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## Music administration in selected schools in Illinois

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MUSIC ADMINISTRATION  
in  
SELECTED SCHOOLS IN ILLINOIS .

A Thesis  
Submitted to the Faculty of Music  
of the  
Fine Arts Division

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

by  
Daniel O. Jones  
Bachelor of Music Education  
Southern Illinois University, 1960  
Edwardsville, (August) 1969 .

SOUTHERN ILLINOIS UNIVERSITY

*The Graduate School*

August 8, 19 69

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION

BY Daniel O. Jones

ENTITLED Music Administration in Selected Schools in Illinois

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF Master of Music Education

Dorothy E. Tulloss  
Thesis Director

Lloyd H. Blahely  
Faculty Chairman

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## CHAPTER I

### THE PURPOSE OF THE STUDY

One of the problems facing the music education administrator is the lack of information about his position.

The official titles of existing music education administrative officers vary, and it is difficult to classify their positions. They may be directors, supervisors, coordinators, consultants or chairmen. Some are in charge of particular music education areas such as instrumental music or vocal music. Some are responsible for specific grade levels while many have no other title than that of teacher and are assigned certain administrative responsibilities. Music administration, to be effective, must go beyond a title, a license or a certificate. It must be a functioning concept that will bring about positive action in each school district and in each classroom.

Every educational program requires some form of administration. Music programs, regardless of the size of the school, are no exception. The administration of the music function has a direct bearing on the success or lack of success of the school music program.

#### I. THE PROBLEM

Statement of the problem. Since there is limited

information pertaining to music administration and a wide range of titles and responsibilities in practice, there is a need for a continuous analysis of the position of the music administrator within the context of the modern public school system.

It was the purpose of this study (1) to define and classify music administrators' titles; (2) to determine the music administrator's supervision and administrative functions; (3) to determine his role in curriculum development and evaluation; (4) to determine his leadership responsibilities; and (5) to analyze his administration of operational activities.

Importance of the study. Due to the overall growth of school systems and the consolidation of schools and school districts, the need for effective administration is increasing. In order for the personnel within a music department to function as a team, it is essential for someone to coordinate its various segments and its many activities. One of the responsibilities is to see that each child has the opportunity to participate in a music program.

Weyland suggests that:

The big responsibility of music administration is to see to it that each child receives the fullest measure of his rightful musical heritage.<sup>1</sup>

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<sup>1</sup>Rudolph H. Weyland, "Band Teacher Becomes Music Supervisor," The Instrumentalist, XIX (February, 1965), p. 48.



There must be unity of purpose and coordinated activity if the desired results are to be obtained with effective leadership. If this leadership is to be provided, the role of the music administrator must be defined and his position clarified in relationship to the task to be accomplished which is in keeping with sound educational principles.

## II. DEFINITIONS OF TERMS USED

The following terms are defined in order that their meaning might be clearly understood by the reader of this study.

Music administrator. The term, music administrator, is the individual responsible for coordinating the efforts of the music faculty toward the goals as recognized by that group.

Supervision and administration. These two terms, supervision and administration, embody the leadership process that is used to provide guidance in the implementation and coordination of the music program.

Leadership. The term, leadership, is the ability to instill enthusiasm in a group and to inspire united effort toward the fulfillment of goals.

Curriculum. The term, curriculum, is all of the musical experiences provided by the school for its pupils.

Operational activities. The term, operational

activities, involves the implementation of the music program. This would cover such things as scheduling, teacher assignment, management and distribution of equipment, materials and supplies, budgeting and financing, and management of space and housing.

### III. SOURCES OF DATA USED

The data for this study were derived from professional books, textbooks, professional yearbooks and periodicals.

### IV. ORGANIZATION OF THE STUDY

The study consists of five chapters. Chapter I includes the statement of the problem, the importance of the study and the definition of the terms used. Chapter II deals with the literature related to this investigation. The methodology used in this study is stated in Chapter III. Chapter IV reports and interprets the responses to the questionnaire; and the last chapter, Chapter V, contains the summary, the conclusion and the recommendations for further study.



## CHAPTER II

### RELATED INVESTIGATION

#### MUSIC ADMINISTRATOR'S PLACE IN RELATION TO THE TOTAL SCHOOL ADMINISTRATIVE ORGANIZATION

The music administrator must have a clear understanding of his position within the total framework of educational structure. He must not only perceive the music program in its entirety, but he must be able to relate the unifying principles of music education to the broad aims of education.

The Framework of School Control. The public schools of America are established upon the principle that education is a responsibility of the state. Snyder points out that the state enacts laws delegating authority for the formation of schools to each community or local school district.<sup>2</sup> Snyder summarizes local control as follows:

The local units or school districts establish and maintain schools in their area, enact policy, determine the operational pattern and provide the physical facilities, materials, equipment, staff, and the major portion of the financial support.<sup>3</sup>

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<sup>2</sup>Keith D. Snyder, School Music and Administration and Supervision (Boston: Allyn and Bacon, Inc., 1959), p. 4.

<sup>3</sup>Ibid., pp. 4-5.



Although the responsibility of maintaining and operating the schools rests with the community as a whole, a board of education is elected to serve as an agent of the community. The board delegates authority to the superintendent of schools who becomes the organizational head and assumes responsibility for the operation of the schools.

Since one person cannot attend to all phases of the school operation, this necessitates the addition of other personnel to share the administrative responsibilities.

The principals are usually responsible for sizable units of the total school structure and they, too, are unable to personally perform all of the duties assigned to them. This necessitates delegating some of their responsibilities to other qualified personnel such as music instructors, physical education instructors, guidance counselors and others. Figure I, Page 7, shows the structure of school control.

Administrative Authority. According to Snyder, the fact that a school hires a music specialist indicates that the school administration and board of education have realized that their schools cannot produce the type of education they seek for their community without his help.<sup>4</sup> He continues by saying that they have therefore delegated

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<sup>4</sup>Ibid., p. 9.

FIGURE I  
MUSIC SUPERVISION'S PLACE IN RELATION  
TO THE TOTAL SCHOOL ADMINISTRATIVE  
ORGANIZATION

THE PEOPLE

elect the

BOARD OF EDUCATION

appoints the

SUPERINTENDENT

recommends to the board  
and places

ASSISTANT SUPT.  
IN CHARGE OF  
SCHOOL BUSINESS  
SERVICES

who directs the  
efforts of

ASSISTANTS or  
DIRECTORS in charge of

School Finance

Purchasing

Bookkeeping

School Building

School Law

Transportation

Maintenance

Classified Personnel

Clerical Help

ASSISTANT SUPT'.  
IN CHARGE OF  
EDUCATIONAL  
SERVICES

who directs the  
efforts of

ASSISTANTS or  
DIRECTORS in charge of

Secondary Education & Elementary  
Education (each directing the  
efforts of consultants, super-  
visors, and special teachers in:)

General education  
Programs for gifted  
Programs for handicapped  
Pupil personnel  
School health  
School safety  
Psychological services  
Testing  
Music  
Art  
Physical Education



part of their responsibility to the music administrator. The degree and kind of responsibility delegated will depend upon how much the superintendent transfers or retains for himself.<sup>5</sup>

The good administrator will see to it that the responsibilities he delegates to the music educator are clearly defined, and that each responsibility is accompanied by the necessary kind and amount of authority. Unless such authority is delegated, there is no power to get the job done. Authority is the emerging force that makes possible the fulfilling of responsibilities.<sup>6</sup>

The preceding discussion briefly describes the framework of responsibilities and authority within which the music administrator must work. He will be guided by it, controlled by it, and must work within its boundaries. Only in this manner, can the music administrator do the task expected of him by the community he serves.<sup>7</sup>

#### SUPERVISION AND ADMINISTRATIVE FUNCTIONS

Administrative supervision is the most important service that can be offered the in-service teacher. A well organized supervisory program can do much to ensure

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<sup>5</sup>Ibid.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

instructional success and a coordinated music program is likely to evolve.

