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GRADUATE COLLEGE

CLASS PIANO INSTRUCTION IN JUNIOR COLLEGES  
ACCREDITED BY THE NORTH CENTRAL  
ASSOCIATION OF COLLEGES  
AND SCHOOLS

A DISSERTATION  
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By  
E. GRACE OSADCHUK  
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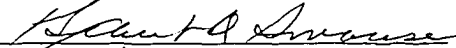
APPROVED FOR THE SCHOOL OF MUSIC

by

  
\_\_\_\_\_  
Dr. Melvin Platt, Chairman

  
\_\_\_\_\_  
Dr. E. L. Lancaster, Co-Chairman

  
\_\_\_\_\_  
Dr. Edward Gates

  
\_\_\_\_\_  
Dr. Albert Smouse

  
\_\_\_\_\_  
Dr. Todd Welbourne

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CO-MAJOR PROFESSORS: Melvin C. Platt, Ph.D.  
E. L. Lancaster, Ph.D.

This study sought to investigate the current status of class piano instruction in public and private community/junior colleges accredited by the North Central Association of Colleges and Schools. It excludes those colleges designated as being vocational, technical, military, scientific, artistic, or professional. The data for this research was obtained through the use of a comprehensive survey of the target population. The results are based on the returns from that survey.

This research had two principal foci: the nature of class piano instruction in community/junior colleges and the teachers providing the instruction.

Data collected concerning the numbers and sizes of classes revealed that approximately half the institutions in the target population offer class piano instruction to

students in general education, continuing education, and senior citizen programs as well as to music major transfer students. Approximately half the students are in the traditional college age bracket; most programs are based on a comprehensive musicianship approach but texts and materials vary widely. Instructional space and faculty salaries are considered Very Adequate, but a majority of the instructors feel they do not have Adequate time for preparation or personal growth and development.

Data sought on the junior college class piano instructor revealed that a master's degree is held by the majority of respondents. Age varies widely, ninety-seven percent of the instructors are white, and over half are women. Prior teaching experience varies widely, but is considered Important to junior college teaching. The majority of respondents have never had a course to prepare them to teach in a junior college.

A major division of the study of the class piano instructor was to gather data concerning specified teaching competencies and skills. The results of that portion of the study revealed that the respondents viewed most of these competencies and skills as Very Important to class piano instruction. The responding teachers viewed their preparation as Adequate or Very Adequate, and most of the selected competencies were viewed as having a Moderate effect on class piano instruction at the junior college level.

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CHAPTER I

INTRODUCTION

For more than three centuries higher education in the United States has experienced tremendous growth. During this period, enrollments have increased at a faster rate than the population in general. Enrollments have doubled regularly every fourteen or fifteen years during the past century.<sup>1</sup>

One of the most significant aspects of this expansive period in higher education, particularly during the twentieth century, has been the development of junior and community colleges. The emergence of these two-year institutions and the growth and expansion they have experienced

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<sup>1</sup>"New Students and New Places," A Digest of Reports of the Carnegie Commission on Higher Education (New York: McGraw-Hill Book Co., 1974), p. 77.

have caused this segment of higher education to be viewed as the most dynamic unit in American Education.<sup>1</sup>

Kelley suggests that in the history of American education, the twentieth century may come to be known as the "Century of the Community Junior College."<sup>2</sup> The tremendous advances of the early development of these schools were so momentous that educational leaders and patrons often found it difficult to acclimate themselves to the changes that were occurring.<sup>3</sup>

In 1900, there were relatively few two-year colleges in America. By the mid-1970s, there were well over 1000 two-year schools in the United States with over four million students enrolled.<sup>4</sup> Some form of these public two-year schools could be found in every state.<sup>5</sup>

The Carnegie Commission on Higher Education made predictions of growth for the 1970s which have now become a reality. Based on known enrollments, it was projected that 230 to 280 new community colleges might be needed to

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<sup>1</sup>B. Lamar Johnson, State Junior Colleges: How Can They Function Effectively? (Atlanta, GA: Southern Regional Educational Board, 1965), p. 11.

<sup>2</sup>Win Kelley and Leslie Wilbur, Teaching in the Community-Junior College (New York: Appleton-Century-Crofts, 1970), p. v.

<sup>3</sup>Carl E. Seashore, The Junior College Movement (New York: Henry Holt and Company, 1940), p. iii.

<sup>4</sup>Digest of Reports, p. 23.

<sup>5</sup>Charles R. Monroe, Profile of the Community College (San Francisco: Jossey-Bass Publisher, 1973), p. 4.

accommodate continued expansion in the 1980s. By the year 2000, the Carnegie Commission predicted that enrollment in community colleges would be substantially above the present level. It was further predicted that these institutions would be more numerous and more broadly distributed geographically.<sup>1</sup> The Carnegie Commission estimated that 40 to 45 percent of all undergraduate students would be enrolled in community colleges.<sup>2</sup> These projections were summarized by Leland Medsker in a report which focuses on the problems, issues, concerns, and attributes of the junior college as a potential leader in higher education.<sup>3</sup>

Dejnozka and Kapel reported the following statistics concerning junior college expansion of the 1970s:

Community Colleges grew rapidly in the United States following World War II. In the 1960s, one new community college opened each week. Between 1968 and 1978, 250 new ones were created, with many attracting a growing number of women, older students, and minority students. In 1978-79, there were 928 publicly controlled two-year institutions operating in the United States with a combined enrollment approaching 4,000,000 students.<sup>4</sup>

Even more recent statistics have been published in

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<sup>1</sup>The Open Door Colleges: Policies for Community Colleges, The Carnegie Commission on Higher Education (New York: McGraw-Hill Book Co., 1970), p. 6.

<sup>2</sup>Digest of Reports, p. 29.

<sup>3</sup>Leland L. Medsker and Dale Tillery, Breaking The Access Barriers (New York: McGraw-Hill Book Co., 1974), p. 12.

<sup>4</sup>American Educators' Encyclopedia, 1982 ed., "Community Colleges," by Edward L. Kejnozka and David E. Kapel.

the 1983 Community, Technical, Junior College Directory. This directory is considered to be the most authoritative, up-to-date compilation of statistics and facts on two-year colleges.<sup>1</sup> This source reported that 1982 marked a significant year for community, technical, and junior college enrollment. While the total enrollment in all colleges and universities suffered a slight decline (2.1 percent) in 1982, the enrollment in two-year colleges continued to rise. In these institutions, 4,964,379 students enrolled in credit courses, an increase of 129,946 students (2.69 percent) over 1981 enrollment figures. The data was collected from 1,219 regionally-accredited community, technical, junior colleges which award associate degrees.<sup>2</sup>

The Carnegie Commission report, cited previously, indicated that the 1980s growth pattern was expected to level off or possibly even decline somewhat.<sup>3</sup> A recent article in the Chronicle of Higher Education seems to confirm this prediction, at least for the present. A new report from the American Association of Community and Junior Colleges revealed a decrease of 23,000 students from the

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<sup>1</sup>Margurite Wright and Rosemary Wohlers, eds., Community, Technical, and Junior College Directory (Washington, D.C.: American Association of Community and Junior Colleges, 1983), p. 17.

<sup>2</sup>Ibid., p. 17.

<sup>3</sup>Open Door Colleges, p. 6.



1982 enrollement in the nation's community, technical, and junior colleges. The decline in enrollment is termed a modest one, and, in part, is attributed to alterations in the national economy. This was the first such decline since 1978. Dale Parnell, the President of the Community-College Association, views this as a "leveling out after many decades of explosive growth."<sup>1</sup>

The emergence of the American two-year college has occurred by stages. The growth periods can be charted and are generally agreed upon by students of the movement. James W. Thornton has delineated the movement into four distinct phases within specific time frames. These phases are labeled: (1) "The Evolution of the Junior College" (1850-1920); (2) "The Expansion of Occupational Programs" (1920-1945); (3) "The Community-College Concept" (1945-1965); (4) "The Period of Consolidation" (1965-1975).<sup>2</sup>

The primary function of the emerging institutions during the first phase of their evolution was that of establishing transfer curricula for the first two years of a baccalaureate degree. In these early years the programs served as a means of affording young students an opportunity for greater maturity before entering specific programs at

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<sup>1</sup>Beverly T. Watkins, "Two-Year Colleges Face A Decline in Enrollment," Chronicle of Higher Education, 23 May, 1984.

<sup>2</sup>James W. Thornton, Jr., The Community Junior College, 3rd ed. (New York: John Wiley & Sons, Inc., 1972), pp. 47-56.

the university level.

