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THE DEVELOPMENT OF A PRE-DOCTORAL MASTER
OF MUSIC EDUCATION DEGREE PROGRAM

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THE DEVELOPMENT OF A PRE-DOCTORAL MASTER
OF MUSIC EDUCATION DEGREE PROGRAM

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THE DEVELOPMENT OF A PRE-DOCTORAL MASTER OF MUSIC EDUCATION DEGREE PROGRAM

CHAPTER I

INTRODUCTION

The recognition of music as a formal degree program at the college level is a recent event when compared to the length of time that organized learning has existed in other subject fields. For all practical purposes, it has been only since the beginning of the twentieth century that music has been recognized at the collegiate level. With the rapid development of music instruction in our colleges and universities there has also developed an interest in graduate study in this area. The number of graduate degrees now being granted gives evidence of this phenomenal expansion of graduate study in music and music education. Without question this circumstance presented problems especially to music educators in administrative positions in colleges and universities.

The demand for musicians with degrees has arisen simultaneously with the growth and expansion of the music program in American educational institutions. The fact that musicians now practice their profession in close association with scholars of other disciplines, gives

rise to at least two factors which underlie the demand for degrees. The first is simply this: that for administrative reasons (credits, academic rank and tenure, accreditation etc.) it has been necessary to find a method of interpreting musical training in terms equivalent to those used in non-music fields. Since music departments normally form only a small part of the entire program of education, it is only natural that the terms adopted for designating various levels of training should conform with those used in the educational system at large. The second factor giving rise to the demand for advanced study in music is at once more important and more complex than the first. It has to do with the fact that teachers of music, functioning as they do in an academic environment, must be expected to meet the standards set by the non-music faculties in general erudition and culture, and most important, in scientific objectivity toward their subject matter. For music educators themselves to question the value or need of advanced degrees in their field is to say, in effect, that their subject matter is unworthy of scientific study, that the rigorous techniques of scholarship cannot profitably be applied to it. It is to imply further, that music teachers are incapable of utilizing such techniques. Such is not at all the case. And there is perhaps no single field as much in need of development in this direction as that of music education.¹

Need for the Study

During the school year of 1955-56, E. J. Schultz, Professor of Music Education at the University of Oklahoma, conducted a research study for the Music Educators National Conference, a department of the National Education Association. This study was authorized by the Music Educators National Conference Committee on Graduate Studies, Commission VII, Committee 5, of which Schultz is a member. This investigation entitled, "Practices Governing Graduate Programs

¹"Graduate Study in Music Education," Journal of Research in Music Education, II (Fall, 1954), p. 161.

Leading to the Master's Degree with a Major in Music Education" was reported to the National Convention of the Music Educators National Conference of 1956 held in St. Louis, Missouri. One of the recommended proposals for further study was "Pre-doctoral considerations: What content for the master's degree constitutes the best preparation for the pursuit of the doctorate in music education?"

While the doctor's degree dates back several centuries, the music doctorate, and especially the doctorate in music education, is in the main, a product of this century. The master's degree in other subject areas has had much study and development throughout the years so that the candidate has a program that is acceptable to the doctor's degree. This same correlation is just as important and desirable in the sphere of music education as in all other subject areas. Therefore, the need of a study to establish the most acceptable master's degree program is pertinent and if this research is successful, it will have value. Because the number of institutions granting graduate degrees is expanding every year, this information will be of service to an increasing number of institutions and students.

Considerable attention is being given to the doctoral program and other graduate work in music and music education. At the last two annual conventions of the National Association of Schools of Music, Howard Hanson, Director of Eastman School of Music, has made reports relative to graduate

degrees in music.

Kennedy cites in his study an example of the trend or rate of increase of doctorates awarded from 1876 to 1950. In 1890 there were conferred 164 doctorates while in 1950, 6,510 were granted.¹ With such an increase in graduate study, certainly all graduate programs are in need of constant study and reevaluation.

In the recent bulletin, Higher Education and National Affairs, is stated:

The President's Committee on Education beyond the High School estimates there are approximately 225,000 full-time and part-time teachers in the nation's 1,900 colleges and universities. But the Committee estimates this number will have to be increased by 180,000 to 270,000 additional teachers within the next 12 years to accommodate a totally unprecedented increase in enrollments.

This would be over and above the estimated 18,000 teachers needed each year merely to replace those who retire, go into other work, or die.

It is to the graduate schools that we must look for the bulk of these new teachers.²

In colleges and universities the growing demand for higher degrees for teacher qualification has been constant; likewise, most public schools want the best in preparation for their faculties and not only have they agreed to proper

¹Arthur W. Kennedy, "The Doctoral Degree in Music in Universities and Colleges of the United States" (unpublished Ed.D. dissertation, Northwestern University, 1955), p. 31.

²Higher Education and National Affairs, Bulletin, Vol. VII, No. 5, issued by the American Council on Education (Washington, D. C.: February 5, 1958), p. 5.

salary adjustments for advanced degrees but also, in many instances, they will employ only those who hold such recognition. With this growth and demand for graduate degrees in music, many institutions began conferring degrees to candidates on courses of study which had not received the necessary forethought and deliberation. But this is true not only of music education degrees; all graduate programs have gone through this developmental procedure.

As a result of the increased enrollment in both undergraduate and graduate schools of music, the need for teachers on the college level holding advanced degrees is significant. The number of public school music teachers seeking the master's degree has increased incredibly. A strong master's degree to this group is most important because, in all probability, a high per cent of the future doctoral candidates will come from these individuals.

Statement of the Problem

For many graduate students and for many institutions the master's degree in music education is a terminal degree. However, because of the demand for trained graduate personnel in music education as well as in other fields of knowledge, problems have arisen as training for the doctor's degree in music education has been put into practice. In order that the doctor's degree may have the desired prominence and may meet an acceptable standard, certain regulations and requirements must be satisfied.

In meeting the requirements for the doctor's degree, many students find that not all of a master's degree is acceptable. To the institutions which offer a doctorate and for the students desiring this degree, there should be a consideration for both graduate degrees so that the efforts of the student and the institution are used to the best advantage. No student can expect to meet advanced degree requirements and undergraduate deficiencies and to extend all his personal interests in formal schooling in one program; but if a planned master's degree program were available which would be acceptable to the doctor's degree, the student would then be in a position to make a choice to his best interests.

This study will attempt to combine actual practices of degree granting institutions and the observations of selected leaders in the field of music education and from these two sources, present a master's degree program in music education which would be applicable to a doctoral degree. The problem is: What are the characteristics of a master's degree program most adaptable to a doctor's degree in music education?

The primary purpose of this investigation is to develop a course of study for the Master of Music Education degree which would be most favorable for a student who wishes to pursue a doctoral degree in music education. This program will be developed from practices now employed by degree

granting institutions and from the opinions of recognized leaders in this subject area.

Questions which this research proposes to consider are:

1. Why are certain credits acceptable for the Master of Music Education degree but not for the Doctor of Music Education degree?

2. Do credits not acceptable to the doctor's degree lie in the area of required master's degree courses or in the field of electives?

3. What constitutes the best program for the master's degree which will be accepted on the doctoral level?

4. Should the master's degree for the doctoral candidate be different from the terminal master's degree?

5. What constitutes a good Master of Music Education degree program?

6. If all of a master's degree is not acceptable to a doctorate, is it still a strong master's degree?

7. Is there a place in the master's degree program for cultural enrichment?

8. How many undergraduate credits are acceptable for a master's degree program?

9. What specific courses should be required of the Master of Music Education degree that are also acceptable to the doctorate?

10. Is there a relationship between the master's

degree and the doctor's degree as to percentage of course work in divisions such as music education, applied music, and cultural subjects?

11. Is there a wide difference between those requirements placed upon music education students by graduate schools and the opinions of leaders in this subject field?

Related Studies

In the study by Schultz, forty-five institutions, all members of the National Association of Schools of Music, cooperated. The complete list of those institutions is included in Appendix A. Item seventy-one of the questionnaire asked the question, "Is the master's degree considered a terminal degree, or is it also directed toward preparing the candidate for the pursuance of doctoral work? If the latter, what proportion of the work when completed would give evidence of the candidate's scholarly fitness to do further work on the doctoral level?" Of the twenty replies received to the latter portion of the question, the answers ranged from such vague remarks as "work on the thesis and research" to "one hundred per cent." The mean was 64.3 per cent and the mode was 75 per cent.

Of the schools reporting, twenty-five said that the master's degree was terminal; seven said it was not terminal. Twenty said all or part would be acceptable on the doctorate. Five schools said that they had alternate programs, terminal programs, and programs directed toward preparing the student

for doctoral work. However, of those five schools, only two offered a doctorate. Although no reliability was established for the instrument used by Schultz, this is a strong indication that a problem does exist and that any contribution toward a solution will be of value.

In addition to this information, Schultz received a letter from Ralph E. Rush, Head of Music Education Departments, University of Southern California, and then immediate past-president of the Music Educators National Conference, dated May 3, 1956. It reads in part:

I appreciated receiving your report on the study of Practices Governing Graduate Programs leading to the Master's degree with a Music Education major. It is indeed interesting to note how they vary in their emphasis and how little some have in common with others. It is no wonder that students starting the doctoral program are confused because of their deficiencies in certain areas.¹

The inquiry of Allen, although not dealing with the course content of music degrees, gives much history of the graduate degrees in music and music education. This research further amplifies the need for clarification of terminology for the master's degree in music education. In the final chapter, she observes:

The present findings suggest that a greater standardization of music education curricula developed through more intensive cooperation on the part of the universities would tend to alleviate the confusion originating

¹Letter, Ralph E. Rush to E. J. Schultz, May 3, 1956 (in the personal files of E. J. Schultz, Norman, Oklahoma).

from the present divergent practices.¹

She further asserts:

Although many unsolved problems were suggested in the broad sweep of music education, the most impressive fact brought out by the data was the characteristic American implementation of the widespread interest in music, and the consequent nationwide expansion of opportunities for music education in the colleges and universities.²

The report of the Committee on Graduate Study in Music Education is related to the general philosophy of the master's degree in music education and will be referred to throughout the study.³

The investigation of Kennedy will be cited in the portion concerning the recent expansion of graduate programs in the United States.⁴ No other studies related to actual course content for the master's degree in music education were located.

The following sources were carefully examined in an attempt to identify existing research relating to the problem:

¹Lillian M. Allen, The Present Status of Accredited Music Instruction in American Universities (Washington, D. C.: The Catholic University of America Press, 1954), p. 97.

²Ibid., p. 98.

³"Graduate Study in Music Education," Journal of Research in Music Education, II (Fall, 1954), pp. 157-170.

⁴Kennedy, op. cit., pp. 1-65.

1. Trotier's Doctoral Dissertations Accepted by American Universities, 1933-1954.¹
2. Research Studies in Education.²
3. Bibliography of Research Studies in Music Education, 1932-1948.³
4. Journal of Research in Music Education.⁴

Delimitation

This study is limited to institutions of higher learning in the United States offering a doctorate in music education. It is further limited to those institutions offering master's degree programs in music education accredited by the National Association of Schools of Music. The National Commission on Accrediting has designated the National Association of Schools of Music to accredit institutions granting degrees in music. This accrediting by the National Association of Schools of Music is further recognized by all regional accrediting associations. The list of these institutions is

- ¹Arnold H. Trotier, Doctoral Dissertations Accepted by American Universities, 1933-1954 (New York: H. W. Wilson Company, 1933-1954).

²Mary Louise Lyda and Stanley B. Brown (compl.), Research Studies in Education (Boulder, Colorado: Phi Delta Kappa, 1953; supplements for 1954 and 1955).

³Music Education Research Council, Bibliography of Research Studies in Music Education, 1932-1948, ed. William S. Larson (Chicago: Music Educators National Conference, 1949).

⁴Journal of Research in Music Education (Chicago: Music Educators National Conference, 1952 through 1956).

included in Appendix B.¹ It should be further acknowledged that, although the National Association of Schools of Music does not approve the doctoral degree, it has approved the plans for the degrees submitted by these member institutions. For the information of the reader, a listing of all schools offering the Doctor of Philosophy or equivalent degree including professional or technical and teacher preparatory areas will be attached in Appendix C.²

Assumptions

These assumptions are proposed as pertinent to this investigation:

1. Schools which have an approved program for the master's degree in music education will offer a better doctoral program in music education than schools offering the doctoral degree and not having an approved master's degree program.

2. It is assumed that every institution will have regulations which will not be in the catalog.

3. It is further assumed that there may be differences in what is actually practiced by institutions of

¹National Association of Schools of Music, Burnet C. Tuthill, Secretary, "Doctor's Degrees Offered by Member Schools" (Memphis: N. A. S. M., n.d.). (Mimeographed.)

²U. S. Department of Health, Education and Welfare, Office of Education, Education Directory, 1956-1957, Part 3: Higher Education (Washington, D. C.: U. S. Government Printing Office, 1956).

higher learning and what is considered to be most acceptable by leaders in music education.

4. It is also assumed that no program can be developed which will be acceptable and satisfactory in every detail to all institutions.

5. The master's degree program in music education will rest upon the assumption that the student will have satisfied all other entrance requirements of the graduate school.

Sources of Data

Data for the study will come from the following sources:

1. Published catalogs of institutions included in the study.
2. Unpublished bulletins of institutions included in the study.
3. A questionnaire sent to selected leaders in the area of music education.

Definition of Terms

Because professional terms are sometimes misunderstood as to their applied meaning, these definitions shall be used throughout this thesis.

Music Education: Formal training in philosophy, methods, curriculum, and materials as related to the teaching of music in the public schools.

Master of Music Education Degree: Any degree where the principal field will be music education. This shall include the Master of Arts, Master of Science, Master of Music, Master of Education, and Master of Music Education.

Doctor of Music Education Degree: Any degree where the principal area of work is in music education. This shall include the degree of Doctor of Philosophy, Doctor of Music Education, Doctor of Education, and Doctor of Musical Arts. The degree, Doctor of Music, is not usually associated with music education. Doctoral degrees with the principal content in theory, music history, or other musical fields will not be included.

Education: Formal training in all phases of professional education including philosophy, methods, curricula, and materials.

Applied music: A performance field is included and if that field is not piano, proficient use of the piano will be included. Conducting is placed in this area.

Electives: Courses intended for broadening the education of the student and meeting his individual interests and needs.

Method of Research and Procedure

This study will use the descriptive method, research survey. According to Whitney,

Descriptive research is fact-finding with adequate interpretation. . . . The report is not research unless

discussion of these data is carried on up to the level of adequate interpretation. . . . The survey is an organized attempt to analyze, interpret, and report the present status of a social institution, group or area. Its purpose is to get groups of classified, generalized, and interpreted data for the guidance of practice in the immediate future.¹

Whitney further states that "descriptive research attempts to interpret the present."²

The first step was to determine if there were existing research on this topic. A graduate catalog was obtained from each institution included in the study. In addition, a letter was written to the dean or chairman of the music department explaining the nature of this study and requesting a copy of any regulations relative to their graduate degrees in music education which did not appear in the general or graduate catalog. A copy of this letter may be found in Appendix E.

After the catalogs and pamphlets were received, a work sheet was prepared to assist in analyzing the catalogs. A copy of this work sheet is included in Appendix H. Data which can be tabulated will be treated in that manner. The course requirements and electives will be presented in tabular form showing both requirements as per institutions and as per subject areas and electives. In addition, general

¹Frederick L. Whitney, The Elements of Research (3rd ed.; Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1950), pp. 160-161.

²Ibid., p. 192.

philosophical statements relative to graduate degrees will be reviewed and conclusions listed.

The second phase of the procedure was to obtain opinions of selected authorities. Committee 5 of the Music Educators National Conference Commission VII were selected as authorities representing music education from a cross-section of the United States. A complete list of that committee is included in Appendix D. In examining the catalogs and pamphlets it was observed that there was diversity in practice on several items. The divergent regulations were so evenly divided in many instances that no general conclusion could be obtained.

A questionnaire was prepared to cover these items in which there was no practical agreement and was mailed to the members of Committee 5 previously mentioned. A copy of the letter accompanying the questionnaire is included in Appendix I. A copy of the questionnaire is produced in Appendix J. The opinions of those leaders will be coupled with information obtained from catalogs and pamphlets to form the basis or foundation for conclusions and recommendations of this study.