According to Hanson:

The responsibility of administration is vested in the school by virtue of the entrusted stewardship of the people of a given community. Therefore, the supervision of instruction becomes a main obligation since the school's primary purpose of existence is to provide a good learning situation for the children of the community.<sup>8</sup>

Leonhard and House have stated that:

Instruction is an effort to produce specific change in student behavior, while administration provides for and directs those efforts.<sup>9</sup>

Administration in education, therefore, is a process of bringing about improvement in instruction by working with people who are working with pupils. Hanson states the responsibilities of administration become a direct involvement and obligation of students, teachers, and administrators.<sup>10</sup>

Snyder points out that:

Administration is the unification of several factors that do not operate separately and independently, but simultaneously and co-operatively.<sup>11</sup>

<sup>8</sup>Eugene L. Hanson, "The Responsibilities of Supervision," The School Musician, XXXVIII (March, 1967), p. 70.

<sup>9</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Co., 1959), p. 298.

<sup>10</sup>Hanson, op. cit., p. 70-71.

<sup>11</sup>Snyder, op. cit., p. 13.



If this responsibility is to be fulfilled, every music administrator must have full knowledge of the three basic elements underlying administration--administrative authority, administrative organization and administrative procedure.<sup>12</sup>

Sears defined these elements more succinctly as "power, process and mechanism."

Power is the energy to get work done, the authority to establish an organization and set it into motion. In the public school system this power stems from the laws of the states and is assigned to the board of education. The board delegates the power to the superintendent who in turn delegates portions of it down to other administrative offices within the school.<sup>13</sup>

Process is the way in which this "power" is used. It assembles the personnel, the materials, the facilities for educating and assigns duties and responsibilities.<sup>14</sup>

Mechanisms are the channels of effort applied to the task toward the achievement of the purpose for which the schools are created.<sup>15</sup>

In addition to these basic elements of adminis-

<sup>12</sup>Ibid.

<sup>13</sup>Jesse B. Sears, The Nature of the Administrative Process (New York: McGraw-Hill Book Co., 1950), p. 24.

<sup>14</sup>Ibid., p. 25.

<sup>15</sup>Ibid., p. 31.



tration, the music administrator must establish goals and purposes. To bring about the realization of established goals, the music administrator must give careful consideration to planning, organizing, directing and evaluating the music program. Snyder writes that:

It is only after establishing goals that a person in an administrative position can properly lead others through various sequences of activity that result in intelligent decision and effective action.<sup>16</sup>

In reviewing first the task of planning, Sears recognizes three types as basic--(1) positive, (2) negative, and (3) emergency. Positive planning is setting up positive patterns of action, setting forth the things that are to be done. Negative planning is setting up blocks or barriers to prevent undesirable or unwanted things from happening in the course of carrying out a positive plan. Emergency planning is alternate planning and should be made to cover any possible emergency that could be thought of for each occasion.<sup>17</sup>

Organizing is the next phase of the administrative process. Snyder points out that organizing involves assembling the faculty, securing the materials and equipment, checking available facilities or creating new ones,

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<sup>16</sup>Snyder, op. cit., p. 18.

<sup>17</sup>Sears, op. cit., p. 54.

and putting them all into position for carrying out the plans that have been created.<sup>18</sup>

After the organizational phase is complete, the order to begin must be given and action must be continuous until the goals are reached. Snyder writes that:

This phase is also concerned with the coordination of the entire activity of the organization, making sure that every part of the operation is in balance and that no phase weakens or postpones the full realization of purposes set for the organization.<sup>19</sup>

This may also involve changing the direction of some phase of the operation when necessary.

Any educational program worth planning and executing needs to be evaluated to determine its success. The music administrator must attempt to determine pupil accomplishment in relation to projected objectives.

Leonhard and House suggest the steps in program evaluation are (1) to indicate the objectives of the program and to ascertain their worth, (2) to collect data about all factors related to the objectives, and (3) to interpret the data collected and then take steps to improve the program.<sup>20</sup> Leonhard and House also present the following criteria for the guidance of persons interested in evaluating a program of music education:

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<sup>18</sup>Snyder, Op. Cit., p. 19.

<sup>19</sup>Ibid., p. 20.

<sup>20</sup>Leonhard and House, Op. Cit., p. 357.



1. The controlling idea underlying the entire program is the development of musicianship and musical responsiveness.
2. The program operates on the basis of a well formulated statement of objectives which are consistent with and contribute to the objectives of the school and which have been developed cooperatively by the music education staff.
3. The program is organized and operated to contribute to the stated objectives.
4. The program exhibits continuity from the elementary school through secondary school.
5. The program provides musical experiences that reach all pupils in the school.
6. The musical experiences provided meet the diversified interests of pupils.
7. The program makes provision for individual differences in musical capacity, background and aspiration.
8. The program results in the development of musical leadership on the part of able pupils.
9. The program operates within a framework of long-range plans.
10. The music education staff exemplifies organic unity, community of purpose, and coordination in planning and working.
11. All participants in the program, including staff and pupils, participate in planning on appropriate levels.
12. The program has the support and approval of the school administration and faculty.
13. The program has the support and approval of an informed public.

14. Provision is made for continuing and constructive evaluation of all facets of the program.<sup>21</sup>

Leonhard and House conclude that:

It is essential for music teachers to evaluate all kinds of learning implied by their instructional objectives. These may include music appreciation, musical knowledge, musical understanding, skills of performance, attitudes, and habits in varying combinations. Evaluation should always be consistent with objectives, and the scope of evaluation for a given course of musical instruction depends upon the breadth of the objectives for the course.<sup>22</sup>

Sunderman writes that the music administrator interested in determining the effectiveness of his program will ask the following searching questions:

1. To what extent have individuals participated in the school music program? Has the individual grown musically? Is there over-emphasis on organizational development (band, choir, orchestra) at the expense of opportunity for the less endowed individual? Has the administration encouraged an area of music study to the utter neglect of the general education of the individual? Are the students actually finding music a creative opportunity for personal enjoyment?
2. Are the talented music students provided a high quality of specialized instruction which will insure the type of training which is commensurate with their ability?
3. Do the music courses aid in enhancing intellectual experience in the arts? Do they aid in providing a diversity of course

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<sup>21</sup>Charles Leonhard, "Evaluation in Music Education," Basic Concepts in Music Education, National Society for the Study of Education Fifty-Seventh Yearbook, Chicago, 1958, Part I, pp. 336-337.