During phase two of the junior college movement, there evolved the idea of developing terminal programs and semi-professional education in these two-year institutions. That idea gained impetus with the establishment of the American Association of Junior Colleges in 1920. The terminal programs of this era were assisted by the Smith-Hughes Act which aided in the development of the occupational programs. Various funds were made available for curriculum development, equipment, and instruction. The junior colleges were logical choices for these short-term programs since liberal arts colleges and universities were primarily academically and professionally oriented.<sup>1</sup>

World War II brought drastic change to public two-year colleges. Daytime enrollments dropped, but the colleges responded to the demand to meet the need to train for defense. This response resulted in greater involvement in community action. The community focus of the junior college became a permanent function of the junior college movement. New training programs were developed to meet the demands for returning military personnel. The technological training programs, which had been previously established as a part of the junior college curricula, attracted great

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<sup>1</sup>Kelley, Teaching in the Community College, p. 12.

numbers of those returning from service who desired training for the expanding job markets. Also, those returning from service could not be absorbed into the existing four-year colleges and universities. As the junior colleges began to serve community needs, they experienced even greater growth. The seeds for this concept of community service had been planted in the early development of the junior college movement, but were brought to fruition during the third phase of their development period. This became an era of maturity for junior colleges. More comprehensive curriculum offerings were developed to better meet student needs. Further, the developing institutions came to be more closely aligned to the communities in which they were located. They became more personalized and were considered to more fully belong to the people of the respective districts.<sup>1</sup>

During the 1960s, students with non-traditional needs began to emerge, and new demands were placed upon higher education. The establishment of programs for the benefit of special groups were based on the desirability of providing educational services to people who otherwise would not have the benefit of a college experience.

Myers has described the community/junior college as being the ideal institution for providing non-traditional education. By its very nature, as a uniquely twentieth-

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<sup>1</sup>Kelley, Teaching in the Community College, p. 14.

century American innovation, the community/junior college is seen as a multi-purpose institution which seeks to provide educational opportunities that reflect the needs of the society which supports it.<sup>1</sup>

Growth statistics, both in numbers of two-year colleges and in student enrollment, show dramatic increases during this decade. As more colleges were established, students of all ages began to seek admittance. Continuing education, varied programs of instruction, and low cost tuition have all been contributing factors of the phenomenal growth of the junior/community college system. Medsker terms this growth a natural response of a large and heterogeneous student group seeking unrestricted opportunity in the higher education enterprise.<sup>2</sup> The number of public, two-year colleges nearly doubled from 1960 to 1970, and student enrollment grew 400 percent over the preceding decade.<sup>3</sup>

Kelley summarizes the community/junior college concept by citing six major functions as fundamental. These

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<sup>1</sup>Paul Allan Myers, "A Comparison of Some Aspects of Educational Programs for Traditional and Nontraditional Students in Selected Texas Junior Colleges" (Ph.D. dissertation, University of Texas, 1977), p. 45.

<sup>2</sup>Medsker, Breaking the Access Barrier, p. 16.

<sup>3</sup>Ibid., p. 17.

include (1) the transfer function, (2) occupational education, (3) general education, (4) remedial education, (5) guidance and counseling, and (6) community service.<sup>1</sup>

In recognition of the purpose and potential that these functions serve, the Carnegie Commission made the following recommendations:

The Commission recommends that all state plans for the development of two-year institutions of higher education should provide for comprehensive community colleges, which will offer meaningful options for college-age students and adults among a variety of education programs, including transfer education, general education, remedial courses, occupational programs, continuing education for adults, and cultural programs designed to enrich the community environment. Within this general framework, there should be opportunities for varying patterns of development and for the provision of particularly strong specialities in selected colleges.<sup>2</sup>

The Commission specifically recommended the establishment of additional community colleges in the early 1980s. It urged that these colleges should be planned and placed in strategic locations to provide maximum access to meet the needs of students desiring education beyond high school. According to the Commission reports, comprehensive programs that provide meaningful learning options in all public two-year institutions of higher learning need to be developed to better serve constituency needs.

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<sup>1</sup>Kelley, Teaching in the Community College, p. 14.

<sup>2</sup>Digest of Reports, p. 24.

The Carnegie Commission report on future enrollments has been reiterated by Arthur Cohen and John Lombardi who have also projected statistics on the growth and development of junior colleges in the 1980s. They focus attention particularly on the shift in the junior college population to women, the middle-aged, senior citizens, and minorities.<sup>1</sup>

These expanded student populations open new vistas for teaching. The potential exists for program development to meet the needs of these new student body groups in more comprehensive curricula than presently exists.

Patricia Ann Walsh believes that, in the future, more and more community college students will be drawn from special population groups. Careful attention given to demographic population patterns will be critical for educators as they develop and evaluate plans to meet the immediate and future educational needs of these special constituents.<sup>2</sup>

Accrediting associations probably exert more control over education than any other group. The community/junior college is not excepted from this influence. The

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<sup>1</sup>Arthur M. Cohen and John Lombardi, "Can the Community College Survive Success? Standard Education Almanac, 13th ed. (Chicago: Marquis Who's Who, Inc., 1980), p. 163.

<sup>2</sup>Patricia Ann Walsh, "Directions for the Future," New Directions for Community Colleges, ed. Arthur M. Cohen (San Francisco: Jossey-Bass Publisher, 1979), p. 87.

first regional accreditation program was started by the North Central Association of Colleges and Secondary Schools and was established in 1909. Standards for accrediting junior colleges were developed in 1917, and have had a stabilizing influence on the junior college movement.<sup>1</sup> The belief exists that the approval of these agencies assures qualitative as well as quantitative minimums in educational programs.<sup>2</sup>

The National Education Association exhibited interest in community/junior colleges in a set of resolutions adopted in 1978. These resolutions suggested that these institutions were well qualified to provide leadership in solving community problems. The contention was made that one means of involvement might include the expanded utilization of facilities by the total community. This action would subsequently encompass and strengthen adult, vocational, and technical programs. The resolutions also suggested that the means to increase awareness and heighten public responsiveness to the educational system needs to be found. This awareness would include community education which could afford members of the community an opportunity

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<sup>1</sup>Kelley, Teaching in the Community College, p. 26.

<sup>2</sup>Clyde E. Blocker, Robert H. Plummer, Richard C. Richardson, Jr., The Two-Year College: A Social Synthesis (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 6.

to develop a better understanding of more productive use of leisure time, promote opportunities for community action, and develop cooperation between the community/junior college and the citizens of the community. These actions could then result in a better understanding of the community environment. The Association urged its state affiliates to become involved in the promotion, expansion, and implementation of such programs in their states.<sup>1</sup>

Statistics indicate that the trends reported by the Carnegie Commission have been occurring as predicted. The trends of the 1980s may be somewhat altered from the original predictions, but the challenges will still remain:

The nation is clearly moving toward universal-access education. This presents problems. It also creates opportunities for more equal treatment of all our citizens, for more nearly adequate services to all localities, for more varied responses to the increasingly varied composition of enrollments in higher education, for new methods and new types of institutions, for a more thoughtful consideration of the future role of each of the major components of our universe of higher education, for a more careful look at the essential nature of each of our institutions, and for a more systematic examination of the effective use of resources.<sup>2</sup>

Myers contends that the junior college is the most obvious effort in democratizing higher education in the United States. The declared goals of these multi-purpose, post-secondary educational institutions is closely related

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<sup>1</sup>"NEA Resolutions," NEA Handbook, 1978-79 (Washington, D.C.: National Education Association, 1978), p. 201.

<sup>2</sup>Digest of Reports, p. 79.



to the concept that each student should have the opportunity to progress as far as his interests and abilities will permit. The junior college is challenged not to give every student the same education, but make available appropriate, diversified educational opportunities.<sup>1</sup>

If music education is to be a part of the main stream of American education, then music educators must accept the challenge to be aware of the current trends in the field of education in general. They must be fully cognizant of the changes which are occurring at a rapid rate. The literature which has been reviewed for this study has reflected the status of two-year, post-secondary institutions as being in the forefront of the educational system in the United States. If these current trends continue as predicted, these schools will play an even greater role in the remainder of this century.

#### Purpose

As the junior college system has evolved, new demands have been placed upon the developing institutions to meet some of the critical educational needs of society. The phenomenal growth has generated an extensive amount of interest and resulted in a proliferation of writing on the subject. However, in spite of the extensive literature and

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<sup>1</sup>Myers, "A Comparison of Some Aspects of Educational Programs," p. 54.

numerous studies, the changes have occurred so rapidly and become so varied that it has been difficult, if not impossible, to keep abreast of all the ramifications of the movement.

As expressed in the introduction to this study, the junior college has been viewed as the ideal institution for solving numerous educational and community-related problems, and yet, as a developing institution, the two-year college has had to try to define, maintain, and establish its role as a part of the total higher education system.

With rapid and numerous changes comes the necessity to constantly assess and evaluate. Specific phases of growth need to be examined to determine clear and meaningful directions for meeting the challenges inherent in the need for change.

This study was designed to help meet the need to know more about specific curricula at the junior college level. The primary purpose was to collect data concerning class piano instruction in junior colleges accredited by the North Central Association of Colleges and Schools.