Value of the Study

It has been stated that the number of graduate students in the realm of music education is increasing and that institutions are requiring their students and teachers to have

training comparable to those in other fields of knowledge. Because graduate study in music education is a new endeavor compared to other areas, the need of study and evaluation of degree programs is most essential and, at present, more incomplete than for other degree programs of longer duration.

This paper should be of importance to an institution offering a graduate degree in music education. Whether that institution offers a doctorate or not, the information that will be presented in this study should be of assistance in directing the graduate training of any student in music education who desires more advanced work after obtaining the master's degree. It should be of use to the student who, in the process of changing institutions between the master's degree and the doctor's degree, might otherwise take courses which would either be duplicated or omitted in the final program.

CHAPTER II

HISTORICAL REVIEW OF GRADUATE PROGRAMS IN MUSIC EDUCATION

The purpose of this chapter is (1) to give a historical review of graduate programs in music education including existing research and showing the increase in scope of courses of study for degrees in music education; and (2) to give a summary of stated concepts or philosophies of graduate degrees as established by institutions included in this survey.

To understand the rate of acceleration in graduate study during recent years in the United States is difficult for a person not actively associated with graduate education. Many learned individuals outside the domain of music education are not aware of the recency of graduate endeavors in this subject area and the rapid increase both in conferred degrees and demand for advanced training which schools of music have experienced.

No comments on the historical background of music education and in this instance, graduate programs in music education, would be complete without several statements

relative to the beginning of music education. To all individuals who either are interested in or have participated in some phase of music education, the name of Lowell Mason signifies the beginning. Music educators recognize the date of 1838 as the year of official recognition of music in the American public schools. However, in 1837, Mason began teaching music in the Boston public schools at his own expense and supplying his own materials so that he could prove the reality of his ambition. In 1833, he organized the Boston Academy of Music to train future teachers for the public schools.

Music education is one of the more recent areas to experience a phenomenal expansion. Several recent studies illustrate the growth of graduate music programs in the United States. In the report of the Research Council of the Music Supervisors National Conference of 1930, thirty-three institutions were offering the master's degree in music; four had developed programs leading to the doctorate.¹ In 1957 fifty-one schools were accredited for the master's degree in music education and sixteen institutions have an approved plan for the doctoral degree in music education.²

¹"Graduate Study in Music Education," Journal of Research in Music Education, II (Fall, 1954), p. 157.

²List of Members of the National Association of Schools of Music (Memphis: N. A. S. M., January, 1957).

A joint committee representing the Music Teachers National Association and the National Association of Schools of Music was appointed in 1933 to study the problems of graduate study in music and music education. Their first report, issued in 1934, was concerned primarily with the master's degree. A second report, an outstanding contribution to the professional development of graduate music programs, was released and adopted in 1938.

In 1939, Karl W. Gehrkins, Oberlin Conservatory of Music, Oberlin, Ohio, gave a report to the North Central Conference, Detroit, entitled "Graduate Study in Music Education." In his preliminary remarks, he reviewed the changes in the undergraduate training program from two years of assorted short courses to a recognized four year program. Gehrkins further stated that graduate requirements in music education ought also "to be based on the needs of the student." He pointed out that in most institutions "graduate requirements are based on the traditions of the institution or upon traditions and practices of other institutions."¹

Gehrkins summed up his opinions toward graduate music education programs as follows:

The teacher of music education needs, first of all, to be a better musician. He needs, in the second place, to become a better educator. And he needs, finally, to become a broader-minded person. Let us provide him,

¹Karl W. Gehrkins, "Graduate Study in Music Education," Yearbook, 1939-1940, Vol. 30 (Chicago: Music Educators National Conference, 1940), pp. 455-459.

therefore, with experiences of such kind that at the end of a year or two of graduate study he will be able to look back with deep satisfaction on this period as an important epoch in his growth and development. Let us give him a chance to feel proud of what he has done to earn a degree and not merely of the degree itself. Degrees are worth nothing. It is only what we do in earning them that is important.¹

Referring to the development of graduate programs in music and music education, the report of the Committee on Graduate Study in Music Education of the Music Educators National Conference makes these assertions:

Some evidence of an interest in graduate study in music began to appear in the third decade of the century. Thirty-three institutions were offering the master's degree; four had developed programs leading to the doctorate. In 1924 the National Association of Schools of Music was formed to protect and guard the standard of music instruction in colleges and universities. By 1950 the Association numbered over 200 member schools and was active in developing, through its Commission on Graduate Study, a well coordinated plan for the advanced study of music.

Closely paralleling the extremely rapid development of collegiate music instruction has been the growth of an interest in graduate study in general upon the part of the American college and university. The first earned Ph.D. was granted at Yale in 1861, but in actual figures the number of earned degrees awarded before 1900 was negligible.²

To further the development of more desirable graduate programs in all phases of music, the Music Educators National Conference, through its president, Marguerite V. Hood, appointed a Committee on Music in Higher Education in

¹Ibid.

²"Graduate Study in Music Education," Journal of Research in Music Education, II (Fall, 1954), p. 157.

1951. The Music Educators National Conference has developed a suggested curriculum for the master's degree in music education which is generally accepted. The report is included in Appendix K.

In addition to the Music Educators National Conference, the other professional group most actively engaged in the growth and development of music education degree programs is the National Association of Schools of Music. A report of its Graduate Commission reads:

With the feeling that the time had come for a serious consideration of the problem involved in the graduate study of music, the Music Teachers National Association and the National Association of Schools of Music in joint convention in December, 1933, authorized the appointed committee to study the problem. . . . During the first two years of its work, 1934 and 1935, the committee confined its study exclusively to the consideration of graduate study leading to the degrees, Master of Arts and Master of Music. It began its investigation by compiling material from the catalogues of one hundred and sixty-five schools which were at that time conducting graduate work in music. No attempt was made to evaluate the formal organization of graduate study in general. Graduate instruction in music was considered in the framework of the usual academic requirements for graduate study in other fields.

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In points where formal practice in various institutions was not uniform, no attempt was made to set down positive recommendations. For example, no definite statement was made concerning the requirement of a comprehensive examination in the major field before the awarding of the Master's degree, though the committee believed that, in general, such an examination serves as an added barrier against the too-easily acquired degree.

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In the opinion of the committee, the Master of Music degree should be considered a professional degree involving greater concentration in the field of music. The Master of Arts degree, on the other hand, should, in the opinion of the committee, involve a broader

general background. The Master of Music degree was considered more suitable for the composer, though suggestions for the Master of Arts degree in composition were included. In the field of applied music the Master of Music degree seemed clearly indicated. In the field of music education the terminology of graduate degrees varied so greatly that no attempt was made to suggest a preference.¹

As another source to describe the growth of music graduate programs, a book review appearing in a professional bulletin gives an excellent summary of the present status of the growth of graduate activities in music education. The first paragraph of that review notes:

The present volume lists a total of 8604 doctoral [sic] dissertations. This represents an increase of 943 over the preceding years; 6487 over those listed ten years ago. The number of doctoral dissertations in music increased better than five-fold over those listed in 1944. Thirteen are in the field of composition, thirty-five are historical and/or analytical, thirty-two are experimental, ten involve surveys of music in school or community, and twenty-nine deal with curriculum problems in music education. No dissertations were written in the field of philosophy or esthetics of music.²

Although the National Association of Schools of Music was organized in 1924, the original requirements for the master's degree in music were not adopted until 1936. Current revisions have been made by the Graduate Commission and are published by the Association.³

¹Recommendations of the Graduate Commission, Bulletin, Vol. XXXV, issued by the National Association of Schools of Music (Memphis: N. A. S. M., April, 1952), pp. 1-2.

²Theodore F. Norman (ed.), "Reviews," Journal of Research in Music Education, II (Fall, 1954), pp. 185-186.

³National Association of Schools of Music, By-Laws and Regulations (Memphis: N. A. S. M., 1953), p. 26.

This research made no attempt to give the historical development of the National Association of Schools of Music. In the national convention of that organization, November, 1956, the president, E. William Doty, University of Texas, stated: "In the thirty-two years of our existence we have grown from a small group of professional schools and other colleges offering music, to an association which is charged by the National Commission on Accrediting with representing all phases of teaching this subject in higher education."¹ Should the reader desire more information concerning the history of this association, he is referred to the study by Neumeyer.²

Many leaders recognize that institutions have initiated graduate degrees without the necessary preplanning and consideration. In the 1956 report to the National Association of Schools of Music, Dr. Howard Hanson, Director of Eastman School of Music, expressed the recommendation of the Graduate Commission "that schools which were beginning to offer the master's degree postpone consideration of offering the doctorate."³ He further states:

¹"President's Report," Bulletin of the National Association of Schools of Music, No. 42 (Memphis: N. A. S. M., January, 1957), p. 2.

²Carl M. Neumeyer, "A History of the National Association of Schools of Music" (unpublished Mus.Ed.D. dissertation, University of Indiana, 1954).

³"Graduate Degrees," Bulletin of the National Association of Schools of Music, No. 42 (Memphis: N. A. S. M., January, 1957), p. 20.

In the last twenty-five years music has steadily gained in importance, particularly in the independent schools of music. Extensive offerings embracing all fields of music are now available in the institutions which maintain the large independent schools of music. The tendency today is to rank these schools in prestige with the other professional schools. The professional nature of these schools of music leads to special professional degrees such as Bachelor of Music, Bachelor of Music Education or Bachelor of School Music, Master of Music, Master of Music Education or Master of School Music. The majority of these institutions also provide for a curriculum for music concentration, and for music electives for the liberal arts college student.¹

The Committee on Graduate Studies of the Music Educators National Conference has developed an instrument called "Criteria for Evaluating Graduate Music Education Programs." In a report growing out of the 1957 Omaha Conference, the following questions were posed for evaluating a graduate music program:

1. Is the program reasonably balanced in regard to its requirements in major and minor fields: (For example, is there too much history of music or professional education? Or is not enough attention given to such ancillary fields?)
2. Is the program reasonably flexible so that persons with varying interests can work in fields of their own choosing?
3. Does the program provide for the musical development of students--practical musicianship, general knowledge of the more basic facts of music history, music literature and musical style?
4. Does the program provide for the development of knowledge and understanding of the foundation of music education--philosophical, psychological, aesthetic, social and historical?
5. Does the program provide for increasing control on

¹Allen, op. cit., pp. 30-31.

the part of the students of the standard and advanced principles, methods, techniques, and materials in their field or fields of specialization within the general area of music education?

6. Does the program provide opportunity for students to increase their insight into contemporary problems and issues of music education?
7. Does the program provide students with opportunities for general cultural development?
8. Is attention given in courses and seminars to the most important problems of music education? What problems should be given more attention? Less attention?
9. Does the program prepare students for job opportunities that exist?
10. Does the program develop critical thinking and an inquiring mind as opposed to memorization of much material?
11. Does the program emphasize the development of independent scholars as opposed to converts to a particular educational doctrine?
12. Does the program provide opportunity for the students to increase their control of efficient and effective methods and techniques of research, curriculum development and evaluation?
13. Does the program provide for increasing students' skill in written and oral communication?
14. Does the program develop those competencies which contribute to successful teaching?
15. Are the course requirements and examinations rigorous enough to insure sufficient learning of subject matter and adequate development of thinking ability?
16. Does the program instill a desirable attitude toward research and result in continued research by the student when the degree program is completed?
17. Has sufficient staff time been made available for adequate counseling and guidance?
18. Are those responsible for approving a thesis or dissertation sufficiently familiar with the field of

concern in the study to evaluate the work properly?

19. Are library and laboratory facilities adequate for research?
20. Does the advisor have sufficient authority and well defined responsibility for advising the student and planning his program?
21. Does the process of screening and selection of students for the program take place sufficiently early to avoid undue disappointment and unnecessary loss of time if a student is rejected?
22. Is the student's program sufficiently well planned at the beginning of his candidacy for him to know the probable length of time required to complete the program?¹

As previously noted, the National Association of Schools of Music does not at the present time accredit institutions granting a doctor's degree but issues an approved listing entitled "Doctor's Degrees Offered by Member Schools." The following notation appears:

The Graduate Commission has approved the plan of requirements for the Doctoral of Music Arts and Doctor of Music Degrees listed below. No examination or appraisal of any degrees at the doctorate level at individual universities or colleges has as yet been made by the Commission.²

A most recent point of significance is that the Commission intends to start examinations for accreditation in the fall of 1958. Through correspondence with the secretary, the writer was informed: "It is expected that the process of

¹"Criteria for Evaluating Graduate Music Education Programs" (Committee on Graduate Studies, Music Educators National Conference, n.d.). (Mimeographed.)

²"Doctors Degrees Offered by Member Schools."

final approval will begin at the next meeting in November."¹

Statements of Philosophy

Before a program for a master's degree in music education can be developed, an understanding of the general philosophy of the graduate degree both as to actual practice and theory is important. The policy or philosophy of the graduate school and the master's degree becomes very significant when determining courses which will be acceptable to a degree program or which will be classified as undergraduate deficiencies. As a basis toward understanding such philosophy, references to formal published statements are listed.

The desirability of graduate degrees and what they should contribute to the student is expressed by Syracuse University:

More and more young men and women are finding it is advisable to take work beyond the Bachelor's degree, not only to improve their technical competence with respect to their careers, but also to afford them understanding in related areas recognized as essential to a broad command of their professional fields.²

The University of Kansas placed great emphasis on the development of reasoning ability and skill in conducting scholarly research which becomes a part of their philosophy with the statement: "Graduate study aims to develop in stu-

¹Letter, Burnet C. Tuthill to Robert Darnes, February 11, 1958 (in the personal files of Robert Darnes, Chickasha, Oklahoma).

²Syracuse University Bulletin, Graduate School, 1955-57, Vol. LXXIV, No. 3 (Syracuse, N. Y.: Syracuse University, March 1, 1955), p. 6.

dents the ability to do independent thinking and to carry on sound investigational work in some area of scholarship."¹

Although somewhat similar to other institutions, the University of Illinois adds emphasis on originality. The broadening aspect of added knowledge and its relationship to the ability of the student is indicated thus:

The main purpose of graduate work is to enable a student to broaden his knowledge of a given field and to increase his competence. Graduate work, especially in the second and third year of a doctoral program, aims at the development of independent scholarship, originality, and competence in research.²

In giving the beliefs of the University of Oregon, value is placed on achievement beyond prescribed course work and the accumulation of knowledge:

In graduate study the dominant aim is the development of the scholar, capable of original thinking and of creative achievement in the advancement and extension of knowledge. Hence, a graduate degree indicates more than the mere completion of a prescribed amount of advanced study; it indicates that the student has shown both promise and performance in some field of independent scholarship.³

The University of Texas distinguishes between undergraduate and graduate achievements as follows:

¹University of Kansas, The Graduate School Catalogue, 1957-59, Vol. 57, No. 9 (Lawrence, Kansas: University of Kansas, September 1, 1956), p. 7.

²University of Illinois Bulletin, Graduate College, 1956-1958, Vol. LIII, No. 80 (Urbana, Ill.: University of Illinois, July, 1956), p. 15.

³University of Oregon Bulletin, Catalog Issue, 1957-58, No. 58 (Eugene, Oregon: Oregon State Board of Higher Education, April, 1957), p. 276.

The principal aim of graduate study is the development of the power of independent work and the promotion of the spirit of research. Consequently, the work expected from graduates is different in character from that usually demanded from undergraduates.¹

In an attempt to make a broad, general statement concerning the philosophy of graduate education, Florida State University set forth the following belief: "The Graduate School is interested both in the widening of the fields of knowledge and in the training of scholars."²

Summary

This chapter has undertaken to give examples of existing philosophies and to acquaint the reader with the rate at which graduate training in music education has increased. Realization of tremendous growth, both among institutions offering the graduate degree in music education and the number of students enrolled, gives this study added importance and value. A brief historical sketch of graduate programs in music education has been presented to point out that such development has been a product of the twentieth century.

Graduate programs in music education have come about during an era in educational development when successful professional organizations have been in existence in the subject

¹University of Texas. Graduate School, 1956-1958, Bulletin No. 5612 (Austin, Texas: The University of Texas, June 15, 1956), p. 29.

²Florida State University Bulletin, Graduate School, 1957, Vol. L, No. 3 (Tallahassee, Fla.: Florida State University, March, 1957), p. 9.

field. Such cannot be said of all other graduate programs. Reference is made to the activities and contributions of the Music Educators National Conference and the National Association of Schools of Music who have prepared, through years of service, work, and standing committees, numerous reports which are of great significance. Several of these reports are given as being of pertinent concern.