<sup>22</sup>Leonhard and House, Op. Cit., p. 361.



offerings for the cultural development of the individual?

4. Has the administration secured respect for the quality of course instruction being offered in the general professional music education courses?
5. Is the music program overloaded with course content which is duplicated by other courses?
6. Is there too great a stress upon applied music instruction at the expense of good general music courses for well-balanced growth in musical understanding? Does the music program offer a sufficient variety of courses in order to attract the greatest number of students?
7. Are the envisioned musical achievements the product of joint thinking on the part of the administration and the staff? Are the musical standards high for individuals of distinctive talent as well as realistic for all who participate in the program of general music education?
8. Has the administration solicited and encouraged community support for a strong school music program? Has the administration made the community aware of the opportunities which school music provides its students?
9. Are there faculty discussions for the improvement of instructional techniques? Is there a constant faculty evaluation of the music education program for determining its effectiveness? Have special faculty meetings been devoted to an evaluation of music courses?
10. Has the music administration continually worked for additional budget in order to meet the needs of an ever-expanding music program?<sup>23</sup>

Sunderman further states that these questions in no way indicate the comprehensive scope of the consid-

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<sup>23</sup>Ibid., pp. 203-204.



erations involved in determining the effectiveness of a good music program. The degree to which attainment of learning has been achieved is, in the final analysis, a true measure of effective administration.<sup>24</sup>

The administrator must maintain a questioning or examining attitude at all times, looking for weaknesses and remaining aware of strengths. The results of evaluation become the basis for reorganization, for redirecting, for replanning and for redefinition of goals and purpose.

The Responsibility of Leadership. The responsibilities of administrative leadership are many, varied, and demanding. The administrator as a person must become sensitive to the needs of the music staff. He further realizes that single-handed he will not bring about the successful achievement of the desired musical goals. The administrative leader must be skilled in the stimulation, coordination, direction and encouragement of the music staff. To the degree that he is successful, a like-minded staff will evolve to work under his direction.

Ernest and Gray write that "the administrator of music is responsible for providing guidance and direction to the overall program of music instruction and seeing that it dovetails with the total instructional program. He will make every effort to maintain good rapport with

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<sup>24</sup>Ibid., p. 204.

the teaching staff, keeping channels of communication clear and encouraging the free exchange of ideas and expression of opinions.<sup>25</sup>

Weyland has suggested that "the music administrator succeeds not so much because of his greater musicality, but because of his ability to relate well to situations and people who are affected by his position."<sup>26</sup>

Ervin states that "the music administrator must be a person who inspires enthusiasm, trust and confidence in the people with whom he comes in contact. He also needs a strong sense of dedication to his profession for his responsibilities do not cease at 5:00 P.M. nor end on Friday afternoon."<sup>27</sup> Wilson suggests that "an atmosphere for working together is best achieved by the administrators setting an example."<sup>28</sup> He further points out, "If an administrator is not willing to spend more time on the job than any of his teachers, he is inviting trouble. He

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<sup>25</sup>Karl D. Ernest and Charles L. Gray, EDS. Music in General Education (Washington, D.C., Music Educators National Conference, 1965), p. 172.

<sup>26</sup>Rudolph H. Weyland, "Band Teacher Becomes Music Supervisor," The Instrumentalist, XIX (February, 1965), p. 19.

<sup>27</sup>Max T. Ervin, The Function of an Administrator (Kenosha: G. Leblanc Corporation, 1964), p. 8.

<sup>28</sup>Harry R. Wilson, "What I Have Learned About Administration," Music Educators Journal, L (February-March, 1964), p. 39.



should anticipate this sacrifice when he takes over the position."<sup>29</sup>

The music administrator must take the lead in setting an example for his department to emulate. Patouillet cogently states: "It has been said that 'we do unto others as we have been done unto'. This is especially appropriate in the field of teacher-administrator relationships. Teachers find it difficult to accept children as individuals if they themselves are not accepted."<sup>30</sup>

The music administrator should be a catalyst and not be satisfied with the status quo. He needs to be constantly on the lookout for, and cognizant of, new ideas and new techniques in his field. He should always be looking for new and better ways of carrying out the responsibilities of his office.

Although it is the responsibility of the music administrator's office to seek innovations in the music program, any changes occurring in the instructional program should be planned through cooperation of administration and faculty. Sunderman states that:

Administration must fashion its educational success around staff participation in faculty meetings, committees, and through individual

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<sup>29</sup>Ibid.

<sup>30</sup>Raymond Patouillet, "Organized Guidance in the Elementary School," Teachers College Record, V (May, 1957), p. 435.

assignments. Work planning in order to be effective must emanate from lowest to the highest echelon of the staff. Every person associated with the program must eventually experience the satisfaction of knowing that he has contributed something to the success of the process.<sup>31</sup>

The leadership role of the music administrator will require him to fulfill the responsibility of visitation, consultation, administration and staff meetings, teaching schedule assignments, evaluation of instruction, and administrative directives and bulletins.

Sunderman points out three types of visitation: unannounced, announced and visitation by appointment and/or request.<sup>32</sup>

Sunderman states that the unannounced visit permits the administrator to observe a classroom operating under daily conditions. It is imperative that teachers be observed under natural classroom conditions. The administrator should instill within all teachers the feeling that helpfulness rather than criticism is the purpose of visitations. Visitation by appointment or request emphasizes the need for calling upon the supervisor for professional advice and instructional assistance and is often more difficult to request on the part of the teacher.

Consultation is a cooperative approach in helping

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<sup>31</sup>Sunderman, loc. cit., p. 207.

<sup>32</sup>Sunderman, op. cit., p. 206.



a teacher become a better teacher. Sunderman points out that instructional materials, techniques for effective instructional presentation and curricula content problems should receive detailed consideration at these conferences. The music administrator should use administrative and staff meetings to coordinate instructional effort.<sup>33</sup>

The administrative directives and bulletins can keep everyone informed about all matters related to professional and musical considerations. Sunderman indicates that these transmittal media serve to convey the following professional and instructional data: (1) information concerned with personnel, welfare, salary, housing, hospitalization, social security, etc.; (2) information relative to administration policy; (3) information regarding all meetings that directly or indirectly affect instructional and personal welfare and (4) publications, newspaper items and personnel suggestions for professional improvement one should find through bulletins.<sup>34</sup>

Teaching schedule assignments should always be discussed with staff members, and the instructional load should be equivalent to that given other academic staff members. Sunderman states that the music administrator must work out an equation for evaluating all types of music instruction assignments. Staff members over-

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<sup>33</sup>Ibid., p. 207.