The study has two principal foci--the nature of class piano instruction and those teachers providing instruction. In regard to the former, data was collected on the following topics: (1) the size and location of two-year schools offering class piano instruction, the number

and sizes of classes, credit received, and total enrollment; (2) the status of students for whom class piano instruction was offered; (3) the equipment, materials, and institutional resources available at the junior college level; and (4) basic methodology and content used for teaching class piano in the target population.

This study also sought information about class piano instructors in the target population. This part of the study had two major divisions. To facilitate a teacher profile, the research investigated the following: (1) the educational background of the junior college class piano instructor; (2) optional information on personal background with regard to age, sex, ethnic background, and marital status; (3) teaching experience and its significance; and (4) professional preparation.

The study also focused on specified teacher competencies: (1) the competencies and skills which are considered important to class piano instruction; (2) the degree to which the instructor possesses those competencies; and (3) the extent to which instructors actually use those competencies and skills in their teaching of piano classes at the junior college level. One of the major objectives of this research was to determine if the criterion and experience for the preparation of potential teachers in junior college class piano programs should be different from that of class piano instructors at other levels.

### Need for the Study

A review of literature in preparation for this study has revealed a proliferation of books, studies, and articles focusing upon the growth and development of the community/junior college movement. The numbers of writings on the subject are almost as numerous and have evolved at much the same rate as the institutions themselves. In addition to the writings concerned with growth and development of the community/junior college, research and writing which gives attention to the function and purpose of the developing institutions have also gained in prominence. The awareness level of those concerned with higher education has been elevated because of this literature. These studies and this literature reflect some of the problems, issues, and concerns about the role of junior colleges in higher education today. In the words of Medsker:

If they are to assume the responsibilities in American post-secondary education that many people see for them, junior colleges must be subjected to continuous examination so that the individuals and agencies responsible for local, state, and national planning have adequate information concerning them.<sup>1</sup>

One of the concerns which continues to emerge throughout the literature is a concern for better teacher preparation for the role of junior college instructor. O'Banion reflects that studies indicate that for the

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<sup>1</sup>Medsker, Breaking the Access Barriers, p. 12.

community/junior college instructor to bring his/her attention into focus with the purposes and programs of the institutions, preparation needs to be different from what it has been in the past.<sup>1</sup> The claim is made by Norton that before the movement had gained sufficient strength to demand a permanent place in the nation's educational process, there was little thought given to the study of the junior college teacher as distinguished from instructors at any other level.<sup>2</sup> These statements raise the question of whether these needs have been met or still exist as a problem in the understanding of the junior college as a whole. In spite of extensive literature, there is obviously still a need to know more about the junior college instructional program, the persons responsible for that instruction, and what, if any, effect the preparation and background of a teacher has on instruction.

Studies have been conducted which focus on general aspects of the junior college curriculum. These studies reflect some of the needs, problems, and concerns about curriculum for the diverse student population most often

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<sup>1</sup>Terry O'Banion, Teachers for Tomorrow (Tucson, AZ: The University of Arizona Press, 1973), p. 63.

<sup>2</sup>David Lawrence Norton, "A Plan for Certification of Junior College Instructors and Administrators of Public Junior Colleges in the United States" (Ph.D. dissertation, University of Texas, 1953), p. 6.

found in community/junior college programs of study.

One of the areas of specialization which has stimulated research during much of the history of the junior college movement has been that of the music curriculum. A writer concerned with music instruction in the junior college during the 1950s reported that a few status studies of junior college curriculum offerings had been made prior to his study but that these contained limited amounts of data and were concerned mainly with the degrees obtained by the music instructors of the day.<sup>1</sup>

In the mid-1960s, a study designed to report the quantitative and qualitative aspects of junior college music curricula was reported. This study was designed to examine the effectiveness of the junior college music curricula; the policies and personnel necessary to implement them; and the facilities, equipment, and library resources needed to maintain quality programs. The main purpose of this study was concerned with the transfer curricula of the junior college to a four-year, degree-granting institution.<sup>2</sup>

A number of surveys and studies, such as the one

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<sup>1</sup>Jack William Hudgins, Jr., "A Critical Analysis of the Pre-Service Preparation for Music Instruction in Public Junior College" (Ph.D. dissertation, University of Texas, 1959), p. 31.

<sup>2</sup>Marvin L. Belford, "An Investigation and Analysis of Public Junior College Music Curricula with Emphasis on the Problems of the Transfer Music Major," Journal of Research in Music Education 18 (Spring 1970): 407.

conducted by Kesling in 1981, have been limited to specific geographic areas. Kesling found that the research literature related to curriculum study at the junior college level is minimal. He attributes this to the rapid growth of the community/junior college. In the literature researched for his study, many problems concerning music instruction were found. It was suggested that solutions to these problems need to be found. In the research it appeared that the solutions to the problems were reported with less frequency than were the problems themselves.

Kesling states that

the basic explanation for the diversity of curricular offerings probably lies in the conscious effort of community-junior college music educators to meet the many needs of the community while catering to the demands of the senior college.<sup>1</sup>

The Kesling study provides an extensive bibliography of literature about the junior college, its teachers, curriculum and development. This bibliography included only twenty-nine research projects on the subject of music in the community/junior college.

Considering the growth and expansion still occurring in this segment of higher education, it would appear that music educators still need to be more knowledgeable about

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<sup>1</sup>Willard R. Kesling, Jr., "An Investigation and Analysis of Music Programs in the Public Community Colleges of Tennessee and Other Public Community Colleges and Schools With Recommendations for Continued Growth and Development" (Ph.D. dissertation, University of Oklahoma, 1981), pp. 9-10.

the music offerings at the junior college level. The MENC Committee on Music in the Junior College suggests that there has never been a greater need for music educators to understand the junior/community college struggle for identity. This need is crucial if there is to be a meaningful consideration of the present and future role of music and the arts in the community college movement.<sup>1</sup> As a guideline for music in the junior college, the following recommendation was made by MENC in 1970:

Since the junior colleges of the United States are playing an increasingly important role in higher education, and since most colleges do have offerings in music, it is thereby recommended that there be an assessment of the place of music in these institutions.<sup>2</sup>

The literature reviewed for this current study revealed very little information and few studies concerning specific aspects of the junior college music curriculum. As a segment of the music curriculum, class instruction has emerged as a facet which merits more study. Studies and writings on junior college curriculum frequently mention the inclusion of class or group instruction as a part of the offerings in known programs of instruction. No studies have been found to give specifics concerning the status of

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<sup>1</sup>Music in the Junior College (Washington, D.C.: Music Educators National Conference, 1970), p. 1.

<sup>2</sup>Ibid., p. 36.



this instruction in relationship to the junior college.

Class piano instruction is mentioned as one of the most frequently utilized offerings of instruction in the junior college music curriculum. Class piano instruction is not a new medium of instruction and numerous historical studies can be found concerning its growth and development. Studies can also be found concerning aspects of group instruction which are correlated with other phases of the music curriculum. For example, class piano is often correlated with music theory and used as a tool in the development of ear-training and sight-reading.

Though there are a number of studies on various phases of group piano instruction, no studies could be found which investigated the status of class piano instruction at the junior college level. Little is known concerning the offerings in class piano as a part of the total music curriculum in the junior college. More information is also needed concerning the students for whom class instruction is offered, the methods and materials used in existing programs, and the purposes these offerings serve.

As a facet of the need for more knowledge about class piano instruction at the junior college level, there also emerges the need to know more specifically who is responsible for the instruction in the existing programs. As is consistent with national findings on junior college instructors in general, no definitive studies can be found which

investigate the background and preparation of the junior college class piano instructor. No data is available to help determine if the needs of the junior college class piano instructor are the same as, or differ greatly from, those of class piano instructors at other levels of teaching. Data needs to be collected to reflect the elements which are essential to good class piano teaching, whether teacher preparation is adequate to enable the teacher to be effective, and what effect teacher preparation and experience have on functions of a junior college piano class.

The literature reflects the positive, established position of class piano programs as being a viable entity of music education. There is every evidence that these programs will continue to grow, but it is also evident that very little is known about the status of this instruction in relationship to community/junior colleges. There is a need to determine if indeed the programs are serving a viable purpose for junior college constituency.

#### Definition of Terms

Class Piano and Group Piano. Synonymous terms generally designating the teaching and learning of the piano in numbers of two or more students. Music programs in most colleges offer some form of class or group instruction using the piano as the facilitator of learning.