No attempt could be made to state the realistic philosophy of the master's degree in music education without giving due consideration to the institutions actually granting this degree. Therefore, several statements were included from the catalogs of these institutions hoping that they would give the reader a comprehensive understanding of the philosophies now held by graduate schools which are in the process of granting the degree covered by this study.

CHAPTER III

DEGREE PRACTICES OF SELECTED UNIVERSITIES

The purpose of this chapter is to give a brief but comprehensive presentation of the many factors pertaining to master's degrees in music education as practiced by selected universities. The sources used to obtain this information were college catalogs and unpublished pamphlets. In an attempt to analyze what was done in actual situations, much of the information will be presented in tabular form. In addition to describing procedures, the results from the examination of these publications provided a basis for choosing items to be included in a questionnaire which was mailed to selected leaders in the area of music education. Unusual curricula of the cooperating institutions will be listed for reference.

To obtain the unpublished pamphlets and bulletins, a letter was sent to the administrators of the designated schools of music. Copies of both the letter and the mailing list may be found in Appendix E and F. Replies were received from sixteen individuals; nine sent pamphlets and bulletins.

The institutions for study were taken from the list

of those offering an approved plan for a doctorate in music education as reported by the National Association of Schools of Music, Appendix B. Of those schools, only those offering the Master's Degree in Music Education accredited by the National Association of Schools of Music were selected. They were:

Boston University
Eastman School of Music
Florida State University
George Peabody College
Indiana University
Northwestern University
Syracuse University
University of Colorado
University of Illinois
University of Iowa
University of Kansas
University of Michigan
University of Minnesota
University of Oregon
University of Southern California
University of Texas

The several facets of a graduate degree program in music education to be treated in this chapter are requirement of a thesis, time limitation placed on the master's degree, amount of credit allowed for the thesis for the master's

degree, designation of the graduate degree in music education, undergraduate course requirements, applied music, and ensemble credit. The summary of these observations will be placed in tabular form. Reports of professional organizations and committees which are applicable to the questions under consideration will be cited for reference and availability.

Requirement of Thesis

The first item given consideration in examining the publications was the requirement of a thesis. The general practice was almost evenly divided as shown by Table 1. Because of this division of requirement and because this master's degree will be included in the doctorate, a question concerning the requirement of a thesis was included in the questionnaire sent to the predetermined authorities. The results of this item in the questionnaire will be coupled with that of current practice in determining the final recommendation of this requirement.

Degree Time Limitations

The second item considered in analyzing degree requirements was the time limit designated for students to complete the master's degree. Four schools listed five years as the time requirement, seven schools required six, three schools noted seven, and one institutions stipulated three years. The mean was 5.8 years and the mode was 6 years.

TABLE 1

REQUIREMENT OF A THESIS FOR THE MASTER
OF MUSIC EDUCATION DEGREE

Institution	Required	Optional
Boston University	x	
Eastman Schools of Music	x ¹	x ²
Florida State University		x
George Peabody College		x
Indiana University		x
Northwestern University	x ³	
Syracuse University		x
University of Colorado		x
University of Illinois		x
University of Iowa		x
University of Kansas	x	
University of Michigan	x	
University of Minnesota		x
University of Oregon	x	
University of Southern California	x	
University of Texas	x	

¹MA in Music Education

²MM in Music Education

³Recital or Thesis

Time limit requirements for the selected schools are presented in Table 2. Because there is so much common agreement relative to time limitations for the degree, six years should be acceptable as a requirement for a master's degree program.

Credit for the Master's Degree Thesis

An effort was made to present in tabular form the amount of credit the observed institutions allowed for a thesis. It readily became apparent that there was much variation. Moreover, many universities left the amount of credit hours to be determined by a committee, major professor, or dean; consequently, this information would be impossible to tabulate. No one will deny that a thesis is a variable thing, and the content of one thesis will differ so much from another that any definite policy concerning credit would be unfair both to the student and to the degree program. It is the opinion of this writer that the amount of credit granted for a master's degree thesis is important to the over-all graduate program. It will be assumed that the candidate will continue to work for the doctorate and that all the master's degree course work will be accepted toward the doctor's degree. An item relative to the thesis will be included in the questionnaire with the presumption that the opinions of the selected authorities will give further help to a solution.

TABLE 2

TIME LIMITATIONS REQUIRED FOR THE MASTER
OF MUSIC EDUCATION DEGREE

Institution	Number of Years			
	3	5	6	7
Boston University	x			
Eastman School of Music		x		
Florida State University			x	
George Peabody College			x	
Indiana University		x		
Northwestern University		x		
Syracuse University				x
University of Colorado		x ¹		
University of Illinois			x	
University of Iowa			x	
University of Kansas			x	
University of Michigan			x	
University of Minnesota			x ²	x ³
University of Oregon				x
University of Southern California				x
University of Texas			x	
<p style="text-align: right;">Mean: 5.8 Years Mode: 6.0 Years</p>				

¹Or 6 consecutive summers²With thesis³Without thesis

Degree Designation

In analyzing the catalogs of selected institutions, it was found that four titles were used in designating a master's degree with a major in music education or where the major portion of work is in music education. It was apparent that in many instances these degrees were not given a definite title as such for any established policy or that they followed any set pattern or regulation between institutions. To give an indication of the different designations attached to the master's degree in music education, Table 3 has been prepared to show differences in title designation of the degrees and the institutions granting them.

In addition to Table 3, the following examples are given from selected catalogs, all intended to add emphasis to the need for further study in defining a graduate degree in music education so that a specified degree will be generally accepted to meet certain standards and requirements.

The University of Iowa offers three master's degrees: Master of Arts, Master of Science, and Master of Fine Arts. They define each as follows:

The designation of the master's degree is determined primarily by the area of work. Studies in the humanities and social sciences ordinarily lead to the degree Master of Arts; studies mainly in mathematics and the sciences lead to the degree Master of Science.

In the fine arts areas, the Master of Arts is designed for those students who look forward to careers in teaching and scholarship. For those of the highest promise, it leads normally toward the doctoral degree.

TABLE 3

DESIGNATION OF MASTER'S DEGREE WITH
A MAJOR IN MUSIC EDUCATION

Institution	Master of Arts	Master of Music	Master of Music Education	Master of Science in Music Education
Boston University	x			
Eastman School of Music	x	x		
Florida State University			x	
George Peabody College	x	x		
Indiana University			x	
Northwestern University		x		
Syracuse University		x		
University of Colorado			x	
University of Illinois				x
University of Iowa	x			
University of Kansas			x	
University of Michigan		x		
University of Minnesota	x	x		
University of Oregon	x	x		x ¹
University of Southern California		x		
University of Texas		x		

¹Master of Science

The Master of Fine Arts degree is awarded for creative work in visual arts, dramatic art, music, and literature. Its purpose is to encourage graduate students in the various branches of the fine arts to undertake work at a high technical and professional level. The Master of Fine Arts differs from the standard Master of Arts degree in these fields in that it places less emphasis upon systematic knowledge while demanding a higher order of artistic accomplishment in a particular medium. It is designed for students preparing themselves professionally in such fields as painting, poetry, mural decoration, the novel, sculpture, commercial arts, play-writing, acting, producing, stage designing, musical performance, instrumentation, and composition.¹

Indiana University grants only one master's degree with a major in music education. The School of Music proposes the Master of Music degree in the fields of applied music, composition, musicology, theory, and church music and the degree Master of Music Education.²

The University of Kansas grants the Master of Music degree only to those with applied music as a major or with composition as a major.³

The University of Texas lists only the Master of Music degree with a major in applied music (piano, organ, violin, violoncello, voice), in composition, in theory, in music education, in music literature, and in musicology.⁴

¹State University of Iowa Publication, Number 1957 (Iowa City: State University of Iowa, March 23, 1957), p. 194.

²Indiana University Bulletin, School of Music, 1957-58 (Bloomington: Indiana University, December 20, 1956), p. 68.

³University of Kansas, op. cit., p. 9.

⁴University of Texas, op. cit., p. 51.

Florida State University makes possible the Master of Music Education degree and the Master of Music degree with major areas in applied music, composition, theory, history and literature, sacred music, and music therapy.¹

Syracuse University states:

Graduate programs leading to the Master of Music degree are offered in piano, organ, violin (or viola), cello, voice, music education, theory, composition, music history and literature, and musicology.²

Boston University offers only the Master of Arts degree. Candidates shall choose one of the following fields of specialization: Composition, Musicology, Music Education, or Church Music.³

The University of Oregon makes available in the field of music the Master of Arts, Master of Science, and the Master of Music degrees. They define their degrees as follows:

Master of Arts, Master of Science--for historical and theoretical studies, and for graduate work in music education.

Master of Music--for graduate work in theory and composition, instrumental music, vocal music, and music education.⁴

George Peabody College for Teachers grants the Master of Music degree and the Master of Arts degree with a major in

¹Florida State University, op. cit., p. 9.

²Syracuse University, op. cit., p. 98.

³Boston University. Graduate School, 1957-1958 (Boston: Boston University, 1957), p. 108.

⁴University of Oregon, op. cit., p. 265.

(a) Music Education, (b) Music Theory and Composition, (c) Musicology, and (d) Applied Music.¹ The catalog gives no further information as to difference in the degrees.

The University of Colorado lists the following master's degrees: Master of Music, Master of Music Education, and Master of Fine Arts. However, the only one granted to a student with a major in music education is the Master of Music Education degree.²

Northwestern University grants only the Master of Music degree with the several major areas. The University of Michigan outlines two master's degrees in music. They have a program leading to the degree Master of Arts in Music (composition, music literature, musicology, or theory), and a program leading to the degree Master of Music (applied music, composition, music education, music literature, musicology, or theory).³

The School of Music of the University of Illinois proposes two degrees, Master of Music and Master of Science in Music Education. For the degree of Master of Music, the

¹Bulletin, George Peabody College for Teachers (Nashville, Tenn.: George Peabody College for Teachers, April, 1957), p. 109.

²University of Colorado Bulletin, The Graduate School, 1956-1958 (Boulder: University of Colorado, December 30, 1955), p. 3.

³Announcement, Horace H. Rackham School of Graduate Studies, 1957-1958 (Ann Arbor: University of Michigan), p. 188.

major field may be in musicology, music theory and composition, applied music (organ, voice, piano, violin, viola, cello, solo wind instruments), or band and orchestra instruments.¹

The Eastman School of Music lists courses leading to the degrees Master of Music, Master of Arts with concentration in music, and the doctoral degrees.

Students who hold the degree Bachelor of Music will normally become candidates for the degree Master of Music. Students who hold the degree Bachelor of Arts will normally become candidates for the degree Master of Arts in music.

Candidates for the degree Master of Music may major in composition, music education, music literature (instrumental or vocal), musicology, or theory. Candidates for the degree Master of Arts may major in composition, music education, musicology, or theory.²

A thesis is required for the Master of Arts degree in music education, but not for the Master of Music degree in music education.³

The University of Southern California confers the Master of Music degree with a major in Church Music, Composition, Conducting, Music Education, Music History, Literature and Criticism, Opera, Applied Music, Theory, and Voice. The School of Music also presents graduate curricula leading to the degree of Master of Arts.

In an unpublished bulletin of the University of Oregon

¹University of Illinois, op. cit., p. 213.

²Eastman School of Music, 1957-1958 (Rochester: The University of Rochester, January, 1957), p. 97.

³Ibid., p. 98.

one reads that three graduate degrees may be obtained, all offering a major in three divisions:

1. Performance: instrumental and vocal.
2. Research: history, music education, theory.
3. Creative work: composition.

They further state:

These three graduate degrees are offered: the Master of Music, the Master of Arts, and the Master of Science degrees. The essential difference between the M.A. and the M.S. is the prerequisite of two years of a foreign language for the M.A. and the prerequisite of social science or science for the M.S.

Because of the extreme deviation in terms used and in actual meanings of designated degrees as shown by references cited and Table 3, this study certainly cannot give evidence of the desirability of recommending a specific degree title, for the desired pre-doctoral degree. However, it is evident that there is a great need for research concerning the true meaning of the diverse graduate degree titles now used by institutions in the area of music education.

Undergraduate Course Requirement

In the examination of the selected catalogs, a wide deviation was apparent in the undergraduate course requirements. It is possible that only general terms were used and that specific requirements were issued to the student by means of a special bulletin. However, there were enough instances of disparity that such requirements become a major concern of this study. Some schools list specific courses, many merely

say "major in music," a very indefinite description. There are other institutions that not only require a major in music education but also the holding of a valid teaching certificate while several institutions stipulate actual teaching experience before the student can become a candidate for a master's degree in music education.

The matter of undergraduate requirement poses an important condition because it is in this area that undergraduate deficiencies versus "electives to meet the needs of the student" and "extended interests of the student" become actual problems when planning a master's degree program which leads to a doctor's degree. Items such as the holding of a valid certificate and teaching experience will be included in the questionnaire so that the opinions of educational leaders can give extra value to the final conclusions and recommendations.

An unpublished report by the Commission on Accreditation and Certification of the Music Educators National Conference clearly sets forth course content areas for undergraduate study. This document, entitled "Subject Content Areas in the Music Education Curriculum," is included in Appendix L. Because the National Association of Schools of Music, the Music Educators National Conference and other professional organizations had a part in the development of this program and have accepted it as the best available proposal, it will receive further consideration in the chapter on

recommendations.

The determination of a prerequisite for a degree program must adhere to minimum specific requirements if the graduate degree outline will be applicable to any given number of students. As a summary to the discussion on undergraduate course requirements and as a means of making readily available to the reader the specific requirements of institutions included in this study, Table 4 has been prepared. It will be noted that some catalogs are more specific while others list general area requirements rather than individual courses.

Applied Music

All institutions had some type of entrance or qualifying examinations for the master's degree program. In practically all instances these examinations included a proficiency requirement in piano and an acceptable ability of performance on some instrument, voice, or piano. This study recognizes the importance of placement examinations, guidance, and all the aids which can come from a good testing program, but that part of the educational life of a student is not covered by this research.

Of the sixteen institutions examined, the following specifically required applied music for the master's degree:

University of Rochester applied music, 8 hrs.

University of Indiana applied music, 6-10 hrs.

TABLE 4

UNDERGRADUATE COURSE PREREQUISITES FOR THE
MASTER OF MUSIC EDUCATION DEGREE

Institution	Undergraduate Course Prerequisites
Boston University	<p>Theory--16 hrs. Instrumentation--3 hrs. History of Music--6 hrs. Applied Music, level 3. Piano proficiency examination on preparatory level 7. Methods and Materials in Music--9 hrs. Student teaching (two years or one year's teaching experience). Conducting--2 hrs. Knowledge of orchestral instruments. Psychology (6 hrs. including a basic course in Child Growth and Development). Professional Education--6 hrs.</p>
Eastman School of Music	<p>The master's degree is open to students who hold the degree Bachelor of Music or the degree Bachelor of Arts from an institution of recognized standing.</p> <p>Requirements for admission to the Master of Arts degree in music education and the Master of Music degree in music education differ in certain respects. Teaching experience of at least two years and an interest in pursuing a research study are highly desirable for a student taking the course leading to the Master of Arts degree in music education and ordinarily are required for admission; however, certain applicants without teaching experience but with compensating abilities or experiences may be admitted to</p>

TABLE 4--Continued

Institution	Undergraduate Course Prerequisites
Eastman School of Music (Continued)	<p>this course, normally in summer sessions.</p> <p>Teaching experience is not considered a prerequisite for the course leading to the Master of Music degree but high scholarship and a breadth of musical and general educational preparation are expected. Candidates for this degree will not write a thesis, but must be prepared to pass a comprehensive written examination upon completion of their work.</p>
Florida State University	<p>Graduate work in the major department must be preceded by at least enough course work in that department to satisfy the undergraduate requirements for a major or enough related work to satisfy the head of the major department that the student can successfully do graduate work in the field chosen as his major.</p>
George Peabody College	<p>As undergraduate prerequisites for graduate study in major and minor subjects, the student must have completed such work as the Departments concerned, with the approval of the Dean of Administration, may require.</p>
Indiana University	<p>Master of Music Education--Prerequisite: the degree Bachelor of Music Education at Indiana University or its demonstrated equivalent.</p> <p>Master of Arts for Teachers--Music Education Major--Prerequisite: Bachelor of Arts degree with teacher's certificate in music, experience in the public schools teaching music and another subject.</p>

TABLE 4--Continued

Institution	Undergraduate Course Prerequisites
Northwestern University	Candidate must have graduated from an accredited institution with the degree of Bachelor of Music, or Bachelor of Music Education or an equivalent degree.
Syracuse University	Applicant must hold a Bachelor of Music degree or its equivalent from an institution of recognized standing.
University of Colorado	The student is expected to have as thorough a musical background as that demanded for the degree Bachelor of Music Education in this institution. Considerable skill in some one instrument or in singing is required. Therefore, there should be a major in applied music. Theory of music--including two years of harmony, form and analysis, sight singing and dictation--and music history are expected. Twenty hours of education are needed as an educational background, and in this the student must include at least two hours of educational psychology, four hours of student teaching, and four hours of music methods courses.
University of Illinois	All applicants for admission are required to satisfy a qualifying examination of performance in the principle applied music area.
University of Iowa	None listed.
University of Kansas	Only those holding the degree of Bachelor of Music Education from the University of Kansas or a similar degree from a recognized institution are eligible to enter upon work for the degree, Master of Music Education. Students whose

TABLE 4--Continued

Institution	Undergraduate Course Prerequisites
University of Kansas (Continued)	preparation is deemed inadequate may be required to complete certain additional work without graduate credit.
University of Michigan	Admission to the Horace H. Rackham School of Graduate Studies for work in music presupposes adequate undergraduate study in the proposed field of specialization, reasonable proficiency on the piano, competence in written and aural theory, and the ability to write acceptable English prose.
University of Minnesota	The candidate for graduate work must have a working knowledge of piano and performing ability in some phase of instrumental or vocal music, plus 30 undergraduate quarter credits in one of the following branches of music: (a) history and literature, (b) theory and composition, (c) normal piano, or (d) music education.
University of Oregon	The applicant must satisfy all general admission requirements of the Graduate School, including the requirement of the equivalent of an undergraduate major in the special field in which he plans to do graduate work.
University of Southern California	Prerequisite: B.M. degree with major in Music Education and one year of teaching experience beyond practice teaching.
University of Texas	A bachelor's degree with a major in music from the University of Texas or an equivalent degree from an approved institution.