<sup>34</sup>Ibid., p. 67.



burdened with unreasonable teaching loads cannot be expected to achieve instructional success.<sup>35</sup>

Sunderman goes on to say that every member of the administration and staff should know the following facts:

1. The administrator must know where to find his staff during instructional hours.
2. Every music teacher must know what is expected (prescribed area of instruction) from day to day.
3. Every in-service teacher who looks to the music administrator for instructional assistance must know when and where he may get help.
4. Any instructional schedule must be properly worked out and it should reflect any changes in schedule, time, course or personnel.<sup>36</sup>

Curriculum. The first objective of the music curriculum is to teach music. Curricular subjects must meet the test of providing organized, valid learning experiences.

Tulloss points out that continuity of experience from grades one through twelve will close the gap between the elementary school and secondary school and, in so doing, will involve the teachers as they participate in an integrating enterprise.<sup>37</sup>

<sup>35</sup>Ibid., p. 196.

<sup>36</sup>Ibid.

<sup>37</sup>Dorothy E. Tulloss, "A Workshop: Music in the Elementary Schools" (A Term Paper on Elementary School Music Education, Boston University, 1961), p. 1.

Hoffer believes that, because time in the school day is limited, any subject which uses part of that time must do so in an educationally worthwhile way. Curricular offerings in music, therefore, should be those classes that encourage sensitivity to aesthetic qualities and provide greater understanding of and skill in music.<sup>38</sup>

Weyland writes that the music curriculum represents the many experiences, facts and knowledges that are known to contribute positively toward the development of attitudes, habits, skills, feelings and activities of persons recognized as possessing musicality.<sup>39</sup>

In order that instruction may be more effective, a music administrator must provide definite, well-organized administrative services. These services are concerned with those basic educational music ideals and instructional techniques which will aid the teaching staff in attaining success.

Sunderman believes that the music administrator must assist his music staff in crystallizing those music education idealisms which are most likely to ensure an effective instructional program. He must envision a broad program of music education and he must determine

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<sup>38</sup>Charles R. Hoffer, Teaching Music in the Secondary Schools (Belmont, California: Wadsworth Publishing Co.,) p. 92.

<sup>39</sup>Rudolph H. Weyland, A Guide to Effective Music Supervision (Boston: Allyn and Bacon, Inc., 1959).



those experiences which he believes are essential to the development of the individual's musical stature. Will there be instructional emphasis upon the rhythmic, notational, and symbolical aspects of music study? Will the program demand that the intermediate grade teachers be responsible for the teaching of classroom music? Will there be a music consultant supervisor for elementary teachers? Will there be a junior high general music program?<sup>40</sup>

It is not the purpose of this paper to outline a curriculum, but only to assess the music administrator's role in relationship to its growth and development.

Operational Activities. The time is gone when the classroom teacher taught from a single book. It is the duty and responsibility of the music administrator to provide those facilities, materials, schedules and teaching aids necessary to carry out the day to day teaching assignments.

Leonhard and House state that all administrative operations are in the interest of instruction, so that the music teacher has a fundamental obligation to indicate his need for equipment and instructional materials. In turn, the administration is committed to give him the means and the freedom to instruct.<sup>41</sup>

<sup>40</sup>Ibid.

<sup>41</sup>Leonhard and House, op. cit., p. 293.

Sur and Schuller write that scheduling is an important part of music administration. The administrator must be concerned with suitable class size, reasonable teacher load, physical facilities, equipment selection and financing.<sup>42</sup>

Sunderman suggests that budgets often determine program success. A strong music program goes far beyond the hiring of competent faculty--there are physical facilities, instruments to purchase, repairs, purchasing and distribution of supplies, keeping student records, inventory and the day to day operation involved in developing a strong music education program.<sup>43</sup>

In summary, Sunderman states that:

Music administration is a concentric, dynamic field of endeavor which continually challenges the administration and its staff. The development of a strong music program should thrust administrative considerations upon both the administrator and the individual music staff member. The music administrator must guide the educational program with calmness, firmness and good judgement; he must bring about a coalescence of constructive educational ideas from many sources--the staff, the students, the parents, and the public; he must attempt to refine all ideas for the common objective; he must recognize that the administration can function more effectively if there is both individual and group thinking; he must help individuals derive satisfaction from teaching experiences in music which will result in a pleasant teaching environment; he must

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<sup>42</sup>William R. Sur and Charles F. Schuller, Music Education for Teenagers (New York: Harper and Row, 1966), p. 25.

<sup>43</sup>Sunderman, op. cit., p. 193.



bring about the creation of work plans for the organization of many multiple music activities; he must make a determined effort to evaluate programs of music education; he must be able to coordinate all human and material resources for effecting a maximum result; he must create strong school-community relationships for aiding in the development of the music program; and, finally, he must attempt to maintain prestige for the achievement of the program.<sup>44</sup>

The above statement gives a very concise viewpoint of the many responsibilities of the music administrator. It also gives a better understanding of the earlier statement made in Chapter I that music administration must go beyond a title, a license or a certificate to be effective; it must be a functioning concept that will bring about positive action in each school district and in each classroom.

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<sup>44</sup>Ibid., p. 204.

### CHAPTER III

#### METHODOLOGY OF THE QUESTIONNAIRE

This chapter shows the development of the questionnaire. In the questionnaire the respondent was asked to give a "yes" or "no" answer or a comment on the question presented.

The questionnaire was divided into several sections dealing with: (1) definition and classification of administrative titles (2) supervision and administrative functions (3) curriculum (4) leadership, and (5) administration of operational activities.

#### FORMULATION OF QUESTIONNAIRE

Preliminary research. Prior to the formulation of the questionnaire, a detailed study of professional books, textbooks and professional magazines and periodicals was undertaken. This material gave direction to the organization of this study.

Development of the questionnaire. There were five areas of concern in music administration that evolved from the preliminary study of related literature. In order to secure data concerning these five areas in music administration in Illinois, the questionnaire was chosen



as the most practical instrument. The completed questionnaire will be found in Appendix A.

Description of the questionnaire. The data from the related literature were organized into the questionnaire and divided into five sections. The questionnaire was entitled, "Music Administration in Selected Schools in Illinois." The respondents for each participating school were requested to complete the questionnaire by checking each answer or making a comment as indicated on the questionnaire.

Distribution of the questionnaire. The questionnaire was mailed to selected schools in Illinois which employed the services of a music administrator. In order to procure the replies from respondents who are assumed to be well-informed on current administrative practices, the questionnaire (Appendix A) and the letter of transmittal (Appendix B) were sent with a self-addressed envelope to the music administrator in selected schools in Illinois as listed in the Illinois Directory of Elementary and Secondary Schools, July, 1968 - June, 1969.

Initial mailing and returns. The initial mailing was made January 30, 1969. Eighty-four administrators were contacted and forty-five replies were received by March 1, 1969.