Junior College. A two-year institution of higher learning consisting of the freshman and sophomore college years. The terms "junior college" and "community college" have been used interchangeably during the past decade. Community college is a title occasionally used to designate a particular type of junior college, one founded primarily for service to the community, continuing education, adult education, and non-traditional programs. Some writers contend that "not all junior colleges are community colleges" and that "not all community colleges are junior colleges."<sup>1</sup> During the period of development following World War II, the junior college was sometimes labeled "the people's college."<sup>2</sup> Further distinction is sometimes made between junior colleges, technical institutes, and freshman-sophomore extension centers as part of the two-year college development.<sup>3</sup> For the purposes of this study, the term "junior college" will be used as inclusive of the two-year institutions or two-year colleges in which there are found to be class piano programs.

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<sup>1</sup>James W. Reynolds, The Comprehensive Junior College Curriculum (Berkley, CA: McCutchan Publishing Corporation, 1969), p. vi.

<sup>2</sup>Medsker, Breaking the Access Barriers, p. 151.

<sup>3</sup>Leland L. Medsker, The Junior College: Progress and Prospect (New York: McGraw-Hill Book Co., 1960), p. 6.

Junior College Movement. A phrase which is generally used to embrace the growth, development, and status of the junior college, especially in the twentieth century.

Comprehensive Curriculum. A broad and varied educational program which evolved between 1945 and 1965, and is designed to serve a multiplicity of purposes as well as new types of student populations in junior/community colleges.

Comprehensive Musicianship. A truly integrated approach to group keyboard instruction which involves analysis, performance, and creativity. Keyboard theory and technique, sight reading, solo and ensemble repertoire, and creative activities (harmonization and improvisation) are integral parts of the concept.

#### Limitations

This study was limited to class piano instruction in the junior colleges accredited by the North Central Association of Colleges and Schools. It includes both public and private institutions. The conclusions concerning class piano offerings and the instructors of the respective programs are based upon the returns received from a survey of the target population.

#### Significance of the Study

This study was based on the premise that there is no significant data available concerning the status of

class piano instruction in the junior college. The study has two principal foci: the existing programs of instruction and instructors in these programs. The study was designed, researched, and analyzed to determine the following descriptive information:

1. The identification and location of existing programs of class piano instruction in junior colleges accredited by the North Central Association of Colleges and Schools.
2. The nature of the offerings of these programs, especially the number and times classes are offered, the student population of the classes, the purpose the classes serve.
3. The equipment, methods, and materials being used in the existing programs of instruction.
4. The effect that institutional resources have on the teaching of class piano and the adequacy of such resources within the junior college system.

The study also sought data from which an instructor profile could be developed of the junior college class piano instructor. The survey instrument was developed to ascertain pertinent data concerning the educational background, professional training and experience, and personal information about those responsible for class piano instruction at the junior college level. The survey instrument was further designed to research and investigate the importance the instructor placed on selected preparation experiences and training, the adequacy of this experience, and the effect the experience and preparation has on the actual teaching of class piano.

The study also focused on specified teacher competencies. The following topics were investigated:

1. The competencies and skills which are considered important to class piano teaching in a junior college.
2. The degree to which the instructor possesses those competencies.
3. The extent to which instructors actually use those competencies and skills in class piano teaching at the junior college level.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### Junior College Development

The phenomenal growth and development of junior colleges has stimulated interest and created a broad field of research. In 1969, James Reynolds estimated that literature on all aspects of the movement probably exceeded 16,000 titles. Increasing numbers of master's and doctoral studies have also used the subject of junior colleges as a basis for research. As early as 1963, there were 519 studies listed by one research project.<sup>1</sup> In spite of existing research, Reynolds decried the lack of knowledge about the institution outside the professional ranks of the junior colleges.<sup>2</sup>

The 1970s have experienced an even greater proliferation of new junior colleges and expansion of existing ones. Though no specific statistics are available, a review of available literature revealed that research and writing on the subject has increased proportionately. In

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<sup>1</sup>Reynolds, The Comprehensive Junior College, p. v.

<sup>2</sup>Ibid., p. 153.

spite of this increase, research in specific areas of concern is still limited. One writer laments that the virtual explosion of new institutions and the increase in existing programs has left those involved with little time for research.<sup>1</sup>

Much of the literature dealing with the junior college role in higher education speaks about the need to know more specifically how these burgeoning institutions are meeting student need. Thornton has identified the role of the junior college from its early days as being characterized by a willingness to recognize, and to try to provide for, new educational needs. There remains a perpetual quandry for those involved in the movement, educators and administrators alike, to determine how curriculum and instructional methods can be adapted to meet the challenges being presented to them. Thornton states that "students are at the open door; but even with fifty years warning, we are not prepared for them."<sup>2</sup>

To provide opportunities for higher education for all residents of the community, Cowan declares that the community/junior college must accept the difficult assignment of designing a curriculum to suit the needs of a wide

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<sup>1</sup>Joseph W. Curtis, "Characteristics of Mississippi Public Community Junior College Instructors" (Ed.D. dissertation, Mississippi State University, 1975), p. 19.

<sup>2</sup>Thornton, The Community Junior College, pp. 32-33.



range of human capacities, interests, aptitudes, and levels of intelligence. To be viable, this curriculum must normally provide (1) a sound general education for all students; (2) university parallel courses that may be easily transferred to a higher university; (3) two-year technical courses to fit the economic needs of the country; and (4) a continuing education program for all members of the community.<sup>1</sup>

Myers contends that the problems connected with the open-door admission policy poses a major challenge to contemporary educators at the community/junior college level. The responsibility for providing post-secondary education, appropriate to students who are unable to avail themselves of the conventional college education programs, is a problem that can no longer be avoided. Inherent to this challenge are the problems of (1) shortage of proven effective programs and techniques, (2) scheduling of educational offerings, (3) access to the community/junior college, and (4) personnel with specific training to work with non-traditional students.<sup>2</sup>

Robert Wiegman summarized some of the labels given to the role of the junior college in society when he wrote

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<sup>1</sup>Tommy Neal Cowan, "Community College Research and Design" (Master's thesis, University of Texas, 1970), p. 101.

<sup>2</sup>Myers, "A Comparison of Some Aspects of Educational Programs," p. 174.

the following statement fifteen years ago:

The junior college today is hailed as "an educational movement unparalleled in human history," "a phenomenon of the twentieth century," "the only really American innovation in higher education," "an important segment of post-high school education in the United States with the promise of becoming the largest and most important," "an essential segment of American higher education," "an institution in close relationship to the society it was created to serve," "the relatively new institution which is free-est from the heavy hand of tradition," "a unique institution."

The challenges offered in these expressions is that junior colleges fulfilling these roles are ready to meet the post-secondary educational needs of society in America.<sup>1</sup>

The contention is made by Cowan that the junior/community college is a unique member of the family of education. He contends that these institutions are a special entity, solving specific problems, meeting specific needs, and requiring special planning.<sup>2</sup>

The 1960s brought particular pressures and challenges to the junior colleges. There were increasing demands to meet student need. These demands have not diminished through the 1970s, but have increased. With the increase comes the challenge to meet needs for continuous education of all age groups. Wattenbarger and Cage set

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<sup>1</sup>Robert R. Wiegman, General Education in Occupational Programs Offered by Junior Colleges (Washington, D. C.: American Association of Junior Colleges, 1969), p. 5.

<sup>2</sup>Cowan, "Community College Research and Design," p. 3.

forth the theory that this new role is the result of a strengthened belief in the importance of education and a recognition of increases in the size of the "basic knowledge storehouse."<sup>1</sup> These writers believe that continued growth in the junior college population is indicated by changes in population age groups. They predict that the student population in the 1980s will include single people (both young and old), married people, full-time employed, disadvantaged, those whose jobs are obsolete, and those who want to learn for the joy of learning.<sup>2</sup>

A challenge is presented to educators interested in junior colleges in the words of Mary Zoglin:

The community college is the fastest growing segment of American Education today. Its potential for touching the lives of citizens of all ages and in all walks of life appears almost limitless. As the youngest and least tradition-bound of our educational institutions, its future course is still open. Thus citizens, students, and staff all have an interest in learning how to influence the evolution of "their" community colleges.<sup>3</sup>

#### Community Service Function of Junior Colleges

Service to the community is a widely recognized

<sup>1</sup>Monroe, Profile of the Community College, p. 16.

<sup>2</sup>C. William Brubaker, "The Form Generators in College Design," Planning Community Junior College Facilities (East Lansing, MI: Michigan State University, 1968), p. 89.

<sup>3</sup>Mary Lou Zoglin, Power and Politics in the Community College (Palm Springs, CA: ETC Publications, 1976), preface.

function of the junior college concept. It is also the most recent of the community college activities.<sup>1</sup> The community services function finds its roots in the junior college movement's increased commitment to community involvement over a period of years. Ogilvie and Raines indicated that a 1921 study written by Koos listed the category of "affecting the cultural tone of the community" as one of the functions of the junior college. However, Koos found no indication of institutions practicing that function during that time.<sup>2</sup>

Other writers on the functions of the junior college often cite the community service aspect as significant to the role of these institutions:

For some, the unique feature of a community college is the community dimension. According to the National Council on Community Services for Community and Junior Colleges, many experts consider the community service dimension to be the single most important characteristic distinguishing it from other institutions of higher education. The college becomes the logical vehicle for drawing the community into the process of making and changing educational policies and programs. In effect, the community becomes a laboratory for learning, and the college an institution without "walls."<sup>3</sup>

Investigation of the literature reveals increasing

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<sup>1</sup>Monroe, Profile of the Community College, p. 128.