University of Kansas	not less than 7 hrs. in music theory and applied music.
University of Southern California	applied music, 4 hrs.
Florida State University	1 hr. applied music per semester, no credit.
University of Colorado	6 hrs. applied music.
University of Oregon	continued applied study during residence.
University of Texas	applied music or conduct- ing, 2-4 hrs.

It can be assumed that other institutions included in the study have requirements relative to applied music which were not given in their general or graduate catalogs. Four institutions, University of Boston, University of Illinois, Syracuse University, and George Peabody College, listed their requirements in such a manner that one can be positive of no applied music requirement. It was not possible from available sources to determine the requirement of applied music from four institutions.

Applied music can be a very important item to a student selecting his graduate program. For example, one might hold a bachelor's degree in applied music and have performed several years as a professional musician, possibly in a symphony orchestra. Because of the demands of professional playing and change of interests, he wishes to become a music teacher in the public schools. In all probability, this person would have met the other undergraduate requirements for

a teaching certificate through night school, part-time student, or summer school. Certainly, this student would pass the proficiency examination in applied music but as a music educator, his main interest in the applied field is to obtain additional information about other instruments. Yet, that applied study would not be of graduate level. Would a minimum amount of applied music of undergraduate quality be acceptable to a master's degree? Would it be acceptable only if the degree were a terminal one? Could it be acceptable to the master's degree yet none of it applicable to a doctor's degree? Such general questions are significant in considering the per cent of the degree designed to meet the professional needs of the candidate. That the amount of applied music on a graduate degree in music education is worthy of additional study is evident.

Ensemble Credit

The requirement that an advanced degree candidate play in an ensemble is questioned by many music educators. The policies of institutions examined in this study ranged from no required ensemble credit to almost ten per cent of the total degree program. Indiana University will accept up to three hours in ensemble while the University of California will allow only one hour. The University of Oregon lists a minimum of three quarter hours as one of their degree requirements. Northwestern University says that "students majoring in Music Education are required to participate in one of the

University choral or instrumental organizations." Florida State University requires students to participate in an ensemble with no credit. Eight institutions made no requirements for ensemble playing on the master's degree.

The student who receives a master's degree and plans to receive a doctorate would like for the entire master's program to be accepted. Two questions are involved: first, should ensemble playing be required for the master's degree, and if so, should it receive graduate credit? Second, if it does receive graduate credit, is that credit also acceptable to a doctoral program? One might further ask if ensemble playing should be required of the doctoral student.

Research Course Requirement

Several institutions listed required courses on the master's degree in the area of research. Their titles were:

University of Indiana: Research in Music Education, 3 hrs.

University of Southern California: Introduction to Graduate Study, 2 hrs.

University of Colorado: Introduction to Graduate Study
(Credit not given).

This poses the problem, namely: Should a course in research or introduction to graduate study be required for the master's degree in music education? Most institutions require another course in research as a tool for the doctor's but not acceptable for doctoral course credit. For a person working for the doctorate, might the research course as a

tool for the doctorate also be required as course work for the master's degree and thereby meet certain requirements for both degrees? Should the course in research, a graduate course, be acceptable on the course work for the master's degree? If it is acceptable for course work on the master's degree, will it then be also acceptable as part of the total program for the doctorate?

Course Requirements for the Master's Degree

Professional educators are emphatic in their beliefs that the graduate degree is a personal program to the candidate. At the same time, if the degree is to have standards and meet requirements for specific content, certainly there should be a planned program acceptable to most universities. It would then be possible for a student to receive a degree from one institution and upon transfer to another university for the doctor's degree, avoid penalty because of some variation in the master's degree requirements. The total specific courses listed by the institutions included in this study for either required or acceptable electives in music education totaled two hundred seventy-seven semester hours. To make this observation still more extenuating, two institutions did not list specific courses, but instead included only a designated number of credit hours. For realistic purposes, this analysis of courses represents only fourteen institutions.

So that the reader can readily gain an over-all observation of the institutions and subject areas as they are specifically required, Table 5 is included. This presentation will serve primarily as a summary of the data obtained concerning course work from both the catalogs and unpublished pamphlets of the institutions included in this thesis. Because electives were either from some subject field, combined with another group as a part of the total, or limited in some way, that group will be referred to as Restricted Electives. There were no free electives in the true sense of the word. Applied Music and Ensembles are given separate treatment in this chapter and are not included in the table.

It can be assumed that since all the selected colleges and universities are approved by the National Association of Schools of Music for the Master's degree, they must adhere to the minimum limitations of the prescribed general course content of a master's degree as recommended by that organization. The suggested curriculum for the master's degree as approved by both the National Association of Schools of Music and the Music Educators National Conference is included in Chapter II of this treatise.

Music Education

The report of the National Association of Schools of Music and the Music Educators National Conference suggests that twenty-five per cent of the degree be in Education--general and music education. In tabulating the results from

TABLE

SPECIAL COURSE REQUIREMENTS FOR THE MA

Institution	Music Education	Music History and Literature
Boston University	12 hrs.	9 hrs.
Eastman School of Music	Mus. Ed. Seminar -- 6 hrs. Tests & Measurements in Music -- 2 hrs. Psychology of Music -- 2 hrs.	
Florida State University	Mus. Ed. Seminar -- 2 hrs. Selected from following: -- 7-8 hrs. Organization and Teaching of Elem. School Music Organization and Teaching of Jr. High Music Marching Band Technic -- 1 hr. Choral Techniques -- 2 hrs. Concert Band Techniques -- 2 hrs. Light Opera Production -- 3 hrs. Psychology of Music -- 2 hrs. Music Lit. of America -- 3 hrs. Choral Lit. -- 2 hrs. Symphonic Lit. -- 2 hrs. Adv. Sym. Cond. -- 2 hrs. (Hist. & Lit.) -- 2 hrs.	See Electives See Music Education
George Peabody College	Music Seminar -- 3 hrs. Ex. projects and Trends in Music Education -- 4 hrs.	Survey of Mus. Lit. -- 6 hrs.

TABLE 5

REQUIREMENTS FOR THE MASTER'S DEGREE IN MUSIC EDUCATION¹

	Music History and Literature	Theory	Restricted Electives	Professional Education
	9 hrs.	See Mus. Hist. and Lit.	9 hrs.	--
6 hrs. 2 hrs. 2 hrs.		Electives from -- 4 hrs. Orchestration Counterpoint Theory	MM in Mus. Ed. -- 8 hrs. History of Music Theory Conducting Mus. Ed. courses Education courses	See Electives
2 hrs. 8 hrs. 1 hr. 2 hrs. 2 hrs. 3 hrs. 2 hrs. 3 hrs. 2 hrs. 2 hrs. 2 hrs. 2 hrs.	See Electives See Music Education	See Electives See Music Education	Selected from following: --5-6 hrs. Music Theory --10 hrs. Pedagogy of Music Theory-- 2 hrs. Orchestration-- 4 hrs. Arranging for School Chorus, Band & Orch.-- 6 hrs.	--
3 hrs. 4 hrs.	Survey of Mus. Lit. -- 6 hrs.	--	Unless candidate has to- tal of 75 qtr. hrs. in courses other than music, 12 hrs. master's program must be other than music.	--

TABLE 5--Continued

Institution	Music Education	Music History and Literature	Theor
Indiana University	Mus. Ed. -- 8-14 hrs. Sem. Mus. Ed. -- 2 hrs. From following: -- 6 hrs. Psy. Mus. Teach. -- 3 hrs. Projects & Prob. in Mus. Ed. -- 3 hrs. Found. Mus. Ed. -- 3 hrs. Psychology -- 3 hrs. Research Mus. Ed. -- 3 hrs. Aesthetics of Music -- 3 hrs. Prof. Technique -- 6-12 hrs. At least 6 hrs. and 1 conducting course (unless student has demonstrated sufficient skill) from following: Adv. Choral Cond. I-II --3-3 hrs. Adv. Inst. Cond. I-II --3-3 hrs. Choral Proced. --3 hrs. Tech. of St. Class Teach. -- 3 hrs. Adm. Inst. Groups -- 3 hrs. Exp. Teach. Elem. School Mus. -- 3 hrs. Sup. Mus. in Public School -- 3 hrs.	Basic Musician-ship --6-12 hrs. At least 6 hrs. from: Sym. Lit. -- 3 hrs. Chamber Mus. Lit.-- 3 hrs. Contemp. Mus. -- 3 hrs. Sem. Choral Lit., I-II -- 3-3 hrs. Grad. Mus. Lit. Elec. -- 3 hrs.	See Electiv
Northwestern University	9 hrs.	12 hrs.	See Mus. H
Syracuse University	--	--	--
University of Colorado	10 hrs.	12 hrs.	See Mus. H

TABLE 5--Continued

Music History and Literature	Theory	Restricted Electives	Professional Education
Musician- p --6-12 hrs. ast 6 s. from: n. Lit. -- 3 hrs. umber s. Lit.-- 3 hrs. ntemp. s. -- 3 hrs. n. Choral t., I- [-- 3-3 hrs. ad. Mus. it. lec. -- 3 hrs.	See Electives	Interp. & Cond. of Band Lit. -- 3 hrs. Band Arranging -- 3 hrs. Measure., Eval. & Guid. in Music-- 3 hrs. Football Shows & March. Band Technique -- 3 hrs. Vocal Pedagogy -- 3 hrs. Mus. Teach. Tech. for Higher Ed. Level -- 3 hrs. Guided Prof. Experiences -- 3-6 hrs. Counterpoint I-II -- 2-2 hrs. Orig. Comp. -- 3 hrs. Analytical Tech. for Contemp. Music -- 3 hrs. Acoustics of Music-- 3 hrs.	Guided elec- tives in music, pro- fessional education, or arts and sciences --0-6 hrs.
12 hrs.	See Mus. Hist.	--	9 hrs.
--	--	Thesis or Music Electives -- 5 hrs.	9 hrs.
12 hrs.	See Mus. Hist.	Thesis or Gen. Music Courses	6 hrs.

TABLE 5--Cont

Institution	Music Education	Music History and Literature	
University of Illinois	--	16 hrs.	See
University of Iowa	--	Adv. Hist. & Lit. of Mus. -- 6 hrs.	Canc Comp Sma Comp Lar
University of Kansas	11 hrs. and must include Organ. of School Music -- 3 hrs. Music in Society -- 3 hrs.	--	Musi & A Mus
University of Michigan	Intro. Grad. Study in Mus. Ed. -- 2 hrs. Phil. of Mus. -- 2 hrs. Sup. & Adm. of Mus. Ed. -- 2 hrs. Methods & Ma- terials -- 6 hrs.	Music History	16th Cou 18th Cou Adv.
University of Minnesota	Music Education -- 10 qtr. hrs.	Music -- 12 qtr. hrs.	

TABLE 5--Continued

Music History and Literature	Theory	Restricted Electives	Professional Education
16 hrs.	See Music History	8 hrs.	8 hrs.
v. Hist. & lit. of mus. -- 6 hrs.	Canon & Fugue-- 3 hrs. Comp. & Anal. Small Forms -- 2 hrs. Comp. & Anal. Large Forms -- 2 hrs.	--	--
--	Music Theory & Applied Music -- 7 hrs.	--	6 hrs.
Music History	16th Cent. Counterpoint-- 2 hrs. 18th Cent. Counterpoint-- 2 hrs. Adv. Cond. -- 2 hrs.	2 hrs.	Statistics -- 2 hrs.
Music - 12 qtr. hrs.	--	Academic major or minor -- 9-17 qtr. hrs.	From following: -- 6 qtr. hrs. Psy. Human Learning -- 3 qtr. hrs. High School Curriculum -- 3 qtr. hrs. OR Elementary Curriculum -- 3 qtr. hrs. Sup. & Imprv. Instr. -- 3 qtr. hrs. OR H.S. Sup. -- 3 qtr. hrs.

TABLE 5--Co

Institution	Music Education	Music History and Literature
University of Oregon	Mus. Ed./or Ed. -- 20 hrs. Adv. Sem. in Mus. Ed. -- 3 hrs.	Intro. to Musicology -- 3 hrs.
University of Southern California	--	--
University of Texas	Sem. in Mus. Ed. Elem. Grades -- 3 hrs. Sem. in Mus. Ed. Secondary Schools -- 3 hrs.	See Electives

¹For Applied Music and Ensemble, see pages

5--Continued

ory ure	Theory	Restricted Electives	Professional Education
/ 3.	--	Methods Courses Hist. & Lit. Elec. -- 6 hrs.	See Music Education
	--	Mus. Ed. -- 6 hrs. Hist. & Lit. -- 7 hrs. Mus. Elec. -- 2 hrs. Arts & Sciences Elec. -- 4 hrs.	Intro. to Grad. Study -- 2 hrs.
s	See Electives	Selected from: -- 10-14 hrs. Mus. Theory Mus. Lit. & Musicianship Non-Musical field Conference-Lab. in Elem. School Music -- 3 hrs. Special Problems in Music Ed. Other Courses	

examination of the selected catalogs, it was found that only ten universities actually listed courses or a prescribed number of hours in professional education. Four did not list detailed course requirements in music education. Because the term Education is supposed to include one-fourth of the degree program, the observation of this study is that the National Association of Schools of Music and the Music Educators National Conference should attempt to make more of a distinction between general education and music education as related to the total degree program. Both are of sufficient importance to have separate treatment in this degree outline. There should be minimum requirements of each area which cannot be substituted by the other. These courses were listed in the questionnaire to determine which, in the opinions of the representative authorities should be required for the master's degree, serve as electives and be acceptable to the doctorate, and which courses should not be applicable to the doctor's degree.

Table 6 includes all music education courses listed by the institutions examined as either required or possible electives. It can be assumed that there will be instances not covered in the catalogs and pamphlets which would alter individual programs. Credit in semester hours for each course is given because in several cases the courses are offered in a two semester sequence and it is important whether to accept a course for three hours or for six hours in the same subject field.