## CHAPTER IV

### FINDINGS OF THE QUESTIONNAIRE

Chapter IV presents the findings of the present study which is concerned with music administration in selected schools in Illinois. This study is divided into five categories: (1) definition and classification of titles; (2) supervision and administrative functions; (3) curriculum; (4) leadership; (5) administration of operational activities. A perusal of the data derived from the responses to the questionnaire (Appendix A) would assist the reader.

#### DEFINITION AND CLASSIFICATION OF TITLES

Due to a wide range of administrative titles for music administration it is difficult to define and classify positions. The respondents were asked to indicate the definition and classification within their school systems.

Of the forty-five questionnaires returned there were twenty-two titles listed. Table I shows the titles listed on the questionnaire and the percentage in each category. The following titles and definitions were given on the questionnaire:

One respondent (2 per cent) listed the title



Division of Fine, Applied Arts, Chairman. This position included areas of arts and crafts, Home Economics, Industrial Arts, Business Education and Music.

One respondent (2 per cent) listed the title Elementary Music Supervisor, which is a title retained while in reality for many years this respondent had done all the teaching.

Three respondents (7 per cent) listed the title Director of Instrumental Music which included developing, supervising and teaching instrumental music. One respondent gave no definition.

One respondent (2 per cent) listed the title Head of the Music Department and Director of Instrumental Music. This respondent is responsible for all departmental functions, budget presentation, and the coordination of the total music curriculum. In addition he directs the concert band.

One respondent (2 per cent) listed the title Director and Supervisor of Music and is responsible for supervising the classroom teacher teaching music.

One respondent (2 per cent) listed the title Assistant Coordinator of Elementary Vocal Music which is defined as assistant to the coordinator, responsible for all vocal music in 60 per cent of the elementary schools, developing curriculum, visiting and instructing classroom teachers, presenting in-service training workshops

and working with outside school groups to enrich school curriculum.

One respondent (2 per cent) listed the title Vocal Music Teacher which is defined as teacher-supervisor for the district.

One respondent (2 per cent) listed the title Vocal Music Director 7-12 which includes directing and preparing choral groups for the advancement of music education in the public schools.

Four respondents (9 per cent) listed the title Vocal Music Supervisor, and they were responsible for all general and vocal music taught by specialists and/or classroom teachers. They were also responsible for evaluation, demonstration, curriculum, in-service workshops, central record library, budgeting, purchasing and bulletins.

Two respondents (4 per cent) listed the title Chairman of Music Department serving as director of choral activities. One respondent gave no definition.

Four respondents (9 per cent) listed the title Supervisor of Instrumental Music which included supervising and developing the instrumental music program, curriculum development, employment-assignment and evaluation of teachers, purchase of supplies, selection of text and instructional materials, public relations, and evaluation of the total music program.



Nine respondents (20 per cent) listed the title Music Supervisor which included the responsibility for vocal, orchestra and band program. This group was also responsible for demonstration and observation of classroom and special teachers; for providing records, books, instruments and other equipment, and for making out monthly outlines, yearly goals, curriculum guides and giving advice and extra help on music problems to the classroom teacher.

Three respondents (7 per cent) listed the title Music Coordinator which included teaching and supervision of classroom teachers. Providing leadership and cooperating with the music staff to spell out a balanced program of music, to provide adequate materials and equipment, to provide adequate space and scheduled time, to call and preside at staff meetings, and to serve as liaison officer between music faculty and administrative staff.

One respondent (2 per cent) listed the title Coordinator of Instrumental Music which included organizing, scheduling and directing curriculum development for the instrumental music program from grades five through twelve.

Two respondents (4 per cent) listed the title Coordinator of Music Education and are responsible for the coordination of the music program kindergarten

through twelfth grade for both vocal and instrumental music. Both respondents are also part time teachers.

One respondent (2 per cent) listed the title Counselor of Music which was chosen by the board and administration to get away from the negative connotation which the word "supervisor" has in their opinion. This position is responsible for improving the effectiveness of teaching, for developing and evaluating the curriculum, for developing the budget, for ordering materials and for providing leadership for growth experiences.

One respondent (2 per cent) listed the title Senior Band Director which included directing the band and giving private lessons on school time.

One respondent (2 per cent) listed the title Unit Band Director which included teaching and administering all instrumental music in the unit district (grades five through twelve).

One respondent (2 per cent) listed the title Elementary Schools Band Director and is responsible for teaching group lessons (grades five through eight).

Three respondents (7 per cent) listed the title Director of Music which included the administration, coordination and directing the music program (kindergarten through twelve). This also included curriculum development, scheduling, taking inventory, public relations and some teaching.



Three respondents (7 per cent) listed the title Director of Music Education which included supervising of all classroom music activities, taking inventory, ordering equipment, books and supplies, making up and administering the budget and holding workshops.

TABLE I

## TITLES OF SUPERVISORS AND MUSIC ADMINISTRATORS

N = 45 schools responding

Title	Number in each Category	Per Cent
Division of Fine/Applied Arts, Chairman	1	2
Elementary Music Supervisor	1	2
Director of Instrumental Music	3	7
Head of Music Department	1	2
Director and Supervisor of Music	1	2
Ass't. Coordinator of Elem. Vocal Music	1	2
Vocal Music Teacher	1	2
Vocal Music Director 7-12	1	2
Vocal Music Supervisor	4	9
Chairman of Music Dept.	2	4
Supervisor of Instrumental Music	4	9
Music Supervisor	9	20
Music Coordinator	3	7
Coordinator of Instrumental Music	1	2
Coordinator of Music Education	2	4
Counselor of Music	1	2
Senior Band Director	1	2
Unit Band Director	1	2
Elem. Schools Band Director	1	2
Director of Music	3	7
Director of Music Education	3	7



## SUPERVISION AND ADMINISTRATIVE FUNCTIONS

Each respondent was asked to indicate his position and function as music administrator. Table II A lists the number and percentage of each answer given on section two of the questionnaire (Appendix A).

Twenty-five respondents (56 per cent) indicated they are members of the central staff while twenty respondents (44 per cent) are not members of the central office.

Twenty-four respondents (53 per cent) duties are defined in the general rules and regulations of the policy papers of the board of education while twenty-one respondents (47 per cent) indicated their duties are defined in some other manner.

Twenty-eight respondents (62 per cent) indicated the staff of music teachers are directly responsible to the music administrator and his directives while seventeen respondents (38 per cent) indicated they are responsible to someone other than the music administrator.

Twenty-nine respondents (64 per cent) indicated they interviewed and recommended employment of teachers while sixteen respondents (36 per cent) reported that someone other than the music administrator performed this function.

Forty-one respondents (91 per cent) indicated they consulted and advised principals on music schedules while

four respondents (9 per cent) indicated this was the responsibility of other administrative personnel.

Twenty-six respondents (58 per cent) indicated they have received training in Educational Administration while nineteen (42 per cent) indicated they have none.