<sup>2</sup>William K. Ogilvie and Max R. Raines, Perspectives on the Community-Junior College (New York: Appleton-Century Crofts, 1971), p. 394.

<sup>3</sup>Robert Palenchak, The Evolution of the Community College (Metuchen, N.J.: The Scarecrow Press, Inc., 1973), p. 157.

numbers of colleges offering educational, cultural, and recreational services above and beyond their regularly scheduled day and evening classes. Through these community service aspects, Ervin Harlacher states that the junior college is recognizing its community college obligation (1) to make better use of college facilities and become a center of community life; (2) to better utilize skills and expertise of college staff to meet community and college district needs; (3) to provide community and business leadership and direction to better solve common problems; and (4) to contribute to and promote the cultural, intellectual, and social life of the constituents and aid in developing their leisure time skills.<sup>1</sup> Harlacher believes that the full potential of the junior college program has not yet been realized and that one of the means of meeting this challenge is through the aspect of "informal" education. The community college dimension has the unique opportunity to meet constituent need without usurping the role or function of other educational agencies.<sup>2</sup> This role is defined by De Los Santos as being that of community service coordinator. As one of many organizations of the community,

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<sup>1</sup>Ervin L. Harlacher, The Community Dimension of the Community College (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969), p. v.

<sup>2</sup>Ibid., p. 9.

the community/junior college has the opportunity to be sensitive to the needs and practices of other organizations, avoid duplication of services, and fill needs where other community organizations are unable or unwilling to do so.<sup>1</sup>

Monroe summarizes Harlacher's research into seven emerging trends in community service offerings of the junior/community college program.

1. Offering a multi-service which extends programs beyond the college boundaries--literally taking special programs to the people.
2. Offering more short courses, workshops, and seminars designed to serve all adult age groups.
3. Providing for educational and recreational outlets through greater utilization of facilities and media as an extension of service.
4. Becoming more involved in solving community social, economic, and political problems.
5. Extension of concern for the cultural life of the community.
6. Developing greater mutual cooperation between the community and its agents and organizations which results in greater utilization of talent.
7. Mutual understanding and cooperation between all community service agencies as educational proponents.<sup>2</sup>

Blocker defines the role of the comprehensive community college as being an organization of and for the

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<sup>1</sup>Gilbert De Los Santos, "An Analysis of Strategies Used by Community Junior Colleges to Serve the Educational and Cultural Needs of Their Mexican-American Students" (Ph.D. dissertation, University of Texas, 1972), p. 69.

<sup>2</sup>Monroe, Profile of the Community College, pp. 139-140.

people it serves. Not being limited to the traditional functions of the four-year college, its activities can more freely contribute to the upgrading of society as a whole. In so doing, the two-year institution provides services not found at the high school level or in other institutions of higher learning.<sup>1</sup>

The comprehensive community college is described vividly by O'Connell:

With transfer, career, and adult education being offered, and with the cultural and intellectual and civic activities carried on at the college, the community college campus often becomes the educational center of the area it serves. The summer programs and the evening programs make the best comprehensive community colleges, vital, jumping, stimulating places clear around the calendar and nearly around the clock.<sup>2</sup>

Writing about the informal aspect of non-classroom offerings, Wiegman suggests that there is no longer a need for educational experiences to be limited to the incidental, the organized activity, or the special program. Students and teachers, in large groups and small, need to be provided the opportunity to become actively involved in the exchange of ideas about music, art, current events, problems, movies,

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<sup>1</sup>Blocker, The Two-Year College: A Social Synthesis, p. 35.

<sup>2</sup>Thomas E. O'Connell, Community Colleges: A President's View (Urbana, IL: University of Illinois Press, 1968), p. 53.

concerts, and other activities which stimulate viable learning experiences.<sup>1</sup>

### Junior College Teacher Preparation

The phenomenal growth of the junior college movement and the subsequent and continuing escalation of enrollments has resulted in expanded needs beyond the curriculum offerings. Fundamental to these concerns is the need for skilled teachers to carry out the educational programs of the burgeoning institutions.

Writing about the issues and problems of junior college teachers, Garrison stated the premise that "the key to quality in junior colleges or in any school rests with the skilled, fully professional teacher."<sup>2</sup> In support of Garrison's view, W. Homer Turner, vice-president and executive director of the U. S. Steel Foundation, expressed concern for the role of teachers in the burgeoning movement of the junior college system:

Among the key issues and problems dominant at this stage of the spectacular growth and development of the two-year collegiate institutions in the United States, none is more fundamentally important than the three cardinal ones affecting teaching: the need for more teachers, their adequate preparation, and improvement

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<sup>1</sup>Wiegman, General Education in Occupational Programs, p. 20.

<sup>2</sup>Roger H. Garrison, Junior College Faculty: Issues and Problems (Washington, D. C.: American Association of Junior Colleges, 1967), p. 80.



of the climate for junior college teaching careers.<sup>1</sup>

The community/junior college philosophy has placed stress on the quality of teaching excellence. Thornton reports that a 1921 study by Koos is an early example of an investigation of teaching and its inherent problems.<sup>2</sup> Koos later expressed the concern that the junior college teachers need to be interpreters of the junior college movement, but have actually had little or no specific preparation for their work.<sup>3</sup>

Koos' beliefs were reinforced by another junior college authority, Walter Eells, who believes that junior college instructors must not only be specialists in a particular field, but must also recognize the role of the instructor in this significant movement of American education. The instructor has the responsibility to interpret to the students and to the community. To do this well, in addition to subject matter knowledge, the instructor will need a knowledge of the general development of American education, the psychology of the college student, and skill in effective methods of teaching.<sup>4</sup>

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<sup>1</sup>W. Homer Turner, "A Note of Appreciation," in Garrison, Junior College Faculty: Issues and Problems, p. v.

<sup>2</sup>Thornton, The Community Junior College, p. 41.

<sup>3</sup>Leonard V. Koos, "The Junior College Instructor as Interpreter," Junior College Journal 2 (October 1921): 1-2.

<sup>4</sup>Walter C. Eells, "Preparation of Junior College Instructors," Junior College Journal 7 (November 1936): 55-56.

Thornton labels teaching as the prime function of the community/junior college. He stresses the importance of careful preparation and selection of teachers. A challenge is issued to employed teachers to be constantly alert to find ways to improve classroom effectiveness.<sup>1</sup>

The need for special personnel to fulfill a unique role was a strong factor in early junior college development. It continued to be a major concern through the movement's early days.

The search for quality teachers to meet the unique problems of the junior college was the concern for another early writer on the movement. As early as 1940, Carl Seashore identified the need for teacher-training institutions to select and train teachers for the special functions of the junior college. Chief among those desired characteristics of a successful junior college teacher was a positive attitude toward junior college teaching, special training, and intellectual alertness as reflected in creative scholarship.<sup>2</sup>

In reference to the shortcomings of junior college teacher preparation, McClendon focused attention on those listed by Pugh and Morgan in 1944. Included in the list were indictments that preparation was (1) often too narrow

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<sup>1</sup>Thornton, The Community Junior College, p. 41.

<sup>2</sup>Seashore, the Junior College Movement, p. 72.

and over-specialized; (2) focused on content rather than the student; (3) lacked a suitable balance between subject matter and professional preparation; (4) did not focus on understanding the junior college; (5) failed to consider the importance of good personality as a leadership characteristic; (6) failed to relate ability and knowledge to practical problems. Further criticisms were offered against (1) placement officers whose hiring practices were not based on sufficient evidence; (2) instructors who were more interested in research rather than classroom teaching; and (3) instructors lack of work experience prior to assuming junior college positions.<sup>1</sup>

The American Association of Junior Colleges Committee on Teacher Preparation approved a study on teacher preparation in 1949. This study, conducted by McClendon, was concerned with the amount of academic education, professional training, technical training, and teaching experience of junior college teachers. The study also sought information on the optimum amount of pre-service preparation for these instructors.<sup>2</sup> McClendon concludes that

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<sup>1</sup>David B. Pugh and Roy E. Morgan, "Shortcomings in Preparation of Instructors" Junior College Journal 14 (May 1944): 405-415, cited by LeRoy McClendon, "A Study of Pre-Service Preparation for Instructors in Terminal Courses in Public Junior Colleges" (Ed.D. dissertation, University of Texas, 1949), p. 26.