TABLE 6

MUSIC EDUCATION COURSES ACCEPTABLE FOR THE MASTER'S DEGREE
IN MUSIC EDUCATION AT SELECTED INSTITUTIONS

Course	Hours Credit
1. Seminar in Music Education, Elementary Grades . .	3
2. Seminar in Music Education, Secondary Grades . .	3
3. Advanced Seminar in Music Education	3
4. Seminar in Music Education	2
5. Music Education Seminar	6
6. Introduction to Graduate Study in Music Education	2
7. Research in Music Education	3
8. Philosophy of Music Education	2
9. Foundations of Music Education	3
10. Introduction to Musicology	3
11. Guided Professional Experiences	3
12. Guided Professional Experiences	6
13. Supervision and Administration of Music Education	2
14. Organization of School Music	3
15. Music in Society	3
16. Psychology of Music	2-3
17. Projects and Problems in Music Education	3
18. Psychology of Music Teaching	3
19. Supervision of Music in the Public Schools . . .	3
20. Measurement, Evaluation, and Guidance in Music .	3
21. Methods and Materials	6

TABLE 6--Continued

Course	Hours Credit
22. Organization and Teaching of Elementary School Music	3
23. Organization and Teaching of Elementary School Music	6
24. Organization and Teaching of Junior High School Music	2
25. Organization and Teaching of Junior High School Music	4
26. Tests and Measurements in Music	2
27. Conference-Laboratory in Elementary School Music	3
28. Experimental Teaching in Elementary School Music	3
29. Techniques of String Class Teaching	3
30. Administration of Instrumental Groups	3
31. Marching Band Technique	1
32. Music Teaching Techniques for the Higher Educa- tion Level	3
33. Football Shows and Marching Band Techniques . . .	2
34. Music in American Schools Today, Early Childhood	2
35. Music in American Schools Today, Middle Childhood	2
36. Music in American Schools Today, Junior High School	2
37. Music in American Schools Today, Senior High School	2

Conducting

The status of conducting in the course of study for the master's degree in music education is questionable. Some institutions required it while others put it on an elective basis. Two questions were apparent: first, should conducting be required and, second, if required or elective, how many semester hours credit should be accepted? Table 7 was prepared to indicate the range and types of conducting courses as now practiced by selected institutions. Not only is the name of the course given but also the credit in semester

TABLE 7

CONDUCTING COURSES ACCEPTABLE FOR THE MASTER'S DEGREE
IN MUSIC EDUCATION AT SELECTED INSTITUTIONS

Course	Hours Credit
1. Choral Techniques	2
2. Concert Band Techniques	2
3. Choral Procedures	3
4. Light Opera Production	3
5. Advanced Symphonic Conducting	2
6. Advanced Choral Conducting	2
7. Advanced Choral Conducting	6
8. Advanced Instrumental Conducting	3
9. Advanced Instrumental Conducting	6
10. Advanced Conducting	2
11. Interpretation and Conducting of Band Literature	3

hours as both the type of conducting and the amount of credit is very important when placed in the total degree program. The courses differ in the amount of credit from two semester hours to six semester hours.

The results of the questionnaire will help to determine if conducting should be an elective or a required course for the Master of Music Education degree. Also, the results of the questionnaire should give indication as to the amount of credit which should be accepted. The number of credit hours is important in its relation to the over-all degree program and the practice of accepting course work in conducting to the extent of twenty per cent of the master's degree in music education might be considered an excessive amount by many authorities.

Music Literature and History

In the sphere of music literature and history, the survey of the catalogs indicated that there was little variation in this subject area; this is especially noteworthy when one considers the scope and importance which literature and history has held in the music program. The results of the questionnaire will be analyzed to indicate which history and literature courses would be most acceptable. If the program were to follow the pattern as established by the National Association of Schools of Music and the Music Educators National Conference, any selection from these courses up to

the predetermined fifteen per cent should be generally accepted for the doctor's degree.

The courses in music literature and history are tabulated in Table 8. The exact name of the course as listed in the catalog and credit in semester hours is given. In cases where one institution gave the course for two hours credit and another university offered the same course for three hours credit, the table shows it as Choral Literature--2-3 hours.

TABLE 8

MUSIC LITERATURE AND HISTORY COURSES ACCEPTABLE
FOR THE MASTER'S DEGREE IN MUSIC EDUCATION
AT SELECTED INSTITUTIONS

Course	Hours Credit
1. Music Literature in America	3
2. Choral Literature	2-3
3. Symphonic Literature	2-3
4. History and Literature Seminar	2
5. Music History	2
6. Chamber Music Literature	3
7. Contemporary Music	3
8. Seminar in Choral Literature	3
9. Seminar in Choral Literature	6
10. Graduate Music Literature	3
11. Advanced History and Literature of Music . . .	6

Music Theory

The number and total credits of theory courses presented by the several institutions was unique. Graduate courses in theory for those majoring in composition, theory, or some other phase of music would be acceptable in large quantity but it appeared that an excess amount of theory was required in several instances for the master's degree in music education. The results of the questionnaire on this item should be most helpful. The listing of theory courses and the credit for each in semester hours is shown in Table 9. This grouping includes both those courses required and individual courses listed as acceptable electives.

Applied Music

The field of applied music will not be presented in tabular form because no pattern could be determined from an examination of the catalogs. The stated requirements varied from none required and required with no credit to a maximum of twelve semester hours of applied music acceptable to the master's degree in music education.

Ensemble Playing

In the area of ensemble playing, there was a variation from none required to as many as three hours required. There was such wide difference in the requirements of the several institutions that it was impossible to present this area in tabular form. Selected items relative to ensemble

TABLE 9

THEORY COURSES ACCEPTABLE FOR THE MASTER'S DEGREE
IN MUSIC EDUCATION AT SELECTED INSTITUTIONS

Course	Hours Credit
1. Orchestration	2
2. Counterpoint	2
3. Counterpoint	4
4. Theory	2
5. Analytical Techniques for Contemporary Music .	3
6. Canon and Fugue	3
7. Composition and Analysis of Small Forms	2
8. Composition and Analysis of Large Forms	2
9. 16th Century Counterpoint	2
10. 18th Century Counterpoint	2
11. Pedagogy of Music Theory	2
12. Orchestration	4
13. Arranging for School Chorus, Band and Orchestra	6
14. Band Arranging	3
15. Original Composition	3
16. Aesthetics of Music	3
17. Vocal Pedagogy	3
18. Acoustics of Music	3

playing will be placed in the questionnaire with the hope that those results will provide additional information to aid in the formulation of an appropriate conclusion.

Summary

Several conditions may be noted after examination of the official documents of the selected institutions included in the study. They are:

1. The thesis is required for the Master of Music Education degree in approximately one-half of the institutions examined while the remaining schools place the thesis on an optional basis.

2. The time limit for the master's degree is an average of six years.

3. So many institutions have no printed limitation concerning the amount of credit allowable for a thesis that it was impossible to obtain adequate data on this subject.

4. Because so much diversity existed in the designation of the title of the master's degree in music education, no specified degree title is generally accepted to meet certain standards and requirements.

5. The report on subject content areas as accepted by the National Association of Schools of Music and the Music Educators National Conference shall serve as the undergraduate prerequisite for the master's degree in music education.

6. A great difference existed in practice among institutions in either requiring or accepting as an elective applied music study toward the master's degree in music education.

7. From examination of catalogs and pamphlets, no

summary could be obtained relative to ensemble playing. This refers to both requiring the playing in an ensemble and the accepting of such credit toward a graduate degree.

8. There was a wide variation in the course requirements of the institutions included in this study.

CHAPTER IV

RESULTS OF THE QUESTIONNAIRE

The purpose of this chapter is to present the results of the questionnaire and the implications of these findings to the general conclusions. As previously stated, the questionnaire was mailed to the members of Commission VII, Committee 5, of the Music Educators National Conference. (The committee members are listed in Appendix D while the questionnaire is in Appendix E.)

In the preparation of the questionnaire, all items were designed to obtain additional information about conditions and practices with which the writer has acquired knowledge by examination of the publications of the institutions included in the study. The responses were intended to give supplemental information and value to the final conclusions.

A personal letter was prepared to accompany each questionnaire (see Appendix I) in an effort to stress the importance of the contribution to be made by each recipient. Because of the national importance of the committee selected within the professional organization of the Music Educators National Conference, it was determined that this would be

the most appropriate group to give the information desired. The questionnaire was prepared to be returned without signature attached, hoping thus to encourage the most frank and truthful response.

In developing the instrument, the check responses were employed because of the time-saving value to the recipient. This method also facilitates the process of tabulating and summarizing the results. Space was left in the document so that the respondent could use a free-response type of reply if he so desired. Careful attention was given to the wording and selection of all material used in the instrument. The accompanying letter included instructions for each part of the questionnaire.

Three recipients of the questionnaire replied that they would be unable to participate in this study. All others receiving the instrument returned it in completed form, making a total of fifteen, or eighty-three per cent, participating in the results.

Degree Requirements

Part I of the questionnaire included items relating to degree requirements. The findings as they pertain to the selected aspects of the Master of Music in Education degree will now be presented.

Undergraduate Course Prerequisites

In response to the first question concerning under-

graduate course prerequisites, nine authorities responded "yes" to accepting the Subject Content Areas in the Music Education Curriculum¹ report as the undergraduate major prerequisite for the Master of Music Education degree while one elected "no." In answering, one person said, "Mainly, though I have learned to respect some variations in pattern because of differences in institutions. My answer is yes in general; but without penalty for slight variation on particular items." The one person rating "no" to this item made this comment: "Delete methods courses outside the major field; delete all straight education courses except educational psychology. (I must say that I feel that persons with degrees in applied music, theory, etc., should be allowed to go directly into the M. Mus. Ed. Curriculum.)" There were no other comments given for question number one.

Teaching Experience

The replies to the several questions about teaching experience such as requiring it for a master's degree, additional student teaching, allowing graduate credit for student teaching, all indicated that a difference does exist in the policies now practiced by institutions and those believed to be most desirable by leaders in this field. In response to question two, nine replied that the candidate for the Master of Music Education degree should possess a standard music

¹See Appendix L.

teaching certificate while one respondent did not favor such a requirement. The person deciding "no" to this question likewise did not favor the undergraduate course prerequisite.

In determining if the candidate for the Master of Music Education degree should have successful teaching experience before receiving the degree, seven elected "yes" and four concluded "no." Of the latter group, one replied, "Desirable but not mandatory."

Concerning the amount of teaching experience, five respondents stated one year; five, two years; and one suggested one to two years, making an average of 1.7 years of successful teaching experience required before the person would receive the Master of Music Education degree. Because so few institutions require teaching experience, there thus exists a point of difference between the opinions of leaders and the actual practice of institutions.

If the degree candidate had no teaching experience, four believed that he should have additional student teaching while six determined that he should not. Said one individual, "More student teaching is not the answer." Said another, "I don't believe he could benefit much from it." One person replied that "I would not favor admission to this candidate."

For those responding that more student teaching should be required of the candidates with no teaching experience, one replied it should be four semester hours; another stated three semester hours; while one said that it should be

from six to twelve semester hours. Three voted that student teaching should receive graduate credit while seven responded as opposed to such a practice. This information coupled with the results of item three would indicate that the great majority of these leaders consider teaching experience or additional student teaching without graduate credit a requirement for the Master's Degree in Music Education.

Applied Music

The results of the questionnaire clearly indicate the differences of opinions which exist among authorities relative to the requiring of applied music for a graduate degree in music education. In response to item 5, five favored the requirement of applied music and indicated an average of 2.75 semester hours of credit for the degree. Four stated that this additional applied music should also be acceptable to a doctoral program while six did not favor such a policy. Said one individual in his reply, "The student should have a chance (if he wants to) to learn about something else which will benefit him in his teaching." Another person stated, "Four semester hours minimum on his major instrument." One person indicated "one year study."

Eight respondents voted to allow credit on the master's degree for applied study of a minor instrument while two judged "no." For the amount to be accepted toward the degree, the average was 2.86 semester hours. Eight also opposed the allowing of credit in applied music which was not

upper division undergraduate quality while two voiced "no" to this item. Concerning the placing of applied music on the master's degree in the area of electives rather than required courses, five stated "no" while five elected "yes." Some of the comments were as follows:

1. "If not a real professional need, such as percussion which is often neglected."

2. "Depending on entrance examination of proficiency."

3. "All students should continue study of some applied music."

4. "When graduate proficiency has been established, one major, then minor should be credited."

Two reported to require a candidate for a master's degree to take applied music during his residency with no graduate credit while nine assessed "no."

Ensembles

Without question one of the instances where there exists a wide difference of opinion both in thought and general practice is the subject of ensemble playing and the graduate student. Seven responded "yes" to the requirement that a graduate student play in an ensemble while four voiced "no" to such a requirement. Yet, only one voted to allow graduate credit while six concluded that it should not be allowed. Five said that ensemble requirements would streng-

then the graduate degree versus one who believed that it would not. Only one felt that the institution required it to strengthen the musical organizations against two saying that the institution did not. With seven voting to require the playing in an ensemble and five saying that it made the degree stronger but six electing not to allow graduate credit, no conclusions can be drawn from these results.

Thesis

In giving the results of the replies to the question of requiring a thesis on the Master of Music Education degree, three authorities elected to require the thesis while seven recommended not to require it. The average credit allotment for the thesis was 3.66 semester hours. One replied that "this should be required if a student contemplates undertaking doctoral work." Said another, "required if pre-doctoral." One person replied, "This cannot be answered yes or no depending on many things." Another stated, "but some form of written work such as research paper or field study."

Course Requirements

The replies to the first portion of the questionnaire required only a "yes" or "no" answer while the section concerning course requirements asked that the reply be of three kinds: first, should the course be required for a master's degree and acceptable for a doctorate; second, should the course be elective for a master's degree and ac-

ceptable for a doctorate; and third, should the course not be acceptable for a doctorate. Most of the listings received replies in one or two categories, and sometimes the replies were distributed over all three classifications.

So that an interpretation could be made, all replies in Section II were transferred into a mathematical score. The method used to obtain the score for each item of this portion of the questionnaire was as follows:

A. For each reply that a course be required for a master's degree and acceptable for a doctorate, two points were given.

B. For each response that a course be an elective for a master's degree and also acceptable for a doctorate, one point was scored.

C. For each indication that a course was not acceptable for a doctorate a minus two points were tallied.

The range of the final scores for the items in Section II varied from nineteen to minus thirteen. Table 10 was prepared to show the final score of each item representing the combined replies as treated by the previously described mathematical procedure.

So that the reader can see an over-all presentation of these replies in terms of scores, the range, and number of scores having certain values, a simple frequency distribution has been prepared and is given in Table 11.

