. If the major performance area is voice? _____ b. If the major performance area is an instrument? _____			
3. Indicate the attention paid to an entrance proficiency audition in the major performance area _____			
4. Is a specific level of performance in the major area required for graduation? _____			
5. If a student has reached the level of advancement required in his major performance area for graduation does he still continue his study in this area? _____ If so, for how long? _____			
6. How much emphasis is placed on recital performances for music education students in their major performance areas? _____ Is a solo recital permitted if the student is capable? _____			
7. Check means used to determine that the student has reached the required proficiency: a. _____ Audition or jury b. _____ Proof of years of study c. _____ Transcript of credits in the performance area d. _____ Performance at a recital e. _____ Other means _____ _____ _____			

F. MINOR PERFORMANCE AREAS

1. Check the appropriate column to indicate the re-
quirements in the minor performance areas in the
Music Education curriculum:

	MINOR PERFORMANCE AREA									
	Required Study:					Required of:				
	Private Class	1 semester	1 year	2 years	3 years	4 years	All Mus. Ed. Majors	Inst. majors	Vocal majors	General (Vocal & Inst.)
a. Voice										
b. Violin										
c. Viola										
d. Cello										
e. String bass										
f. Cornet										
g. Trombone										
h. Horn										
i. Clarinet										
j. Flute										
k. Oboe										
l. Bassoon										
m. Snare drum										
n. Organ										
o. _____										
p. _____										
q. String class										
r. Brass class										
s. Woodwind class										
t. Percussion class										

2. List here information regarding other requirements in the minor performance areas _____

3. Is opportunity provided for ensemble experiences in which students may participate using their minor performance instruments? _____
Is this experience required? _____ If so, for how long? _____

IV PROFESSIONAL EDUCATION

A. MUSIC EDUCATION METHODS, MATERIALS, OBSERVATION, AND STUDENT TEACHING

Are Music Education courses accepted as part of the basic requirement of professional education? _____

Do the faculties in music education and professional education attempt to integrate their courses and avoid duplication such as may be found in "Elementary Education" and "Elementary Music Education," etc.?

1. SCOPE AND PHILOSOPHY OF MUSIC EDUCATION CURRICULUM

To what extent do the music education courses give attention to the following subjects? Check the appropriate answer.

- | | Comprehensively | Slightly | Not at all |
|--|-----------------|----------|------------|
| a. To the value of music as a part of the overall elementary and secondary school curriculum | | | |
| b. To ways by which music can be made to contribute to general education | | | |
| c. To relationships between music and other school subject areas and means of integrating them | | | |
| d. To the place of music in certain types of curriculum organization such as the core curriculum, unified studies, fused courses, etc. | | | |
| e. The relationship of the special music teacher to the elementary classroom teacher who does the music teaching for her own group | | | |
| f. To the organization of the elementary school music program where the teaching of the classroom music is done by a special teacher. (Platoon system) | | | |
| g. The relationship of the music specialist to a school as consultant, resource person, special teacher, etc. | | | |
| h. To the adjustment in the use of graded materials and activities necessary in school situations where there are several grades in the classroom | | | |
| i. To the relationship of classroom teachers and administrators to the problem of scheduling instrumental classes in the elementary school | | | |
| j. To the scheduling of general, vocal and instrumental classes and special groups in junior and senior high | | | |
| k. To guidance in the music program | | | |
| l. To tests and measurements and their proper interpretation and use in school music teaching | | | |
| m. To the importance of a balanced music curriculum in school | | | |
| n. To child growth and development | | | |
| o. To pupil-teacher planning in music teaching | | | |
| p. To individual differences and their relation to music teaching | | | |
| q. To the various philosophies existing regarding the relationship of the school music program to the musical literacy of the children in the school | | | |
| r. To the business aspects of music education (budget, ordering music, reports, care and storage of materials and equipment, planning music rooms, management of public performance, etc.) | | | |
| s. To the Music Educators Code of Ethics | | | |

2. CONTENT OF MUSIC EDUCATION CURRICULUM

To what extent do your methods courses in music education attempt to develop understanding of the following curriculum areas in school music?

ELEMENTARY CLASSROOM MUSIC

- | | | | |
|---|--|--|--|
| a. Elementary school classroom singing activities, unison and part | | | |
| b. Elementary school classroom music listening (appreciation) activities? | | | |
| c. Elementary school classroom rhythmic activities? | | | |

VARIED ACTIVITIES SUITABLE FOR DIFFERENT SCHOOL LEVELS

- | | | | |
|--|--|--|--|
| a. The use of recreational music instruments in the school music classroom? (rhythm instruments, autoharp, melody instruments, etc.) | | | |
| b. The development of readiness for reading the musical score at any school level. | | | |
| c. The planning of reading activities that are appropriate and interesting to the group concerned | | | |

	Comprehensively	Slightly	Not at all
d. To the various systems of teaching music reading in schools - movable "do", numbers, etc.			
e. The use of a variety of creative activities in the school music class			
f. The organization and development of small ensemble activities in school music, vocal and instrumental			