<sup>2</sup>McClendon, "Study of Pre-Service Preparation," pp. 1-2.

since its introduction to this country over a hundred years ago, professional preparation in learning how to teach has come to be a recognized part of the training of teachers. The recognition of the importance of this preparation is attested to by the many departments, schools, and colleges of education that are found in the institutions of higher learning. Courses in education are an important and often required part of the preparation of pupils in public school teaching. In most states those courses are not required as a part of the preparation of junior college instructors. This omission does not pass unnoticed. Writers in the field of junior college education have often called attention to the need for instructors who are trained to teach and who have had special preparation in courses related to the junior college.<sup>1</sup>

The shortcomings in the training of junior college instructors cited by Pugh and Morgan remained the central focus of research by Bergolofsky in 1955. The interrelatedness of instructional personnel, administration, curriculum, equipment, and facilities results in the efficient operation of a public junior college. Bergolofsky places the relationship of instructional staff and the curriculum as the foremost contributor to the proper functioning of the school. The role of the instructor is central to the advancement of the student toward worthy goals and the instructor is also the main point of contact between the public and their community college.<sup>2</sup>

Cohen cites the 1960s as a period of increased interest in junior college teacher preparation. By 1968

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<sup>1</sup>Ibid., p. 68.

<sup>2</sup>Henry Aaron Bergolofsky, "Teacher Turnover in Texas Public Junior Colleges and Problems Encountered by Incoming Instructors" (Ph.D. dissertation, University of Texas, 1955), p. 227.

there were approximately seventy-five institutions offering sequential programs of junior college staff development. The movement gained further impetus with the 1968 Education Professions Development Act. This resulted in over 200 colleges and universities establishing such programs.<sup>1</sup>

Harold Reade made observations similar to those of McClendon in a study on the preparation of Mississippi public junior college teachers:

The teacher will, in the end, be the most significant determiner of the quality of education within a given institution. With the expanding two-year colleges growing at the rate of some fifty each year, it is easy to see that more, and better trained, teachers are going to be needed if the junior college movement is to fulfill its promise.<sup>2</sup>

Medsker broadens and defines similar responsibilities for teachers:

Teachers and administrators in any type college inevitably influence, by their attitudes, the nature and quality of the program. They are the primary agents of curriculum development, instruction, services to students, and community relationships. They,<sup>3</sup> and the students, make the institution what it is.<sup>3</sup>

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<sup>1</sup>Arthur M. Cohen and Florence B. Brawer, Confronting Identity: The Community College Instructor (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), p. 149.

<sup>2</sup>Harold Carl Reade, "The Preparation of Mississippi Public Junior College Teachers" (Ed.D. dissertation, University of Southern Mississippi, 1973), p. 41.

<sup>3</sup>Thomas B. Merson, "Developing Appropriate Curriculum in Community Colleges: The Dimension of the Dean's Task," Proceedings of the First Conference of Newly Appointed Junior College Deans (Boone, NC: W. K. Kellogg Foundation, 1962), p. 1.

A comprehensive review of the literature concerning the need for qualified junior college teachers was reported by Joseph W. Curtis in his descriptive study of the characteristics of Mississippi public community college instructors. One of the major findings of this research was that a majority of the Mississippi public community junior college teachers had little or no preparation for teaching in the junior college. Such a view is strongly supported by the extensive amount of literature written on the subject. As a result of this research, Curtis recommended that further study be conducted to determine the relationship between institutional preparation, professional experience, and the efficiency of the college instructor.<sup>1</sup>

The crucial problems, as defined by Medsker, have to do with the recruitment, preparation, and appropriate utilization of staff in the junior college.<sup>2</sup> The claim has been made that community college faculties are being recruited haphazardly, often without regard for their teaching capability and effectiveness. These qualifications are essential to the community college ideology.<sup>3</sup>

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<sup>1</sup>Curtis, "Characteristics of Mississippi Public Community Junior College Instructors," p. 20.

<sup>2</sup>Medsker, Breaking the Access Barriers, p. 87.

<sup>3</sup>Palenchak, The Evolution of the Community College, p. 253.

O'Banion asserted that the success or failure of the junior/community college in 1980 rests on the quality of the teaching staff. This claim is consistent with early leaders who based the very existence of the junior/community college, its successes or failures upon three premises: superior teaching, superior instructors, and superior methods of instruction.<sup>1</sup>

Staffing to provide educational development for students in a changing society and community presents a challenge to all institutions of higher learning. The junior/community college has accepted this premise of student development as part of the functions of such institutions. Staffing for this approach should differ from the approach of more traditional institutions. Gollattscheck suggests that the solution lies in a functional approach of differentiated staffing. Distinctions between traditional and nontraditional faculty needs to be eliminated.<sup>2</sup> The reasons for this challenge lie in the statement that

learning is a national resource, and the need for learning--intermittent, recurring, and lifelong--has never been greater. But the learners of today are a very different breed from those of a decade or so ago.

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<sup>1</sup>O'Banion, Teachers for Tomorrow, p. 52.

<sup>2</sup>James F. Gollattscheck, Ervin L. Harlacher, Eleanor Roberts and, Benjamin R. Wygal, College Leadership for Community Renewal (San Francisco: Jossey-Bass Publishers, 1976), p. 76.

Not only their needs in learning have changed, but their tastes in learning as well.<sup>1</sup>

Blocker defines the faculty as the core of the community college. The philosophy, purposes, objectives, and functions of the institution are translated into meaningful action through the staff. The effectiveness of the school is determined through teaching, educational guidance, and contact with students. It is therefore important to examine the backgrounds, attitudes, and expectations of the faculty to determine the influences they will have on the destinies of the community/junior college movement.<sup>2</sup>

A study designed to meet the need for new approaches for training and re-training of junior college teachers, conducted by Robert Reynolds, speaks to this issue. He contends that there is a continuing concern among educators about the lack of dynamic instructional leadership. The concern extends to the lack of awareness and utilization of effective educational practices at the community/junior college level.<sup>3</sup>

Curtis cited studies to indicate that a large number

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<sup>1</sup>Ibid., p. 66.

<sup>2</sup>Blocker, The Two-Year College, p. 137.

<sup>3</sup>Robert Arthur Reynolds, "Innovative Practices: A Case Study of a Junior College Subtitle: Leadership Training and Its Relationship to Opinion Leaders" (Ph.D. dissertation, University of Texas, 1972), p. 45.



of colleges are beginning to offer some courses that pertain to the junior college and its uniqueness to higher education. He contends that there remains an urgent problem to locate faculty members who have had preparation in the ways of the junior college, its students, programs, and philosophy.<sup>1</sup> According to Curtis, the American Association of Junior Colleges recommends that the following areas of study should be included in the formal preparation of junior college faculty; historical role of the junior college; modern learning theories; curriculum development; elements of guidance and counseling; school administration; content and use of programmed instruction; innovative teaching techniques; the use of modern media; how to define, implement, and measure learning goals; the ability to locate resources to meet local needs; training interdisciplinary coordinators of instruction.<sup>2</sup>

Though there are approximately 140,000 junior college teachers, little is known about faculty characteristics or effectiveness. Cohen contends that while general characteristics, types, selection, and training play a significant role in the junior college function, there is a need to look beyond these limitations to means of correlating

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<sup>1</sup>Curtis, "Characteristics of Mississippi Public Community Junior College Instructors," p. 20.

<sup>2</sup>Ibid., p. 12.

faculty functioning in institutional processes.<sup>1</sup>

Gleazer contends that a special kind of person with special skills and attitudes is needed for community college work:

Faculty face the challenging assignment of improving the learning process in an institution with an ever-increasing breadth of program and an ever-increasing diversity of students. They come to the task with good academic credentials but not necessarily good preparation for the actual work they will do.<sup>2</sup>

Teacher concern plays an important role in teacher effectiveness as revealed in a 1967 survey of 650 junior college instructors. The instructors cited lack of time to perform their jobs effectively as their overriding concern. Many reported a lack of time to keep up in their field, develop new teaching approaches, discuss educational concerns with colleagues, and effectively participate on committees as major concerns also. The need to make better class preparation and give more individual help to students resulted in feelings of ineffectiveness on the part of the instructors.<sup>3</sup>

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<sup>1</sup>Arthur M. Cohen, John Lombardi and Florence B. Brawer, College Responses to Community Demands (San Francisco: Jossey-Bass Publishers, 1975), pp. 111-112.

<sup>2</sup>Edmund J. Gleazer, Jr., Project Focus: A Forecast Study of Community Colleges (New York: McGraw-Hill Book Co., 1973), p. 83.

<sup>3</sup>Arthur M. Cohen and Jack Friedlander, "What Do Two-Year College Instructors Want?" The Education Digest 46 (November 1980): 47-48.