Table II B indicates that thirteen respondents (29 per cent) have equal status in their relationship to the principals in their districts, while thirty-two (71 per cent) report their position to be subordinate to the principal.

Table II C shows the area and grade levels covered by each music administrator. In relationship to area and grade levels covered we find sixteen different categories reported in the forty-five questionnaires returned.

Fifteen respondents (33 per cent) indicated their position covers vocal and instrumental music from kindergarten through eighth grade. Nine respondents (20 per cent) indicated their position covered vocal and instrumental music from kindergarten through twelfth grade. One respondent's position (2 per cent) covered vocal and instrumental music from kindergarten through sixth grade. One respondent's position (2 per cent) covered instrumental music only from fifth grade through ninth grade. Four respondents (9 per cent) indicated their positions covered instrumental music from kindergarten through twelfth grade. Three respondents (7 per cent) indicated



their positions covered vocal and instrumental music from grades nine through twelve. One respondent's position (2 per cent) covered vocal music from kindergarten through twelfth grade. One respondent's position (2 per cent) covers instrumental music grades four through eight. One respondent's position (2 per cent) covers instrumental music from kindergarten through eighth grade. One respondent's position (2 per cent) covers vocal music from kindergarten through sixth grade. One respondent's position (2 per cent) covers instrumental music from grades five through twelve. One respondent's position (2 per cent) covers vocal music from grades seven through twelve. One respondent's position (2 per cent) covers vocal music from kindergarten through twelfth grade. One respondent's position (2 per cent) covers instrumental music for grades five and six. One respondent's position covers vocal music for grades four through eight.

TABLE II

A

## SUPERVISION AND ADMINISTRATIVE FUNCTIONS

N = 45 schools responding

	Yes	Per Cent	No	Per Cent
Is the music administrator considered a member of the central office staff?	25	56	20	44
Are your duties defined by board policy?	24	53	21	47
Are music teachers directly responsible to the music administrator?	28	62	17	38
Do you interview and recommend teachers?	29	64	16	36
Do you consult and advise principals on schedules?	41	91	4	9
Do you have training in educational administration?	26	58	19	42

TABLE II

B

	Equal	Per Cent	Sub-Ordinate	Per Cent
What is the music administrators status in relationship to principals?	13	29	32	71



TABLE II

C

## SUPERVISION AND ADMINISTRATIVE FUNCTIONS (cont.)

N = 45 schools responding

	Areas		Grade Levels	Nbr.	Per Cent
	Vocal	Instrumental			
In your position as Music Administrator, what grade levels and areas are included?	X	X	K- 8	15	33
	X	X	K-12	9	20
	X	X	K- 6	1	2
		X	5- 9	1	2
		X	K-12	4	9
	X	X	9-12	3	7
	X		K- 3	1	2
	X		9-12	1	2
	X		K-12	1	2
		X	4- 8	2	4
		X	K- 8	1	2
	X		K- 6	1	2
		X	5-12	1	2
	X		7-12	1	2
	X		K- 8	1	2
		X	5- 6	1	2
	X		4- 8	1	2

## CURRICULUM

Each respondent was asked to indicate the role he served in curriculum development in his district. Table III shows the results of these findings.

Forty respondents (89 per cent) indicated it was the responsibility of their position to develop curriculum while five respondents (11 per cent) indicated this was the responsibility of another administrator. Forty-one respondents (91 per cent) indicated it was their responsibility to evaluate and revise music curriculum while four respondents (9 per cent) indicated this was the responsibility of some other administrator.

Twenty-one respondents (47 per cent) indicated that they determined the course of study for every music subject while twenty-four respondents (53 per cent) indicated that this was accomplished by some other means.

Thirty respondents (67 per cent) indicated they were responsible for the selection of textbooks while fifteen respondents (33 per cent) indicated this was accomplished by some other means. Forty respondents (89 per cent) indicated they were responsible for the recommendation of textbooks while five respondents (11 per cent) indicated they make no recommendations.



TABLE III  
CURRICULUM

N = 45 schools responding

	Yes	Per Cent	No	Per Cent
Is it the responsibility of your position to develop curriculum guides?	40	89	5	11
Is it your responsibility to evaluate and revise music curriculum?	41	91	4	9
Do you determine the course of study?	21	47	24	53
Are you responsible for selection of textbooks?	30	67	15	33
Are you responsible for recommendation of textbooks?	40	89	5	11

## LEADERSHIP

Each respondent was asked to indicate the leadership role he served in his district. Table IV shows the results of these findings.

Twenty respondents (44 per cent) indicated they do advise administrators on the assignment of teachers while thirteen (28 per cent) give no advice on teacher assignment and twelve respondents (27 per cent) function in some capacity other than advisement. Twenty-three respondents (51 per cent) make assignments of music teachers while twenty-two respondents (49 per cent) indicated that assignments of music teachers was made by someone other than the music administrator.

Forty respondents (89 per cent) indicated they were responsible for publicity while five respondents (11 per cent) reported this was handled by someone other than the music administrator.

Forty-two respondents (94 per cent) indicated they are responsible for addressing school and community groups on music department activities while three respondents (7 per cent) indicated this was not one of the functions of the music administrator in their district.

Thirty respondents (67 per cent) indicated they are responsible for classroom observation and demonstration teaching while fifteen respondents (33 per cent) indicated



they are not responsible for classroom observation and demonstration teaching.

Twenty-five respondents (56 per cent) indicated they are responsible for conferences with probationary teachers while twenty respondents (44 per cent) indicated this is not one of the functions of the music administrator.

Thirty respondents (67 per cent) indicated they are responsible for conducting departmental meetings while fifteen respondents (33 per cent) indicated this was not one of their responsibilities.

Forty respondents (89 per cent) indicated they are responsible for justifying the music program to the administration while five respondents (11 per cent) indicated they are not responsible for this function.

Twenty-six respondents (58 per cent) indicated they serve as consultants to community groups while nineteen respondents (42 per cent) do not serve in this capacity.

TABLE IV

## LEADERSHIP

N = 45 schools responding

	Yes	Per Cent	No	Per Cent
Do you advise administrators on the assignment of teachers?	20	44	13	29
Do you make assignments of music teachers?	23	51	22	49
Are you responsible for publicity?	40	89	5	11
Are you responsible for addressing school and community groups?	42	94	3	7
Are you responsible for:				
a. classroom observation	30	67	15	33
b. demonstration teaching	30	67	15	33
c. conferences with probationary teachers	25	56	20	44
Are you responsible for conducting departmental meetings?	30	67	15	33
Are you responsible for justifying the music program?	40	89	5	11
Do you serve as consultant to community groups?	26	58	19	42



## ADMINISTRATION OF OPERATIONAL ACTIVITIES

Each respondent was asked to indicate the operational activities he was responsible for in the day-to-day operation of the music program. Table V shows the results of these findings.

Forty-two respondents (96 per cent) indicated they were responsible for the purchasing processes. Three respondents (4 per cent) indicated this was not one of the music administrator's functions.