TABLE 10

SUMMARY OF MATHEMATICAL SCORE RESPONSES OF SELECTED
AUTHORITIES TO QUESTIONNAIRE, PART II

Course	Score of Reply*
<u>Music Education</u>	
1. Seminar in Music Education, Elementary Grades, 3 hrs.	10
2. Seminar in Music Education, Secondary Schools, 3 hrs.	10
3. Advanced Seminar in Music Education, 3 hrs. . .	16
4. Seminar in Music Education, 2 hrs.	14
5. Music Education Seminar, 6 hrs.	10
6. Introduction to Graduate Study in Music Educa- tion, 2 hrs.	14
7. Research in Music Education, 3 hrs.	19
8. Philosophy of Music Education, 2 hrs.	12
9. Foundations of Music Education, 3 hrs.	10
10. Introduction to Musicology, 3 hrs.	12
11. Guided Professional Experiences, 3 hrs.	- 2
12. Guided Professional Experiences, 6 hrs.	- 3
13. Supervision and Administration of Music Educa- tion, 2 hrs.	12
14. Organization of School Music, 3 hrs.	- 1
15. Music in Society, 3 hrs.	6
16. Psychology of Music, 2-3 hrs.	12
17. Projects and Problems in Music Education, 3 hrs.	15
18. Psychology of Music Teaching, 3 hrs.	11
19. Supervision of Music in the Public Schools, 3 hrs.	7
20. Measurement, Evaluation, and Guidance in Music, 3 hrs.	13
21. Methods and Materials, 6 hrs.	- 4
22. Organization and Teaching of Elementary School Music, 3 hrs.	- 6
23. Organization and Teaching of Elementary School Music, 6 hrs.	-13
24. Organization and Teaching of Junior High School Music, 2 hrs.	-11
25. Organization and Teaching of Junior High School Music, 4 hrs.	- 6
26. Tests and Measurements in Music, 2 hrs.	10
27. Conference-Laboratory in Elementary School Music, 3 hrs.	- 7

TABLE 10--Continued

Course	Score of Reply*
<u>Music Education (Continued)</u>	
28. Experimental Teaching in Elementary School Music, 3 hrs.	- 7
29. Techniques of String Class Teaching, 3 hrs. . .	-10
30. Administration of Instrumental Groups, 3 hrs. .	2
31. Marching Band Technique, 1 hr.	-13
32. Music Teaching Techniques for the Higher Education Level, 3 hrs.	5
33. Football Shows and Marching Band Techniques, 2 hrs.	-13
34. Music in American Schools Today, Early Childhood, 2 hrs.	5
35. Music in American Schools Today, Middle Childhood, 2 hrs.	5
36. Music in American Schools Today, Junior High School, 2 hrs.	5
37. Music in American Schools Today, Senior High School, 2 hrs.	5
<u>Conducting</u>	
38. Choral Techniques, 2 hrs.	1
39. Concert Band Techniques, 2 hrs.	- 3
40. Choral Procedures, 3 hrs.	1
41. Light Opera Production, 3 hrs.	- 1
42. Advanced Symphonic Conducting, 2 hrs.	9
43. Advanced Choral Conducting, 3 hrs.	7
44. Advanced Choral Conducting, 6 hrs.	1
45. Advanced Instrumental Conducting, 3 hrs. . . .	8
46. Advanced Instrumental Conducting, 6 hrs. . . .	- 2
47. Advanced Conducting, 2 hrs.	8
48. Interpretation and Conducting of Band Literature, 3 hrs.	2
<u>Music Literature and History</u>	
49. Music Literature in America, 3 hrs.	12
50. Choral Literature, 2-3 hrs.	6
51. Symphonic Literature, 2-3 hrs.	6
52. History and Literature Seminar, 2 hrs.	10
53. Music History, 2 hrs.	5
54. Chamber Music Literature, 3 hrs.	9
55. Contemporary Music, 3 hrs.	14
56. Seminar in Choral Literature, 3 hrs.	10

TABLE 10--Continued

Course	Score of Reply*
<u>Music Literature and History (Continued)</u>	
57. Seminar in Choral Literature, 6 hrs.	- 3
58. Graduate Music Literature, 3 hrs.	11
59. Advanced History and Literature of Music, 6 hrs.	10
<u>Theory</u>	
60. Orchestration, 2 hrs.	4
61. Counterpoint, 2 hrs.	3
62. Counterpoint, 4 hrs.	3
63. Theory, 2 hrs.	1
64. Analytical Techniques for Contemporary Music, 3 hrs.	12
65. Canon and Fugue, 3 hrs.	8
66. Composition and Analysis of Small Forms, 2 hrs.	9
67. Composition and Analysis of Large Forms, 2 hrs.	9
68. 16th Century Counterpoint, 2 hrs.	9
69. 18th Century Counterpoint, 2 hrs.	9
70. Pedagogy of Music Theory, 2 hrs.	11
71. Orchestration, 4 hrs.	- 1
72. Arranging for School Chorus, Band, Orchestra, 6 hrs.	4
73. Band Arranging, 3 hrs.	- 4
74. Original Composition, 3 hrs.	12
75. Aesthetics of Music, 3 hrs.	14
76. Vocal Pedagogy, 3 hrs.	5
77. Acoustics of Music, 3 hrs.	13
<u>Education</u>	
78. Introduction to Graduate Study, 2 hrs.	12
79. Statistics, 2 hrs.	13

*Required Course -- 2 points

Elective Course -- 1 point

Not Acceptable -- 12 points

TABLE 11

FREQUENCY DISTRIBUTION OF REPLIES TO THE
QUESTIONNAIRE, PART II, AS EXPRESSED
IN MATHEMATICAL SCORES

Score	Frequency
19	1
16	1
15	1
14	4
13	3
12	8
11	3
10	8
9	6
8	3
7	2
6	3
5	7
4	2
3	2
2	1
1	4
- 1	4
- 2	3
- 3	3
- 4	2
- 6	2
- 7	2
-10	1
-11	1
-13	3

In comparing the scores of the several items, it will be noted that the one course receiving the highest score and assumed to be the most desirable course to be required for the master's degree and acceptable for a doctorate was Research in Music Education, a three-hour course.

Three items received the lowest score, thus indicating that of all the courses listed, the selected judges rate the following as least desirable for a master's degree and not acceptable for a doctorate:

Organization and Teaching of Elementary School Music, 6 hours.

Marching Band Technique, 1 hour.

Football Shows and Marching Band Techniques, 2 hours.

For reporting the responses, the upper twenty-five per cent will be designated as suggested required courses for the master's degree in music education and acceptable for a doctorate. The list of those courses ranked in order of their total scores is given in Table 12.

It can readily be seen that if all of these courses were taken by a candidate, it would still be in excess of the normal master's degree program. There are several instances whereby if all of these courses were offered by the same institution, an overlapping would exist; hence, several such courses would not be included in the same degree program.

The next twenty-five per cent in rank will be reported as the most desirable electives for the master's degree in music education with all courses acceptable for a doctorate. These have been placed in Table 13 and ranked in order as determined by their mathematical scores.

The specific courses listed in Tables 12 and 13 include the upper fifty per cent as determined by mathematical

TABLE 12

RANK ORDER DISTRIBUTION OF REQUIRED COURSES
FOR THE MASTER OF MUSIC EDUCATION DEGREE
AND ACCEPTABLE FOR A DOCTORATE

Course	Hours Credit
<u>Music Education</u>	
1. Research in Music Education	3
2. Advanced Seminar in Music Education	3
3. Projects and Problems in Music Education	3
4. Seminar in Music Education	2
5. Introduction to Graduate Study in Music Education	2
6. Measurement, Evaluation, and Guidance in Music	3
7. Philosophy of Music Education	2
8. Introduction to Musicology	3
9. Psychology of Music	2-3
10. Supervision and Administration of Music	2
<u>Conducting</u>	
None	
<u>Music Literature and History</u>	
1. Contemporary Music	3
2. Music Literature in America	3
<u>Theory</u>	
1. Aesthetics of Music	3
2. Acoustics of Music	3
3. Original Composition	3
4. Analytical Techniques for Contemporary Music	3
<u>Education</u>	
1. Statistics	2
2. Introduction to Graduate Study	2

TABLE 13

RANK ORDER DISTRIBUTION OF ELECTIVE COURSES
MOST DESIRABLE FOR THE MASTER OF MUSIC
EDUCATION DEGREE AND ACCEPTABLE
FOR A DOCTORATE

Course	Hours Credit
<u>Music Education</u>	
1. Psychology of Music Teaching	3
2. Tests and Measurements in Music	2
3. Foundations of Music Education	3
4. Music Education Seminar	6
5. Seminar in Music Education, Elementary Grades . .	3
6. Seminar in Music Education, Secondary Schools . .	3
<u>Conducting</u>	
1. Advanced Symphonic Conducting	2
2. Advanced Instrumental Conducting	3
3. Advanced Conducting	2
<u>Music Literature and History</u>	
1. Graduate Music Literature	3
2. Seminar in Choral Literature	3
3. History and Literature Seminar	2
4. Advanced History and Literature of Music	6
5. Chamber Music Literature	3
<u>Theory</u>	
1. Pedagogy of Music Theory	2
2. Composition and Analysis of Small Forms	2
3. Composition and Analysis of Large Forms	2
4. 16th Century Counterpoint	2
5. 18th Century Counterpoint	2
6. Canon and Fugue	3

scores. The next twenty-five per cent will be reported as courses least desirable as electives for the master's degree in music education and acceptable for a doctorate. Table 14 presents such courses in rank order of final scores.

The Committee receiving the questionnaire had as a third choice of reply those courses not acceptable for a doctorate in music education. In reporting these responses, the lower twenty-five per cent as determined by the final mathematical score will be considered as not acceptable for a doctorate. Table 15 sets forth these courses in rank order as predetermined by their final scores.

Applied Music

When preparing the questionnaire, applied music was considered in both sections. The responses desired in Section I as a degree requirement were of an administrative and a philosophical nature. The items of applied music requirement, major and minor applied study, and requirement without credit were some of the typical points of discussion. In Section II of the questionnaire, applied music was listed as a course. All of the listings in applied music were taken from the examination of catalogs and pamphlets and represent actual offerings and requirements of selected institutions. If the same mathematical treatment were accorded items 80 to 87, inclusive, as given the other specific courses, the results would place more than four semester hours of applied

TABLE 14

RANK ORDER DISTRIBUTION OF ELECTIVE COURSES
LEAST DESIRABLE FOR THE MASTER OF MUSIC
EDUCATION DEGREE AND ACCEPTABLE
FOR A DOCTORATE

Course	Hours Credit
<u>Music Education</u>	
1. Supervision of Music in the Public Schools	3
2. Music in Society	3
3. Music Teaching Techniques for the Higher Educa- tion Level	3
4. Music in American Schools Today, Early Childhood	2
5. Music in American Schools Today, Middle Child- hood	2
6. Music in American Schools Today, Junior High School	2
7. Music in American Schools Today, Senior High School	2
8. Administration of Instrumental Groups	3
<u>Conducting</u>	
1. Interpretation and Conducting of Band Literature	3
2. Choral Techniques	2
3. Choral Procedures	3
4. Advanced Choral Conducting	6
<u>Music Literature and History</u>	
1. Choral Literature	2-3
2. Symphonic Literature	2-3
3. Music History	2
<u>Theory</u>	
1. Vocal Pedagogy	3
2. Orchestration	2
3. Arranging for School Chorus, Band, Orchestra . .	6
4. Counterpoint	2
5. Counterpoint	4
6. Theory	2

TABLE 15

RANK ORDER DISTRIBUTION OF COURSES
NOT ACCEPTABLE FOR A DOCTORATE
IN MUSIC EDUCATION

Course	Hours Credit
<u>Music Education</u>	
1. Guided Professional Experiences	3
2. Guided Professional Experiences	6
3. Methods and Materials	6
4. Organization and Teaching of Junior High School Music	4
5. Organization and Teaching of Elementary School Music	3
6. Experimental Teaching in Elementary School Music	3
7. Conference-Laboratory in Elementary School Music	3
8. Techniques of String Class Teaching	3
9. Organization and Teaching of Junior High School Music	2
10. Organization and Teaching of Elementary School Music	6
11. Marching Band Technique	1
12. Football Shows and Marching Band Techniques . . .	2
<u>Conducting</u>	
1. Light Opera Production	3
2. Advanced Instrumental Conducting	6
3. Concert Band Techniques	2
<u>Music Literature and History</u>	
1. Seminar in Choral Literature	6
<u>Theory</u>	
1. Orchestration	4
2. Band Arranging	3

music as unacceptable for a doctorate. It would only place up to four semester hours of applied music in the least desirable category and would place no hours of applied music in either required courses or desirable electives for the Master of Music Education degree. Table 16 has been prepared to demonstrate how such mathematical treatment would rate the final reply of these courses in applied music.

TABLE 16
SUMMARY OF MATHEMATICAL SCORE RESPONSES
TO APPLIED MUSIC

Course	Score of Reply*
80. Applied Music, required but no credit .	0
81. Applied Music, 2 hrs.	3
82. Applied Music, 4 hrs.	6
83. Applied Music, 6 hrs.	-3
84. Applied Music, 8 hrs.	-4
85. Applied Music, 10 hrs.	-5
86. Applied Music, 12 hrs.	-5
87. Applied Music, not required	2

*Required Course -- 2 points

Elective Course -- 1 point

Not Acceptable -- -2 points

Like applied music, ensemble playing was also placed in both sections of the questionnaire. In Section I, the items pertained to the more administrative and philosophical aspects of ensemble playing as related to the graduate degree. If the same mathematical procedure were applied to

the responses received for items 88 to 93, inclusive, all credit for ensemble playing would fall in the category of not acceptable to a doctorate. No response would place higher than that of least desirable electives and would only include playing in an ensemble during residency. The items placed in this section of the instrument were actual situations from institutions surveyed. Table 17 presents the scores after the mathematical procedure was applied.

TABLE 17
SUMMARY OF MATHEMATICAL SCORE
RESPONSES TO ENSEMBLES

Course	Score of Reply*
88. Ensembles, not required	0
89. Ensembles, required but no credit	4
90. Ensembles, required during residency	8
91. Ensembles, 1 hr.	-5
92. Ensembles, 2 hrs.	-5
93. Ensembles, 3 hrs.	-6

*Required Course -- 2 points

Elective Course -- 1 point

Not Acceptable -- -2 points

Summary

This chapter has reviewed the procedure in preparing the questionnaire instrument and the selection of those authorities who were to receive it. The responses to the questionnaire have been summarized and reported. In present-

ing the results of the questionnaire, Parts I and II were reported separately.

A mathematical formula was adopted so that a cumulative score could be calculated for the replies in Section II. After these final scores were established, a frequency chart was prepared and courses were reported in the following categories:

1. Required courses for a Master in Music Education degree and acceptable for a doctorate.
2. Elective courses most desirable for a Master in Music Education degree and acceptable for a doctorate.
3. Elective courses least desirable for a Master in Music Education degree and acceptable for a doctorate.
4. Courses not acceptable for a doctorate in music education.

CHAPTER V

SUMMARY AND CONCLUSIONS

This study constituted an effort to develop a program for the master's degree in music education which would be most applicable to a doctorate in music education. With the demand for graduate degrees in music education, the master's degree assumes added importance. Many institutions granting this degree in music education consider it to be terminal in nature. The problem was: What are the characteristics of a master's degree program most adaptable to a doctor's degree in music education? The research was undertaken more directly in response to one of the suggestions for further study in the investigation of Schultz as authorized by Committee 5, Commission VII of the Music Educators National Conference Committee on Graduate Studies.

Sources of data for the study included:

1. A survey of catalogs and pamphlets of the sixteen institutions which offer the doctor's degree in Music Education and who have a plan for that degree approved by the National Association of Schools of Music.
2. The results of a questionnaire which was sent to

a national committee of the Music Educators National Conference.

3. Reference was made to the publications of two professional organizations: namely, the National Association of Schools of Music and the Music Educators National Conference.

Summary

From both the examination of materials and the results of the questionnaire, data were obtained for eight general areas relating to a master's degree in music education. The summary of the results for those areas is given.

1. Institutions were divided as to the requirement of a thesis for the Master of Music Education degree with eight requiring a thesis while nine made it optional. Several individuals stated that some type of research paper or field study should be completed.

2. In the survey of the practices of the several institutions there was much agreement concerning the time limitation for the master's degree with the mean for the sixteen institutions being 5.8 years.

3. In examining the catalogs it was found that six institutions granted the Master of Arts degree with a major in music education; nine granted the Master of Music degree with a major in music education; four granted the Master of Music Education degree and two conferred the Master of Science or Master of Science in Music Education degree.

4. Many institutions either did not list the credit for the thesis or left it to a committee or head of a department. In the questionnaire, however, it was the consensus that 3.7 semester hours be allowed for the master's degree thesis.

5. All but one of those responding to the questionnaire indicated that the publication, "Subject Content Areas in the Music Education Curriculum," should serve as the undergraduate course requirement for the master's degree in music education.

6. Eight of the sixteen institutions examined specifically required applied music for the master's degree in music education. In the latter part of the questionnaire, had the same mathematical formula been calculated with the responses of offerings in applied music as were given to the other specific courses, only four semester hours would have been acceptable to a doctorate and those would have been placed in the category of "least desirable."

7. The existing requirements now employed by the examined institutions for ensemble playing and the graduate degree vary from no required credit to almost ten per cent of the degree course work being accepted. Had the same mathematical formula been applied to the items concerning ensembles under actual course offerings as was applied to other specific courses, all presently offered ensemble courses in the selected institutions would be voted not acceptable to a doctorate

in music education.

8. From the examination of the catalogs it was found that the total specific courses listed by the institutions included in this study for either required courses or acceptable electives in music education totaled two hundred seventy-seven semester hours.

Respondents to the questionnaire rated the courses as follows: Category I, Required Courses for the Master of Music Education Degree and Acceptable for a Doctorate: ten courses from Music Education, none from Conducting, two from Music History and Literature, four from Theory, and two from Education; Category II, Elective Courses Most Desirable for the Master of Music Education Degree and Acceptable for a Doctorate: six courses from Music Education, three from Conducting, five from Music History and Literature, and five from Theory; Category III, Elective Courses Least Desirable for a Master of Music Education Degree and Acceptable for a Doctorate: seven courses from Music Education, five from Conducting, three from Music History and Literature, and six from Theory; Category IV, Courses not Acceptable for a Doctorate in Music Education: thirteen courses from Music Education, three from Conducting, one from Music Literature and History, and two from Theory.

Conclusions

On the basis of the evidence developed in this study

--the data secured from the examination of catalogs and pamphlets, and the results of the questionnaire--the author presents the following conclusions:

1. Graduate degrees in music education are relatively recent and phenomenal growth has been experienced in this subject area during the twentieth century. Many institutions now granting the degree have not required the proper examination and pre-planning usually associated with graduate degree programs.