As a continuation of concern for staff development, another survey of junior college teachers was conducted in 1975 by the Center for Study of Community Colleges. This survey revealed still greater need for continued personal and professional growth. Nearly half the instructors in the survey felt that their colleges did not provide satisfactory opportunities for in-service training. When asked what would make their courses better, "Professional development opportunities for instructors" was checked by approximately thirty percent of the respondents.<sup>1</sup>

These surveys are exemplary of several major studies of national scope concerned with junior college staff and their needs. These studies have attempted to delineate major areas of training, demand, supply, and deficiency in staff development of junior college teachers. In spite of this proliferation of studies on the subject, Hammons contends that the need for assessment still exists as changing needs of the community colleges emerge. In answer to the needs assessment, Hammons and Wallace conducted a comprehensive assessment of in-service needs in a specified geographical area to determine if faculty needs differ in terms of control of an institution (public vs. private) or

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<sup>1</sup>Ibid., p. 48.

by size.<sup>1</sup> This study confirmed and further underscored the importance of providing growth opportunities for professionals. These studies have implications, not only for the local community college, but for graduate and post-graduate study at the university level as well.

O'Banion has suggested four major guidelines for universities who desire to develop quality preparation programs for community/junior college staff.

1. The university staff must be knowledgeable and experienced regarding the community/junior college.
2. The university must be willing to develop cooperative relationships with community/junior colleges.
3. The university must be adjacent to a number of outstanding community/junior colleges so that cooperative programs can be developed.
4. The university should be an outstanding university in American education or it should have some special attributes for developing a program for community/junior college staff, or both.<sup>2</sup>

#### Music in the Junior College

Music education has been involved in the junior college movement from its inception. The early years were primarily devoted to the preparatory function of transfer credit to the senior institutions. Following World War II,

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<sup>1</sup>James O. Hammons and Terry H. Smith Wallace, An Assessment of Community College Staff Development Needs in the Northeastern-United States (University Park, PA: Center for Study of Higher Education, The Pennsylvania State University, May, 1976), pp. 2-3.

<sup>2</sup>O'Banion, Teachers for Tomorrow, pp. 91-92.

cultural offerings centered around sponsoring performance organizations and making music appreciation courses available to the general education student.

The diversity of courses and music activities in the junior college was first recognized by the Music Educators National Conference in 1936 when President Joseph Maddy appointed S. Earle Blakeslee, of Chaffee Junior College in California, to chair a newly created junior college committee. This action resulted in two small surveys on junior college music instruction and established the committee on junior college music as a permanent standing committee of MENC.<sup>1</sup>

In 1970, a study sponsored by MENC reported that ninety percent of the junior colleges in the United States have music programs or some music offerings. The schools reporting no music programs were those designated as being technical schools, small religious schools, or university-associated schools that do not provide an independent program, and newly-founded colleges planning a program in the near future.<sup>2</sup>

More recently, concern has been expressed over the low percentage (no more than five percent) of junior college

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<sup>1</sup>Harry Marion Lemert, "Music Education in the Public Junior College" (Ph.D. dissertation, University of Texas, 1953), p. 2.

<sup>2</sup>Music in the Junior College, pp. 4-5.

students enrolled in music courses and performing groups. Clearly the importance of music education, and education in the arts in general, has not been fully recognized in the junior college movement. The recommendation has been made that junior colleges make efforts to involve the large majority of students in music.<sup>1</sup>

In 1977, Friedlander conducted a nationwide study using a representative sample of two-year colleges. His study was concerned with the status of music history and music appreciation courses in the two-year colleges. The findings revealed that most two-year colleges offer courses in these areas, but relatively few students enroll in them. The courses which are offered are designed primarily for transfer credit programs. He found that approximately one-third of the junior college population enrolls in non-credit courses designed for personal enrichment or career development. He concluded that little is being done to correlate music history and music appreciation courses with students' educational needs and interests in the community/junior college. The suggestion was made that more courses could be developed which were relevant to the interests of the community. This might include courses in church music; music for special ethnic groups; folk music and related

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<sup>1</sup>Ibid., pp. 36-37.

studies; rock and other popular music. Colleges could offer more courses to stimulate interest in theater, give credit for symphony concert attendance, and develop music for local radio and television production. The possibilities are almost unlimited. Courses of this type might in turn attract more non-degree oriented students, thereby increasing enrollment.<sup>1</sup>

In preparation for a comprehensive study of music programs in accredited community colleges of the Southern Association of Colleges and Schools, Willard Kesling found that from 1960 to 1980 community college music programs have become the object of a great deal of research. The studies revealed that the major focus of the programs continues to be dominated by transfer credit for prospective music majors. Kesling concludes that

in spite of the frequency with which courses for general students have been offered and made available, these courses have failed to attract a significant proportion of the community college student population. This indicates that music educators have done little to make general education offerings more viable.

Comprehensiveness, as reflected by expanded course offerings, appears to have escaped the attention of community college music educators. Occupationally oriented programs continued to be virtually non-existent.<sup>2</sup>

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<sup>1</sup>Jack Friedlander, "Music History and Appreciation in the Two-Year College Curriculum," Journal of Research in Music Education 27 (Spring 1979): 27-34.

<sup>2</sup>Kesling, "An Investigation and Analysis of Music Programs," p. 112.

### Class Piano in the Junior College

A survey of related literature has revealed little research which dealt with class piano instruction in the junior college. There have been several studies which have focused on the total music curriculum of the junior college. Most of these studies do make a reference to class piano instruction within the curriculum, but there have been no definitive studies devoted specifically to the topic.

Harry Lemert's study is regarded as the first comprehensive investigation of junior college music of national scope.<sup>1</sup> In that study, he reported that class applied music instruction was quite highly favored in junior colleges located in California, New England, and the Middle Atlantic states. The offerings were most often in woodwind, brass, and string instruments. Junior colleges in the North Central region ranked extremely low in class applied music offerings. Only two percent of those junior colleges surveyed in the North Central area offered class piano study; nine percent offered class string and percussion instruction.<sup>2</sup> A significant conclusion of Lemert's study was that junior colleges with small enrollments could and

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<sup>1</sup>Robert Alvin Campbell, "A Critical Analysis of the Music Programs in Thirteen Selected Texas Public Junior Colleges" (Ph.D. dissertation, University of Texas, 1959), p. 29.

<sup>2</sup>Lemert, "Music Education in Public Junior Colleges" (1953), p. 211.



should teach applied music in classes, rather than expend the limited amounts of instructional time in individual instruction.<sup>1</sup>

Robert Campbell's research was designed to ascertain specific information concerning the music curriculum of selected public junior colleges of Texas. The data revealed that four Texas junior colleges offered class piano in 1959, but gave little additional information about instruction in that area.<sup>2</sup>

As a result of a survey conducted by Kelley in 1967, a list of typical music offerings in the junior college was developed. The list includes band, choir, music theory, music appreciation, special ensembles, applied music, music history, and basic humanities. Basic classes in instrumental techniques cover brass, woodwind, percussion, and strings. The population for this study included twenty-three randomly selected, two-year colleges. These colleges represented all major geographical areas and all types of two-year institutions.<sup>3</sup>

In 1968, Forrest Kent Campbell conducted a study of music programs in accredited two-year colleges throughout the United States. One hundred seventy-five schools were

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<sup>1</sup>Ibid., p. 314.

<sup>2</sup>R. Campbell, "A Critical Analysis," p. 89.

<sup>3</sup>Kelley, Teaching in the Community College, p. 251.

included in this research. The purpose of the study was (1) to assess the current status of courses in music; (2) assess the current status of curriculum organization in music and ascertain the number of students enrolled, and (3) assess the current status of administration in the target population.<sup>1</sup> Usable returns were received from eighty-four institutions (forty-eight percent). Class piano instruction was offered in 53.77 percent of the responding colleges.<sup>2</sup> One of the major recommendations of Campbell's study was that applied music taught in class-size groups was not offered with sufficient frequency except in colleges where no private applied music is available.<sup>3</sup> With other changes occurring so rapidly within the junior college, the lack of growth in this mode of instruction suggests a need for further investigation.

In reviewing current literature in preparation for his study of the music curriculum of Southern community colleges, Kesling reports that

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<sup>1</sup>Forrest Kent Campbell, "A Survey and Appraisal of Music Programs of Accredited Two-Year Colleges of the United States" (Ed.D. dissertation, University of Illinois, 1968), pp. 8-9.

<sup>2</sup>Ibid., p. 51.

<sup>3</sup>Ibid., p. 116.

in the studies reviewed, the group instructional method of teaching performance skills was not utilized extensively at the institutions surveyed. Except for those states in which laws require public institutions to provide private lessons, the review of research indicated less than half of the institutions offered group instruction in piano and fewer in voice. Group instruction in string, brass, woodwinds, and percussion instruments were reported only by a few large institutions offering extensive music major transfer programs.<sup>1</sup>

This generalization concerning group instruction reveals a need for more specific information about the existence and structure of programs in junior colleges. Kesling investigated musical practices in schools in a particular geographical area for purposes of expansion, development, and comparison of programs in that particular region.