Forty-one respondents (91 per cent) indicated they were responsible for maintaining an inventory while four respondents (9 per cent) reported this to be the responsibility of someone other than the music administrator.

Thirty-five respondents (78 per cent) indicated they were responsible for organizing and maintaining reports and records while ten (22 per cent) indicated this was the function of someone other than the music administrator. Thirty-two respondents (71 per cent) indicated they are responsible for preparing reports for the administrative office while thirteen (29 per cent) indicated this was not one of the responsibilities of the music administrator.

Thirty respondents (67 per cent) indicated they were responsible for making off campus arrangements for state, regional, and district concerts, contests and

festivals while fifteen respondents (33 per cent) indicated this to be the responsibility of someone other than the music administrator.

Thirty-nine respondents (87 per cent) indicated they distributed music supplies and suggested their proper use while six (13 per cent) indicated this was not one of the functions of the music administrator.

Twenty-five respondents (56 per cent) indicated they maintained a professional library while twenty respondents (44 per cent) indicate they did not maintain this service.

Twenty-nine respondents (64 per cent) indicated they prepared and sent bulletins about music activities to all teachers while sixteen respondents (36 per cent) indicated they did not maintain this service.

In section five of the questionnaire, operational activities, the participants were asked to indicate if they made arrangements for school groups to play concerts. Table V shows that of the forty-five responses received, thirty-three respondents (73 per cent) make concert arrangements for elementary schools, thirty-four (76 per cent) for junior high, twenty (45 per cent) for senior high, thirty (67 per cent) for Parent Teachers' Association, fifteen (33 per cent) for open house and three (7 per cent) for concerts other than the organization listed on the questionnaire.



TABLE V

A

## ADMINISTRATION OF OPERATIONAL ACTIVITIES

N = 45 schools responding

	Yes	Per Cent	No	Per Cent
Are you responsible for purchasing?	42	96	3	4
Is it your responsibility to:				
a. maintain an inventory	41	91	4	9
b. organize and maintain reports and records	35	78	10	22
c. prepare reports for administrative office	32	71	13	29
Are you responsible for making off campus arrangements?				
a. all state or regional concerts	30	67	15	33
b. contests and festivals	30	67	15	33
c. all district concerts	30	67	15	33
Do you distribute music supplies and suggest paper use?	39	87	6	13
Do you maintain a professional library?	25	56	20	44
Do you prepare and send bulletins about music activities to all teachers?	29	64	16	36

TABLE V - B

	Number	Per Cent
Do you make arrangements for school groups to play concerts?		
a. Elementary Schools	33	73
b. Junior High Schools	34	76
c. Senior High Schools	20	45
d. Parent Teachers' Association	30	67
e. Open House	15	33
f. Other	3	7

## CHAPTER V

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### INTRODUCTION

The purposes of this study were: (1) to define and classify titles of the positions of the music administrator; (2) to determine the music administrator's supervision and administrative functions; (3) to determine his role in curriculum development and evaluation; (4) to determine his leadership responsibilities; and (5) to analyze his administrative functions of the operational activities.

Eighty-four music administrators listed in the Illinois Directory of Elementary and Secondary Schools were requested to participate in the study. The returns of a questionnaire from forty-five music administrators provided the primary source of data.

Thirty elements were utilized on the questionnaire-- eight relating to supervision and administrative functions, six relating to curriculum, eight relating to leadership, and seven relating to administration of operational activities. Each music administrator was asked to give a definition and classification of his position and title.



The investigation showed (1) the wide variation in classification and definition of titles (2) the music administrator's supervision and administrative functions (3) the music administrator's role in curriculum development (4) the music administrator's responsibilities of leadership and (5) the music administrator's duties in the administration of operational activities. The methods employed in the treatment of the data are:

1. The titles and definition were listed and the opinions of the music administrators were reported. Each category was reported in percentage values.
2. The elements dealing with administrative responsibility were reported numerically and in percentage values.
3. The opinions of the participating music administrators are reported when necessary.

#### SUMMARY AND CONCLUSION

Definition and Classification of Titles. The data from this survey shows a wide range of administrative titles and definitions. Of the forty-five questionnaires returned there were twenty-two titles listed. The most prevalent title reported was Music Supervisor with nine respondents classified in this category. One classification found to be most interesting was entitled Division of Fine/Applied Arts, Chairman, which included areas of arts and crafts, Home Economics, Industrial Arts, Business Education and Music.

The definitions in each category having more than one respondent were basically the same with only slight variation in the responsibilities of their position.

Although a wide range of titles and classifications were expected, the diversity was far greater than anticipated. This wide range of classification and definition indicate to this writer that the position of music administration has not been clearly established as yet in the public schools. It would seem that if music administration is to bring continuity to our programs then a concise classification and definition must be derived so everyone will know the music administrator's position in the administrative structure. This could possibly be achieved statewide by the establishment of certification requirements by the state department of education in the same manner in which other administrative officers are certified.

Supervision and Administrative Functions. The data from this section of the survey indicated that over fifty per cent of the music administrators are considered members of the central office staff and have their duties defined by board policy. The survey also indicated that only a little over sixty per cent of the music administrators were charged with the responsibility of interviewing and recommending teachers, and that the music teachers in their districts are directly responsible to



the music administrator. It is also interesting to note that ninety-one per cent of the music administrators consult and advise principals on scheduling. However, only twenty-nine per cent of the music administrators have equal status in relationship to the principals in their districts.

These percentages indicate to this writer that the music administrator, although charged with administrative responsibility, is not given the authority necessary to fulfill these responsibilities. It is apparent that the final administrative authority is delegated to other administrative offices as indicated by the small number of music administrators having equal status with the principals in their districts.

The music administrators responding to this study have indicated that their positions cover seventeen different levels and areas of instruction; of the seventeen different levels and areas reported, there were nine music administrators who were responsible for vocal and instrumental music, kindergarten through senior high school. This is a very small percentage of schools covering kindergarten through twelfth grade if music administration is to develop continuity of instruction and program coordination. There is a need to consolidate these seventeen different areas into larger areas of responsibility under the guidance of one music adminis-

trator so a greater degree of coordination in each district may be achieved.

Curriculum. Eighty-nine per cent of the music administrators indicated they were responsible for the development of curriculum guides, and ninety-one per cent were responsible for the evaluation and revision of the music curriculum. However, fifty-three per cent indicated they do not determine the course of study but work cooperatively with their music staff for its development. The significant fact here is that although the responsibility for development and evaluation rests with the music administrator, it is apparent that he performs these functions in cooperation with the music staff.

Leadership. In the area of advising administrators on assignment of teachers, only forty-four per cent of the music administrators serve in this capacity while fifty-one per cent are directly responsible for the assignments of teachers. One area of importance indicated by this study was the music administrator's relationship with the teaching staff within his district. Sixty-seven per cent of the administrators were directly responsible for classroom observation, demonstration teaching and the conducting of departmental meetings.