INSTRUMENTAL MUSIC

a. The organization and teaching of beginning string classes			
b. The organization and teaching of beginning woodwind classes			
c. The organization and teaching of beginning brass classes			
d. The organization and teaching of beginning percussion classes			
e. The organization and teaching of instrumental classes for students beyond the beginning level			
f. The organization and development of school orchestras			
g. The organization and development of school bands			
h. The organization and teaching of piano classes			

JUNIOR HIGH SCHOOL MUSIC

a. The Junior High School (or upper grade) music curriculum			
b. The many varied areas of activity in the general music class (or required music course) in junior or senior high school			
c. The organization and development of junior high school choral group and glee clubs			

SENIOR HIGH SCHOOL MUSIC

a. The organization and development of senior high school choral groups, glee clubs, and voice classes			
b. The organization and teaching of music literature (history appreciation; activities and classes in the secondary school			
c. The organization and teaching of theory (music fundamentals, basic musicianship) activities and classes in the secondary schools			

3. MUSIC EDUCATION MATERIALS AND EQUIPMENT

To what extent does the music education curriculum provide for directed study and use of school music teaching materials and equipment of the following types by the students in their methods classes and in their laboratory activities? Check the appropriate columns.

	Not used	Shown to Students	Used by Students in Methods Classes	Used by Students in Laboratory Experiences	Considered Essential for All Music Education Students	Yes	No
a. The several different series of graded music books commonly used in schools							

	Not used	Shown to Students	Used by Students in Methods classes	Used by Students in Laboratory Experiences	Considered Essential for All Music Education Students	
					Yes	No
b. Books, records and rhythm instruments for rhythmic activity in school classrooms of all levels						
c. Books, phonograph records, films, etc. for teaching music literature (appreciation, history, etc.) at elementary and secondary levels						
d. Phonograph records for teaching songs						
e. Song materials suitable in range and type to junior high school (or upper grade) voices						
f. Instruction books for beginning string classes						
g. Instruction books for beginning wind classes						
h. Instruction books for beginning percussion classes						
i. Instruction books for beginning piano classes						
j. Materials for recreational singing in classrooms and in large groups						
k. Recreational or supplementary instruments for classroom use (auto harp, song bells, etc.)						
l. Instruments for use in study of methods of teaching beginning instrumental classes						
m. Choral music for school treble voice groups						
n. Choral music for high school male voice groups						
o. Choral music for school mixed voice groups, both beginning and experienced						
p. Music for small ensembles, vocal and instrumental						
q. Music for beginning and experienced school orchestras						
r. Music for beginning and experienced school bands						
s. Audio-visual equipment and materials for use in teaching music						
t. General Professional literature in the field of music education						

Is attention given to problems of teaching music in schools where resources and equipment are limited? _____. To long range planning in the purchase of school music supplies and equipment? _____.

4. OBSERVATION OF ELEMENTARY AND SECONDARY SCHOOL MUSIC ACTIVITIES

Does the music education curriculum provide for observation by the students of actual school situations such as the following? Check appropriate column.

	Yes	No
a. A variety of types of general elementary classroom music activities		
b. General elementary school class activities aside from music		
c. Beginning string classes		
d. Beginning wind and percussion classes		
e. Junior or senior high school general music classes		
f. Choral and glee club classes		

	Yes	No
g. A variety of secondary classes aside from music _____		
h. School orchestra and band classes _____		
i. Performances by these groups _____		
j. Observation of and participation in other school and professional activities and services (health, library, attendance, assemblies, special education, social affairs, PTA, faculty meetings, etc.) _____		

In what college year does observation of music classes in the elementary and secondary schools begin? Freshman _____ Sophomore _____ Junior _____ Senior _____

How many clock hours of observation are required in: Elementary schools _____ Junior High School _____ Senior High School _____

Add here information regarding other types of observation provided _____

5. STUDENT TEACHING IN MUSIC

Does the music education curriculum provide laboratory experiences in the form of regular, responsible music teaching in school situations such as the following for the student? Check appropriate column.

	Yes	No
a. A general elementary music class _____		
b. A beginning string class _____		
c. A beginning wind and/or percussion class _____		
d. A junior high school or upper grade general music class _____		
e. A secondary school choral class _____		
f. An instrumental ensemble (band, orchestra) _____		

How many clock hours of student teaching are required in: Elementary School _____ Junior High School _____ Senior High School _____

Add here information regarding other teaching experiences provided _____

Add here information regarding any field service you provide as follow-up for beginning teachers _____

6. PERSONNEL: THE MUSIC EDUCATION FACULTY

- Have the college faculty who teach the music education methods and materials courses had actual classroom experience teaching at the school levels and in the areas covered by their courses?
How recent has this experience been? _____
- How many student teachers are assigned to any one teacher for any one music class? _____
- Is the work of every student teacher observed regularly and reported on by a critic teacher or supervisor who is an experienced music teacher? _____
- Is there coordination between music education methods classes and student teaching, making it possible for the music education staff to be responsible for the guidance of the observation and student teaching experiences of these students? _____
- Is there close coordination between general professional education courses and music education courses with the teachers in each area acting as consultants and resource people for the other area? _____

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