2. The relationship of the master's degree to the over-all doctoral program is not seriously considered by many institutions. Universities should consider the applicability of courses when helping a potential pre-doctoral student plan a master's degree program in music education.

3. The data from this study indicate that the master's degree should require either a thesis, a special problem, or some type of creative research paper.

4. Six years is recommended as a time limit requirement for completion of the Master of Music Education degree.

5. No agreement could be reached as to a recommendation concerning the amount of credit which should be allowed for a thesis.

6. It is the conclusion of this study that as now used, the titles for degrees such as Master of Arts, Master of Music Education, Master of Music, Master of Science in Music Education, do not have generally accepted meanings,

standards, or requirements.

7. Teaching experience or additional student teaching without graduate credit should be a requirement for the Master of Music Education degree.

8. It is the conclusion of this study that the course content areas for undergraduate requirements for the master's degree in music education be basically those as reported by the Music Educators National Conference in an outline entitled "Subject Content Areas in the Music Education Curriculum."

9. The data examined reveals that there is non-agreement concerning the status of both applied music and ensemble playing in the program for a master's degree in music education.

10. Professional education and music education need further clarification as to their relative positions in the total degree program.

11. It is the final conclusion of this study that only those courses reported as required or most desirable as electives be recommended for the Master of Music Education degree.

Recommendations for Further Research

It is the recommendation of this study that further research is desirable in the following areas:

1. There is need for additional investigation concerning the portion of a master's degree in music education

which is creative research either in the form of a thesis, special problem, or paper.

2. There is an important need for a standard definition of the many titles now designating master's degrees in the field of music education.

3. Additional research is needed to determine the proper place of applied music and ensemble playing in the total master's degree program in music education.

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APPENDICES

APPENDIX A

NASM Institutions Cooperating in Study of Mr. E. J. Schultz

American Conservatory of Music (Chicago) . . .	M. Mus. Ed.
Ball State Teachers' College (Muncie)	M. A.
Boston University (Boston)	M. Mus. Ed.
Carnegie Institute of Technology (Pittsburgh)	M. F. A.
Chicago Conservatory of Music (Chicago) . . .	M. Mus. Ed.
De Paul University (Chicago)	M. M.
Drake University (Des Moines)	M. Mus. Ed.
Eastman School of Music (Rochester)	M. M.
Florida State University (Tallahassee)	M. Mus. Ed.
Hartt College of Music (Hartford)	M. Mus. Ed.
Illinois Wesleyan University (Bloomington) . .	M. Mus. Ed.
Indiana University (Bloomington)	M. Mus. Ed.
Jordan College of Music (Indianapolis)	M. M.
Jordan College of Music (Indianapolis)	M. S.
Louisiana State University (Baton Rouge) . . .	M. Mus. Ed.
MacPhail School of Music (Minneapolis)	M. Mus. Ed.
Manhattan School of Music (NYC)	M. M.
Minneapolis College of Music (Minneapolis) . .	M. Mus. Ed.
Mississippi Southern College (Hattiesburg) . .	M. Mus. Ed.
Michigan State University (East Lansing)	M. M.
New England Conservatory of Music (Boston)	M. M.
North Texas State College (Denton)	M. Mus. Ed.

Northwestern University (Evanston)	M. M.
Oberlin Conservatory of Music (Oberlin) . . .	M. Mus. Ed.
Peabody College for Teachers (Nashville)	M. A.
St. Louis Institute of Music (St. Louis)	M. M.
Southern Methodist University (Dallas)	M. M.
Syracuse University (Syracuse)	M. M.
University of Arizona (Tucson)	M. Mus. Ed.
University of Colorado (Boulder)	M. Mus. Ed.
University of Denver (Denver)	M. Mus. Ed.
University of Illinois (Urbana)	M. S.
University of Kansas (Lawrence)	M. Mus. Ed.
University of Kentucky (Lexington)	M. A.
University of Michigan (Ann Arbor)	M. M.
University of Minnesota (Minneapolis)	M. Ed.
University of Missouri (Columbia)	M. Ed.
University of Nebraska (Lincoln)	M. M.
University of Oklahoma (Norman)	M. Mus. Ed.
University of Oregon (Eugene)	M. M.
University of Southern California (Los Angeles) . .	M. M.
University of Texas (Austin)	M. M.
University of Tulsa (Tulsa)	M. Mus. Ed.
University of Washington (Seattle)	M. A.
University of Wichita (Wichita)	M. Mus. Ed.

APPENDIX B

MEMBER INSTITUTIONS OF NASM WHICH OFFER
DOCTORAL DEGREES IN MUSIC

<u>School</u>	<u>Degree</u>	<u>Fields of Concentration</u>
Boston University	Ph.D. D.M.A.*	Musicology, Music Education. Composition, Music Educa- tion and Performance, Ped- agogy and Musical Literature.
Catholic University	Ph.D.	Musicology, Theory and Music Education.
Eastman School of Music	Ph.D. D.M.A.*	Composition, Musicology, Theory and Music Education. Composition, Pedagogy and Performance, and Music Edu- cation.
Florida State University	Ph.D. Mus.D. Ed.D.	Music Education and Music Theory. Piano Literature. Music Education.
George Peabody College	Ed.D. Ph.D.	Music Education. Musicology and Music Edu- cation.
Indiana University	Ph.D. D.Mus.Ed. Mus.D.	Theory, Musicology and Music Education. Music Education; Voice Pedagogy. Music Literature and Per- formance; Piano, Organ, Strings, Voice, Composition.
Northwestern University	Ed.D. Ph.D. Mus.D.	Music Education. Theory, Music History and Literature, Music Education. Performance; Piano, Organ, Voice, and Violin; Composi- tion; Church Music.
Syracuse University	Ph.D. Ed.D.	Music Education. Music Education.
University of Colorado	Ed.D. D.M.A.*	Music Education. (Field not specified).

<u>School</u>	<u>Degree</u>	<u>Fields of Concentration</u>
University of Illinois	Ph.D.	Musicology.
	D.M.A.*	Composition, Performance (piano, organ, violin, cello, and voice).
	Ed.D.	Music Education.
State University of Iowa	Ph.D.	Composition, History and Musicology, Music Education, Theory, Performance.
University of Kansas	Ph.D.	Music Education.
	Ed.D.	Music Education.
University of Michigan	D.M.A.*	Composition, Performance in Piano, Voice, Strings, Organ.
	Ph.D.	Musicology, Music Education.
	Ed.D.	Music Education.
University of Minnesota	Ph.D.	Music Education, History and Literature, Theory and Composition.
University of North Carolina	Ph.D.	Musicology.
University of Oregon	Ed.D.	Music Education
University of Southern California	D.M.A.*	Church Music, Composition, Conducting, Music Education, Performance Practices.
	Ph.D.	Musicology.
University of Texas	Ph.D.	Musicology, Education and Music Education.
	Ed.D.	With minor in Music.
University of Utah	Ph.D.	Theory and Composition.
Yale University	Ph.D.	History of Music

*D. M. A.--Doctor of Musical Arts.

APPENDIX C

INSTITUTIONS OF HIGHER EDUCATION IN THE UNITED STATES AND
OUTLYING PARTS OFFERING THE DOCTOR OF PHILOSOPHY AND
EQUIVALENT DEGREES WHICH INCLUDE LIBERAL ARTS,
GENERAL, AND TEACHER PREPARATORY

Alabama

Alabama Polytechnic Institute	Auburn
University of Alabama	Tuscaloosa

Alaska

University of Alaska	College
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Arizona

Arizona State College	Tempe
University of Arizona	Tucson

Arkansas

University of Arkansas	Fayetteville
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California

Claremont Graduate School	Claremont
College of the Pacific	Stockton
Stanford University	Palo Alto
University of California	Berkeley
University of Southern California	Los Angeles

Colorado

Colorado Agricultural and Mechanical College	Fort Collins
Colorado State College of Education	Greeley

University of Colorado

Boulder

University of Denver

Denver

Connecticut

University of Connecticut

Storrs

Yale University

New Haven

Delaware

University of Delaware

Newark

District of Columbia

The American University

Washington

Catholic University of America

Washington

George Washington University

Washington

Georgetown University

Washington

Florida

Florida State University

Tallahassee

University of Florida

Gainesville

Georgia

Emory University

Atlanta

University of Georgia

Athens

Hawaii

University of Hawaii

Honolulu

Illinois

Loyola University

Chicago

Northwestern University

Evanston

Southern Illinois University	Carbondale
University of Chicago	Chicago
University of Illinois	Urbana

Indiana

Purdue University	Lafayette
St. Mary's College	Notre Dame
University of Notre Dame	South Bend

Iowa

Iowa State College of Agriculture and Mechanical Arts	Ames
State University of Iowa	Iowa City

Kansas

Kansas State College of Agriculture and Applied Science	Manhattan
University of Kansas	Lawrence

Kentucky

University of Kentucky	Lexington
University of Louisville	Louisville

Louisiana

Louisiana State University and Agricultural and Mechanical College	Baton Rouge
Tulane University of Louisiana	New Orleans

Maryland

Johns Hopkins University	Baltimore
University of Maryland	College Park

Massachusetts

Boston College	Chestnut Hill
Boston University	Boston
Clark University	Worcester
Harvard University	Cambridge
Massachusetts Institute of Technology	Cambridge
Smith College	Northampton
Tufts University	Medford
University of Massachusetts	Amherst

Michigan

Michigan State University of Agriculture and Applied Science	East Lansing
University of Michigan	Ann Arbor
Wayne State University	Detroit

Minnesota

University of Minnesota	Minneapolis
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Mississippi

Mississippi State College	State College
University of Mississippi	University

Missouri

St. Louis University	St. Louis
University of Kansas City	Kansas City
University of Missouri	Columbia
Washington University	St. Louis

Montana

Montana State College	Bozeman
Montana State University	Missoula

Nebraska

University of Nebraska	Lincoln
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New Hampshire

University of New Hampshire	Durham
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New Jersey

Drew University	Madison
Princeton University	Princeton
Rutgers University	New Brunswick

New Mexico

New Mexico College of Agriculture and Mechanical Arts	State College
University of New Mexico	Albuquerque

New York

Adelphi College	Garden City
Columbia University	New York City
Cornell University	Ithaca
Fordham University	New York City
New School for Social Research	New York City
St. Bonaventure University	St. Bonaventure
St. John's University	Brooklyn
Syracuse University	Syracuse

Union College and University	Schenectady
University of Buffalo	Buffalo
University of Rochester	Rochester
Yeshiva University	New York City

North Carolina

Duke University	Durham
North Carolina College at Durham	Durham
University of North Carolina at Chapel Hill	Chapel Hill

North Dakota

North Dakota Agricultural College	Fargo
University of North Dakota	Grand Forks

Ohio

Ohio State University	Columbus
Ohio University	Athens
University of Cincinnati	Cincinnati
Western Reserve University	Cleveland

Oklahoma

Oklahoma State University	Stillwater
University of Oklahoma	Norman
University of Tulsa	Tulsa

Oregon

Oregon State College	Corvallis
University of Oregon	Eugene

University of Portland

Portland

Pennsylvania

Carnegie Institute of Technology

Pittsburgh

Duquesne University

Pittsburgh

Lehigh University

Bethlehem

Pennsylvania State University

University Park

Temple University

Philadelphia

University of Pennsylvania

Philadelphia

University of Pittsburgh

Pittsburgh

Rhode Island

Brown University

Providence

South Carolina

Bob Jones University

Greenville

Clemson Agricultural College

Clemson

University of South Carolina

Columbia

South Dakota

University of South Dakota

Vermillion

Tennessee

George Peabody College

Nashville

University of Tennessee

Knoxville

Vanderbilt University

Nashville

Texas

Baylor University

Waco

North Texas State College	Denton
Rice Institute	Houston
Texas Agricultural and Mechanical College System	College Station
Texas State College for Women	Denton
Texas Technological College	Lubbock
University of Houston	Houston
University of Texas	Austin

Utah

University of Utah	Salt Lake City
Utah State Agricultural College	Logan

Vermont

Middlebury College	Middlebury
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Virginia

University of Virginia	Charlottesville
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Washington

State College of Washington	Pullman
University of Washington	Seattle

West Virginia

West Virginia University	Morgantown
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Wisconsin

Lawrence College	Appleton
University of Wisconsin	Madison

Wyoming

University of Wyoming

Laramie

APPENDIX D

MEMBERS OF COMMISSION VII, COMMITTEE 5, OF THE
MUSIC EDUCATORS NATIONAL CONFERENCE

Irving Wolfe
Peabody College for Teachers
Nashville, Tennessee

Jack Watson
524 S. Highland Ave.
Bloomington, Indiana

William R. Sur
Michigan State University
East Lansing, Michigan

E. J. Schultz
School of Music
University of Oklahoma
Norman, Oklahoma

Roger P. Phelps
Head, Music Education
Mississippi Southern College
Hattiesburg, Mississippi

Hazel Morgan
1585 Ridge Ave.
Evanston, Illinois

William S. Larson
Eastman School of Music
Rochester 4, N. Y.

Theodore Kratt
University of Oregon
Eugene, Oregon

Arthur W. Kennedy
Boston University
School of Fine & Applied Arts
Boston 16, Massachusetts

Bryce Jordan
Assistant Professor of Music
University of Maryland
College Park, Maryland

Paul Ivory
Scott Hall, University of Minn.
Minneapolis, Minnesota

Allen P. Britton
School of Music
University of Michigan
Ann Arbor, Michigan

Gordon Bailey
New York University
100 Washington Square East
New York, N. Y.

Charles Leonhard
University of Illinois
Urbana, Illinois

APPENDIX E

LETTER REQUESTING OFFICIAL MATERIALS

OKLAHOMA COLLEGE FOR WOMEN

Dan Procter, President

Chickasha, Oklahoma

December 9, 1957

Dear _____:

In the development of the research needed for the doctoral degree at the University of Oklahoma, it is necessary that a request for possible additional material be made to your office. The tentative title of my dissertation is The Development of a Pre-Doctoral Master of Music Education Degree Program. This is one of the suggested areas of needed research in the study done by Mr. E. J. Schultz and reported to the National Convention of the MENC in 1956.

The study will attempt to analyze what is done in actual practice and to determine the consensus of a selected group of music educators. This research is being limited to those institutions who offer the doctorate and who are approved by the National Association of Schools of Music.

I have a copy of your graduate catalog; however, it is assumed that all institutions will have regulations which do not appear in the catalog. Will you please mail me a copy of any regulations on your campus relative to the master's and doctorate in music education which do not appear in the Graduate Catalog. If you wish a copy of the results of this study, I will be most happy to supply it. A stamped, self-addressed envelope is enclosed for your convenience.