The most significant leadership responsibility indicated by the music administrators participating was in the area of community relations. Eighty-nine per cent



are responsible for publicity and the justification of the music program; ninety-four per cent for addressing school and community groups; and eighty-four per cent serve as consultants to community groups.

If the music administrator is to function more effectively in his leadership role the percentages presented indicate a need for more participation by the music administrator in the area of teacher assignment. If they are charged with the responsibility of classroom observation, demonstration teaching and the conducting of departmental meetings their position will be strengthened if they are given more responsibility in the area of teacher assignments. The percentages reported indicate to this writer that one of the most important functions being performed by the music administrator in the public schools of Illinois is community relations.

Administration of Operational Activities. The data concerning the day-to-day operation of the music program indicates that most music administrators are responsible for the preparation and maintenance of reports, handling of concert arrangements, and the preparing and sending of bulletins about music activities to all teachers. Some significant percentages deal with teaching supplies. Ninety-six participants indicated they are responsible for purchasing; ninety-one participants indicated it is the responsibility of their position to maintain an

inventory; and eighty-seven participants indicated it was their responsibility to distribute music supplies and suggest their proper use. It is significant that such a high percentage of music administrators are charged with this responsibility since most schools have business managers or purchasing agents who are responsible for these matters.

All administrative operations are in the interest of instruction and it is the duty of the music administrator to provide those facilities, materials and teaching aids necessary to carry out the day-to-day teaching assignments. These findings indicate that the music administrators are committed to the task of providing their staff with the material means with which to teach.

#### RECOMMENDATIONS

The position of music administrator is a complex and diversified operation, and a need exists for continuous analysis of his role in the modern public school system.

The recognition of the complexity of the music administrator's position indicates a need for further study in the following areas:

1. A comparative study of public school superintendent's analysis of the position of music administration. This study would present a different perspective to the



status of music administration in the total administrative framework.

2. A study to determine how the administrative functions are fulfilled in those schools not listing a music administrator.
3. A further study of the status of the music administrator in relationship to other administrative officers.
4. A follow-up study of the different levels and areas of instruction covered by the music administrator. This study could give a better insight to the need for continuity of instruction and program coordination.
5. A further study of cooperative curriculum development and the music staff.
6. A study to determine the degree of involvement the music administrator has with community organization and public relations.

## MUSIC ADMINISTRATION IN SELECTED SCHOOLS IN ILLINOIS

Due to a wide range of administrative titles for music administrators it is difficult to classify their positions. If possible, would you please give a brief definition and classification of your title.

Title \_\_\_\_\_

Definition \_\_\_\_\_

## SUPERVISION AND ADMINISTRATIVE FUNCTIONS

1. In your position as music administrator are you a member of the central office staff? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
2. What is the status of your position in relationship to the principals within your district? Equal \_\_\_\_\_ Subordinate \_\_\_\_\_  
Other \_\_\_\_\_
3. What grade levels and areas does your position cover? K-12 \_\_\_\_\_  
K-8 \_\_\_\_\_ 9-12 \_\_\_\_\_ Vocal \_\_\_\_\_ Inst. \_\_\_\_\_
4. Are your duties defined in the general rules and regulations of board policy? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
5. Is the staff of music teachers directly responsible to you and your directives? Yes \_\_\_\_\_ No \_\_\_\_\_  
Comment \_\_\_\_\_
6. Do you interview and recommend teachers for appointment to the music staff? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
7. Do you consult with and advise principals in the preparation and adjustment of music schedules? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
8. Do you have training in Educational Administration? Yes \_\_\_\_\_ No \_\_\_\_\_  
Comment \_\_\_\_\_

## CURRICULUM

1. Is it part of the responsibility of your position to develop a curriculum guide for your district? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
2. Is it your responsibility to evaluate and revise the music curriculum in your district? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_



3. Do you determine the course of study for every music subject? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
4. Are you responsible for the selection of textbooks? Yes \_\_\_\_\_ No \_\_\_\_\_
5. Are you responsible for the recommendation of textbooks? Yes \_\_\_\_\_ No \_\_\_\_\_
6. Who is responsible for the selection of textbooks? \_\_\_\_\_

## LEADERSHIP

1. Do you advise administrators on the assignments of music teachers?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
2. Do you make the assignments of music teachers as to grade level, school building, etc.? Yes \_\_\_\_\_ No \_\_\_\_\_
3. Are you responsible for publicizing music activities? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
4. Are you responsible for addressing school and community groups on music department activities? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
5. Are you responsible for:  
A. Classroom observation Yes \_\_\_\_\_ No \_\_\_\_\_  
B. Demonstration teachers Yes \_\_\_\_\_ No \_\_\_\_\_  
C. Holding conferences with probationary teachers Yes \_\_\_\_\_ No \_\_\_\_\_  
Comment \_\_\_\_\_
6. Are you responsible for preparing agenda and conducting music department meetings? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
7. Are you responsible for justifying the music program to the administration?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
Comment \_\_\_\_\_
8. Do you serve as consultant to community groups on musical activities?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_

## ADMINISTRATION OF OPERATIONAL ACTIVITIES

1. Are you responsible for preparing specifications for purchasing classroom supplies and musical instruments? Yes \_\_\_\_\_ No \_\_\_\_\_  
Other \_\_\_\_\_
2. Is it your responsibility to deal with the following operational activities:  
A. maintain an inventory of school owned instruments and supplies?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
B. organize and maintain a system of filing reports and records?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
C. prepare departmental reports for the administrative office?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
Comment \_\_\_\_\_

3. Are you responsible for making off campus arrangements for students participation in:
- |                                   |           |          |
|-----------------------------------|-----------|----------|
| A. all-state or regional concerts | Yes _____ | No _____ |
| B. contests and festivals         | Yes _____ | No _____ |
| C. all district concerts          | Yes _____ | No _____ |

Comment \_\_\_\_\_

4. Do you make on campus arrangements and schedules for school music groups to play concerts within your district?
- A. Elementary schools \_\_\_\_\_
  - B. Junior high schools \_\_\_\_\_
  - C. Senior high schools \_\_\_\_\_
  - D. P.T.A. \_\_\_\_\_
  - E. Open House \_\_\_\_\_
  - F. Other \_\_\_\_\_

5. Do you determine the distribution of music supplies and suggest proper use within the school system?      Yes \_\_\_\_\_      No \_\_\_\_\_
- Other \_\_\_\_\_

6. Do you maintain a professional library for use of music staff?
- Yes \_\_\_\_\_      No \_\_\_\_\_
- Other \_\_\_\_\_

7. Do you prepare and send bulletins about music departmental activities to all music teachers?      Yes \_\_\_\_\_      No \_\_\_\_\_
- Other \_\_\_\_\_

If you wish a copy of the results and findings of this questionnaire please check here. \_\_\_\_\_

\_\_\_\_\_

Name (If you wish)

\_\_\_\_\_

Address

\_\_\_\_\_



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