Sincerely,

Robert Darnes, Director
Music Education

RD:meg

APPENDIX F

MAILING LIST OF LETTER IN APPENDIX E

Dr. Robert A. Choate, Dean
Boston University College of Music
25 Blagden Street
Boston, Massachusetts

Dr. Howard Hanson, Director
Eastman School of Music
University of Rochester
Rochester 4, New York

Dr. Karl O. Kuersteiner, Dean
School of Music
Florida State University
Tallahassee, Florida

Dr. C. B. Hunt, Jr., Head
Division of Music
George Peabody College for Teachers
Nashville, Tennessee

Dr. Wilfred C. Bain, Dean
Indiana University
School of Music
Bloomington, Indiana

Dr. George Howerton, Dean
Northwestern University School of Music
Evanston, Illinois

Dr. Alexander Capurso, Director
School of Music
Syracuse University
Syracuse, New York

Mr. Warner L. Imig, Dean
College of Music
University of Colorado
Boulder, Colorado

Mr. Duane Branigan, Director
School of Music
University of Illinois
Urbana, Illinois

Mr. Himie Voxman, Chairman
University of Iowa School of Music
Iowa City, Iowa

Dr. Thomas Gorton, Dean
School of Fine Arts
University of Kansas
Lawrence, Kansas

Dr. Earl V. Moore, Dean
University of Michigan School of Music
Ann Arbor, Michigan

Dr. Paul M. Oberg, Head
Department of Music
University of Minnesota
Minneapolis, Minnesota

Dr. Glen Haydon, Head
Department of Music
University of North Carolina
Chapel Hill, North Carolina

Dr. Theodore Kratt, Dean
University of Oregon School of Music
Eugene, Oregon

Dr. Raymond Kendall, Dean
School of Music
University of Southern California
3518 University Avenue
Los Angeles 7, California

Dr. E. William Doty, Dean
College of Fine Arts
University of Texas
Austin, Texas

Dr. Leroy Robertson, Head
College of Fine Arts
University of Utah
Salt Lake City, Utah

APPENDIX G

INSTITUTIONS OFFERING A MASTER'S DEGREE IN MUSIC EDUCATION
APPROVED BY THE NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC BUT NOT OFFERING A
DOCTORATE IN MUSIC EDUCATION

American Conservatory of Music
410 South Michigan Avenue
Chicago 5, Illinois

Ball State Teachers College
Muncie, Indiana

Baylor University
Waco, Texas

Birmingham Conservatory of Music of Birmingham--Southern
College
Birmingham, Alabama

Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Chicago Conservatory of Music
Fine Arts Building
410 South Michigan Boulevard
Chicago, Illinois

College-Conservatory of Music of Cincinnati
Highland Avenue and Oak Street
Cincinnati 19, Ohio

DePaul University School of Music
64 East Lake Street
Chicago, Illinois

Drake University College of Fine Arts
Des Moines, Iowa

Hartt College of Music
Hartford, Connecticut

Illinois Wesleyan University
Bloomington, Illinois

Jordan College of Music of Butler University
1204 North Delaware Street
Indianapolis 2, Indiana

Louisiana State University
Baton Rouge, Louisiana

MacPhail College of Music
LaSalle at 12th Street
Minneapolis, Minnesota

Manhattan School of Music
238 East 105th Street
New York 29, New York

Michigan State University
East Lansing, Michigan

Minneapolis College of Music
LaSalle at Eleventh
Minneapolis, Minnesota

Mississippi Southern College
Hattiesburg, Mississippi

New England Conservatory of Music
Huntington Avenue
Boston, Massachusetts

North Texas State College
Denton, Texas

Oberlin Conservatory of Music
Oberlin, Ohio

Ohio University
Athens, Ohio

Peabody Conservatory
Baltimore, Maryland

Roosevelt University
430 South Michigan Avenue
Chicago 5, Illinois

St. Louis Institute of Music
Bonhomme and Bemiston Avenues
St. Louis, Missouri

Southern Methodist University
Dallas, Texas

Texas Christian University
Fort Worth, Texas

University of Denver
909 Grant Street
Denver, Colorado

University of Kentucky
Lexington, Kentucky

University of Miami
Coral Gables, Florida

University of Missouri
Columbia, Missouri

University of Nebraska School of Fine Arts
Lincoln, Nebraska

University of Oklahoma
Norman, Oklahoma

University of Washington
Seattle, Washington

West Virginia University
Morgantown, West Virginia

APPENDIX H

WORK SHEET FOR CATALOGS

Name of School _____

Year of catalog _____ Exact title of catalog _____

Is undergraduate grade achievement required? __ If so, what? _____

Is master's degree required for doctorate or just equivalent? _____

Remarks _____

Residence required for master's degree _____

Amount of summer school applicable to residence requirement _____

Master's degree, major and minor _____

Undergraduate credit applicable to master's degree _____

Doctoral degree--acceptance of undergraduate work _____

Doctoral degree--required teaching experience _____

Doctoral degree, major and minor _____

Undergraduate major requirement _____

Master's degree language requirement _____

Doctoral language requirement: PhD _____

DMA _____

EdD _____

Master's degree--time limit_____

Master's degree--thesis, required or optional_____

Acceptance of work done by extension_____

Proficiency examination in use of English for master's de-
gree_____

Specific outlined master's degree program in music education

Specific requirements for master's degree_____

Specific requirements for doctoral degree_____

Unusual observations:_____

APPENDIX I

LETTER TO ACCOMPANY QUESTIONNAIRE

OKLAHOMA COLLEGE FOR WOMEN

Dan Procter, President

Chickasha, Oklahoma

February 10, 1958

Dear _____:

The fourteen members of Committee 5 of MENC Commission VII have been selected as the jury of experts in the field of music education relative to my doctoral dissertation. The title of my dissertation is The Development of a Pre-Doctoral Master of Music Education Degree Program.

The published catalogs and pamphlets of the institutions offering a doctorate in music education and having a master's degree program approved by the National Association of Schools of Music have been examined and analyzed. The results of that work coupled with the results of this questionnaire will form the basis of my recommendation for the preferred master's degree in music education for a student wishing to continue for a doctorate in that area.

Your help and cooperation will be appreciated so much. Since these replies are being asked of only the fourteen members of Committee 5, may I emphasize the importance of your participation as it will contribute to my study. If possible, I should like to receive your reply by February 25. An air-mail stamped addressed envelope is enclosed. Upon completion of this study, a summary of the results will be sent to you.

Sincerely,

Robert Darnes, Director
Music EducationRD:ch
Enclosure

APPENDIX J

THE QUESTIONNAIRE

PART I

Directions: The following items represent points of difference relative to the requirements for the Master of Music Education Degree in selected institutions. Please indicate your response to these items based upon your opinion of what should constitute a standard procedure. All replies should represent your professional opinion as to what constitutes desired practice.

Undergraduate Course Prerequisite

Yes No

1. (a) Since you are familiar with the Subject Content Areas in the Music Education Curriculum as accepted by the National Association of Schools of Music, Music Educators National Conference and other organizations, do you believe this course work should be required as the undergraduate major prerequisite for the Master of Music Education degree?

- (b) If your answer is "no," list any deletions or additions.

Teaching Experience

2. Do you believe that the candidate for the Master of Music Education degree should possess a standard music teaching certificate?

3. (a) Before the Master of Music Education degree is granted, do you think the candidate should have had successful teaching experience?

- (b) If your answer is "yes," how many year's experience should be required? _____
4. (a) If the candidate has had no teaching experience, should he be required to do additional student teaching? _____
- (b) If the answer is "yes," how many semester hours? _____
- (c) Should such student teaching receive graduate credit? _____

Applied Music

5. (a) Assuming that the candidate has passed a satisfactory entrance examination in applied music on a major instrument or voice and a satisfactory proficiency test on piano, do you think additional applied music should be required for the Master of Music Education degree? . . . _____
- (b) If your answer is "yes," how many semester hours? _____
6. Do you think all of these additional applied music credits should be acceptable on a doctoral program? _____
7. (a) Do you think credit should be allowed on the master's degree for minor applied study, even if the work is not of a graduate standard? _____
- (b) If your answer is "yes," how many semester hours? _____
8. (a) Should some minor applied study be allowed on the master's degree even if it does not meet upper division undergraduate requirements? _____
- (b) If your answer is "yes," how many semester hours? _____

9. Do you believe that an institution should require a master's degree candidate to take applied music during his residency with NO graduate credit?
 (This assumes that a satisfactory examination was passed in one area and a proficiency examination was passed in piano.)
10. Would you place applied music on the master's degree in the area of electives rather than required courses?

Ensembles

11. (a) Should a graduate student be required to participate in a musical organization? .
- (b) If your answer is "yes," should he receive graduate credit for such?
- (c) If your answer is "yes," how many semester hours credit?
12. Do you believe the primary purpose of requiring a master's degree candidate to participate in a musical organization is
- (a) That the ensemble experience strengthens the master's degree?

OR

- (b) The institution wants the candidate to strengthen its musical organization? . .

Thesis

13. (a) Should a thesis be required for the Master of Music Education degree?
- (b) If the answer is "yes," give the minimum and maximum amount of credit which would be applicable to the master's degree.
 (Example: 2-4 hrs.)

PART II

Directions: PART II includes specific courses as listed in the catalogs of selected institutions. Please check only one column for each course to indicate your best judgment as to desired practice.

Column A--Required for master's degree and acceptable for a doctorate.

Column B--Elective for master's degree and acceptable for a doctorate.

Column C--Not acceptable for a doctorate.

Course Listing	A	B	C
MUSIC EDUCATION			
1. Seminar in music Education, Elementary Grades, 3 hrs.	—	—	—
2. Seminar in Music Education, Secondary Grades, 3 hrs.	—	—	—
3. Advanced Seminar in Music Education, 3 hrs.	—	—	—
4. Seminar in Music Education, 2 hrs. . .	—	—	—
5. Music Education Seminar, 6 hrs.	—	—	—
6. Introduction to Graduate Study in Music Education, 2 hrs.	—	—	—
7. Research in Music Education, 3 hrs. . .	—	—	—
8. Philosophy of Music Education, 2 hrs. .	—	—	—
9. Foundations of Music Education, 3 hrs.	—	—	—
10. Introduction to Musicology, 3 hrs. . .	—	—	—
11. Guided Professional Experiences, 3 hrs.	—	—	—
12. Guided Professional Experiences, 6 hrs.	—	—	—

13. Supervision and Administration of Music Education, 2 hrs.	___	___	___
14. Organization of School Music, 3 hrs. . .	___	___	___
15. Music in Society, 3 hrs.	___	___	___
16. Psychology of Music, 2-3 hrs.	___	___	___
17. Projects and Problems in Music Education, 3 hrs.	___	___	___
18. Psychology of Music Teaching, 3 hrs. . .	___	___	___
19. Supervision of Music in the Public Schools, 3 hrs.	___	___	___
20. Measurement, Evaluation, and Guidance in Music, 3 hrs.	___	___	___
21. Methods and Materials, 6 hrs.	___	___	___
22. Organization and Teaching of Elementary School Music, 3 hrs.	___	___	___
23. Organization and Teaching of Elementary School Music, 6 hrs.	___	___	___
24. Organization and Teaching of Junior High School Music, 2 hrs.	___	___	___
25. Organization and Teaching of Junior High School Music, 4 hrs.	___	___	___
26. Tests and Measurements in Music, 2 hrs. .	___	___	___
27. Conference-Laboratory in Elementary School Music, 3 hrs.	___	___	___
28. Experimental Teaching in Elementary School Music, 3 hrs.	___	___	___
29. Techniques of String Class Teaching, 3 hrs.	___	___	___
30. Administration of Instrumental Groups, 3 hrs.	___	___	___
31. Marching Band Technique, 1 hr.	___	___	___

32. Music Teaching Techniques for the Higher Education Level, 3 hrs.	—	—	—
33. Football shows and Marching Band Techniques, 2 hrs.	—	—	—
34. Music in American Schools Today, Early Childhood, 2 hrs.	—	—	—
35. Music in American Schools Today, Middle Childhood, 2 hrs.	—	—	—
36. Music in American Schools Today, Junior High School, 2 hrs.	—	—	—
37. Music in American Schools Today, Senior High School, 2 hrs.	—	—	—

CONDUCTING

38. Choral Techniques, 2 hrs.	—	—	—
39. Concert Band Techniques, 2 hrs.	—	—	—
40. Choral Procedures, 3 hrs.	—	—	—
41. Light Opera Production, 3 hrs.	—	—	—
42. Advanced Symphonic Conducting, 2 hrs. . .	—	—	—
43. Advanced Choral Conducting, 3 hrs. . . .	—	—	—
44. Advanced Choral Conducting, 6 hrs. . . .	—	—	—
45. Advanced Instrumental Conducting, 3 hrs.	—	—	—
46. Advanced Instrumental Conducting, 6 hrs.	—	—	—
47. Advanced Conducting, 2 hrs.	—	—	—
48. Interpretation and Conducting of Band Literature, 3 hrs.	—	—	—

MUSIC HISTORY AND LITERATURE

49. Music Literature in America, 3 hrs. . . .	—	—	—
50. Choral Literature, 2-3 hrs.	—	—	—

51. Symphonic Literature, 2-3 hrs.	___	___	___
52. History and Literature Seminar, 2 hrs. .	___	___	___
53. Music History, 2 hrs.	___	___	___
54. Chamber Music Literature, 3 hrs.	___	___	___
55. Contemporary Music, 3 hrs.	___	___	___
56. Seminar in Choral Literature, 3 hrs. . .	___	___	___
57. Seminar in Choral Literature, 6 hrs. . .	___	___	___
58. Graduate Music Literature, 3 hrs.	___	___	___
59. Advanced History and Literature of Music, 6 hrs.	___	___	___

THEORY

60. Orchestration, 2 hrs.	___	___	___
61. Counterpoint, 2 hrs.	___	___	___
62. Counterpoint, 4 hrs.	___	___	___
63. Theory, 2 hrs.	___	___	___
64. Analytical Techniques for Contemporary Music, 3 hrs.	___	___	___
65. Canon and Fugue, 3 hrs.	___	___	___
66. Composition and Analysis of Small Forms, 2 hrs.	___	___	___
67. Composition and Analysis of Large Forms, 2 hrs.	___	___	___
68. 16th Century Counterpoint, 2 hrs.	___	___	___
69. 18th Century Counterpoint, 2 hrs.	___	___	___
70. Pedagogy of Music Theory, 2 hrs.	___	___	___
71. Orchestration, 4 hrs.	___	___	___
72. Arranging for School Chorus, Band, Orchestra, 6 hrs.	___	___	___

73. Band Arranging, 3 hrs.	—	—	—
74. Original Composition, 3 hrs.	—	—	—
75. Aesthetics of Music, 3 hrs.	—	—	—
76. Vocal Pedagogy, 3 hrs.	—	—	—
77. Acoustics of Music, 3 hrs.	—	—	—

EDUCATION

78. Introduction to Graduate Study, 2 hrs. .	—	—	—
79. Statistics, 2 hrs.	—	—	—

APPLIED MUSIC

80. Applied Music, required but no credit .	—	—	—
81. Applied Music, 2 hrs.	—	—	—
82. Applied Music, 4 hrs.	—	—	—
83. Applied Music, 6 hrs.	—	—	—
84. Applied Music, 8 hrs.	—	—	—
85. Applied Music, 10 hrs.	—	—	—
86. Applied Music, 12 hrs.	—	—	—
87. Applied Music, not required	—	—	—

ENSEMBLES

88. Ensembles, not required	—	—	—
89. Ensembles, required but no credit	—	—	—
90. Ensembles, required during residency . .	—	—	—
91. Ensembles, 1 hr.	—	—	—
92. Ensembles, 2 hrs.	—	—	—

93. Ensembles, 3 hrs. _____

94. List other courses which you think should
be required:

APPENDIX K

MUSIC EDUCATORS NATIONAL CONFERENCE
SUGGESTED CURRICULUM

The following curriculum is recommended as a basic plan for candidates for the master's degree:

EDUCATION, 25 PER CENT--General and music education depending upon the amount and kind of undergraduate courses submitted for admission to graduate standing. The program of studies should be so planned as to provide for a solid understanding of the over-all program of music education in all its phases rather than focus upon technical aspects of rather limited special areas.

MUSIC THEORY AND COMPOSITION, 15 PER CENT--Selection should be made from courses beyond those required for the undergraduate major. Theory courses should go beyond mere textbook formulas and should lead to an insight into the use of the musical language. At every point such courses must come alive, so to speak, through an actively related musical experience.

MUSIC HISTORY AND LITERATURE, 15 PER CENT--Advanced courses in the history and literature of music with predominant emphasis upon the illumination of the materials, forms, styles, and literature through musical experience.

APPLIED MUSIC, 15 PER CENT--To be chosen from any of the standard instruments or voice subject to the provision that study shall be at the upper division level and that credit is granted only for a minimum of one hour per week of individual instruction.

ENSEMBLE MUSIC, NO CREDIT--All students should be expected to participate in one or more ensembles during the period of residence. Graduate credit should not be permitted for such participation except when the ensemble is limited to faculty and graduate students, and when the literature is studied for its own sake rather than the preparation for public performance.

ELECTIVES, 30 PER CENT--To be selected from those subject areas which give most promise of rounding out the student's program in terms of his own needs as an individual and a teacher of music.

The above outline is based on the traditional four year baccalaureate program. In those states where teacher certification demands five years of preparation, the student is usually permitted to accredit about one half of his fifth year of work toward the master's degree. The Committee recognizes the fact that some institutions now offer additional degrees such as "Specialist in Music Education" upon the completion of an additional year beyond that of the master's degree. Any marked trend in this direction is liable to further depress the standing of the master's degree. It is believed that every effort should be exerted to raise the standards of the traditional master's degree to the point where it will be recognized as indication that the recipient is in the truest sense a master teacher.

The proposed course of study for the master's degree should be interpreted realistically. The basic core in any musician's training embraces theory, literature, and applied music.

APPENDIX L

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
- 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 accompaniment for songs requiring the use of I, IV, and 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: It is recommended that every music education major 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, 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.