An article written by George Hummel during the population explosion of the 1960s summarizes the ability of class piano programs to meet the demands of society both now and in the past. In that article, he cites advances which have been made in the quality of both private and group instruction and challenges music educators in further development:

Class piano is not new, but it has been too little utilized. Its possibilities are almost unlimited. We who are privileged to be piano teachers are fortunate in having so ready an ally to aid us, not only in providing for greater numbers,<sup>2</sup> but in improving the quality of our instruction.<sup>2</sup>

In his historical study of class piano instruction,

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<sup>1</sup>Kesling, "An Investigation and Analysis," p. 78.

<sup>2</sup>J. George Hummel, "Class Piano and the Population Explosion," Music Educators Journal 47 (February-March 1961): 80.

William H. Richards focused attention on the longevity of this mode of instruction in a brief chronology of group piano teaching:

Group piano teaching is not a new medium of instruction. Class piano existed about fifty years after the pianoforte became a recognized instrument. The movement could have celebrated one and one-half centuries of progress and refinement at least twelve years ago. Class piano teachers have an international tradition of at least one hundred sixty-two years and a national heritage in the United States of at least one hundred seventeen years.<sup>1</sup>

In defense of class instruction, as opposed to private instruction, numerous studies could be cited which reveal strengths of and attitudes toward class instruction. For purposes of this research project, a study by William Rogers, Jr. will be cited as exemplary. Rogers contends that the decade of the 1970s shows every promise of continued growth of group piano as a medium of instruction which is presently receiving support from many music educators, professional organizations, and publications of note.<sup>2</sup> Major advantages of group instruction are listed as being (1) students learn more readily from examples set by their peers; (2) students are less subject to stage fright if taught collectively; (3) students have greater rhythmic

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<sup>1</sup>William H. Richards, "History: A Brief Chronology," The Piano Quarterly 101 (September 1978): 14.

<sup>2</sup>William Forrest Rogers, Jr., "The Effect of Group and Individual Piano Instruction on Selected Aspects of Musical Achievement" (Ed.D. dissertation, Columbia University, 1974), p. 85.

proficiency in group situations where they benefit from social facilitation; (4) students are stimulated by cooperative competition; and (5) the security and sense of "belonging" which students experience within a group of peers contributes to greater motivation and lessens the feelings of isolation and alienation.<sup>1</sup> His study was designed to investigate the effect of group and individual instruction on beginning piano students. The effects of musical achievement tested included (1) aural discrimination, (2) knowledge of musical symbols, (3) sight-reading, (4) transposition, and (5) improvisation. As a result of this investigation, Rogers found that the subjects who received group instruction scored significantly higher on all five variables measured. Responses to the teacher questionnaire revealed a unanimous preference for group piano instruction over individual instruction. Rogers concluded that teacher preparation, peer interaction, more instructional time, and supervised piano practice in the laboratory setting, were probable contributing factors to the significant differences between the two methods of instruction.<sup>2</sup>

In assessing the role of music in the junior college, the research which has been reviewed has expressed an obvious

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<sup>1</sup>Ibid., p. 12.

<sup>2</sup>Ibid., p. 85.

need for greater utilization of class instruction to help meet student needs. Class piano proponents contend that this mode of instruction offers almost limitless opportunities for program development.

#### The Junior College Class Piano Instructor

The literature concerning the role of music in the junior college is consistent with the national findings which indicate a lack of knowledge about junior college curricula and specialized preparation for junior college teaching. In an investigation of teacher qualifications, teaching methods, and common courses of study, Winston Swinney reported that a majority of the junior college music teachers in the target population lacked the educational and psychological qualifications necessary to effectively teach the courses assigned to them.<sup>1</sup> These findings are closely allied to studies of junior college teacher preparation in general.

Lemert expressed this same need in his suggestions for further study in 1953. As a result of his investigation, it became apparent that further research should be done to determine the particular knowledge, skills, and attitudes that are needed by public junior college music teaching

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<sup>1</sup>Winston S. Swinney, "An Evaluation and Critical Analysis of the Music Programs in the Thirteen Public Supported White Junior Colleges in Mississippi" (M.M.E. thesis, Mississippi Southern College, 1952), p. 33.

personnel in order to accomplish the musical objectives which are peculiar to junior college level music.<sup>1</sup> As determined by investigation of current literature on the subject, this continues to be a major issue.

An early study of junior college music teachers reports similar findings. Robert Campbell's study of music in Texas junior colleges reported that

most junior college music teachers have had little opportunity for formal training in junior college teaching. Therefore, they are inclined to attempt a duplication of senior college music programs.<sup>2</sup>

Hudgins spoke to these concerns in his study to determine the kind and amount of preparation that existed for junior college music instructors in 1959. The study revealed a growing concern for teacher preparation. A need for specific courses in the junior college function and philosophy was also revealed. This was one of the earliest attempts to make an analysis of the pre-service preparation for music instructors in the public junior colleges of the United States.<sup>3</sup>

Historical studies of class piano instruction in general have revealed concern for qualified instructors in the field from its early days. In a summary of the historical beginnings of the movement, Hoda Sabry cites 1928 as a

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<sup>1</sup>Lemert, "Music Education in the Public Junior College," p. 317.

<sup>2</sup>R. Campbell, "A Critical Analysis," p. 46.

<sup>3</sup>Hudgins, "A Critical Analysis of Pre-Service," p. 30.

beginning of early pedagogy preparation for class piano instructors.<sup>1</sup> A survey of piano classes in operation at all levels of instruction was conducted in 1929. This survey provided statistical information and analysis of conditions of existing programs.<sup>2</sup> With the increase in numbers of programs, there were increased demands for more qualified instructors. Sabry reported that class piano methods courses were being offered by forty-three teacher education institutions in 1929.

In 1946, a Piano Instruction Committee was established by the Music Educators National Conference (MENC). One of the early functions of this committee was to publish a handbook which focused on the problems of class piano teacher preparation.<sup>3</sup> This action reflects an early concern by MENC for quality instruction and program development in this area.

The oldest professional music organization, the Music Teachers National Association, established a similar committee in 1970. This action occurred under the leadership of Celia Mae Bryant, then president of the organization.

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<sup>1</sup>Hoda Nicola Sabry, "The Adaptation of Class Piano Methods as Used in the United States of America for Use in the Egyptian Educational System" (Ed.D. dissertation, Indiana University, 1965), p. 35.

<sup>2</sup>Ibid., p. 42.

<sup>3</sup>Ibid., p. 46.



James Lyke, of the University of Illinois, was appointed chairman of that committee. With that beginning, the Music Teachers National Association has continued to give considerable attention to the importance of class piano instruction and teacher preparation.<sup>1</sup>

William H. Richards' study focused on trends in piano class pedagogy. As a result of a questionnaire sent to nearly 2000 colleges in 1962, Richards learned that 137 of these institutions offered class piano pedagogy instruction in their piano materials and teaching procedures courses. Most of those institutions, however, did not offer separate courses in piano pedagogy but provided that study within their applied piano program. Most of the teaching of the piano classes was apparently done by private teachers without experience and/or preparation in group procedures.<sup>2</sup>

In 1959, Sally Monsour contributed an historical study of class piano instruction in the public schools of the United States. Teacher preparation was an important aspect of this study as confirmed by the statement, "The success of every educational development is largely dependent upon competent teaching; and the piano class movement

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<sup>1</sup>Celia Mae Bryant, letter, April 15, 1982.

<sup>2</sup>William H. Richards, "Trends of Piano Class Instruction, 1815-1962" (D.M.A. dissertation, University of Missouri at Kansas City, 1962), pp. 156-157.

is no exception."<sup>1</sup>

Several studies have been done which relate to the need for improved class piano pedagogy programs. A study by James Lyke, although limited to class piano programs in the state of Illinois, has been influential in focusing attention upon the need for improved class piano instructor preparation.<sup>2</sup> In summarizing these concerns, Lyke indicates a lack of purpose for class piano programs in general:

Piano teachers and music educators have not agreed upon what should constitute the ultimate aims of the class piano program. As a result, no clear focus of instruction exists in college group piano instruction at present. Not only are aims and philosophies in conflict, but the shortage of qualified group piano specialists further compounds the difficulties in this problem area of music education. The problem merits close study. An examination of representative class piano programs should yield important findings which would identify current weaknesses and, hopefully, strengthen existing instruction.<sup>3</sup>

Concern for better preparation in keyboard instruction was also the focus of a 1980 conference held at Hampton Institute. The conference dealt with the need for better musical experience for minority groups, particularly relating to comprehensive musicianship and keyboard experiences

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<sup>1</sup>Sally Monsour, "The Establishment and Early Development of Beginning Piano in the Public Schools, 1915-1930" (Ed.D. dissertation, University of Michigan, 1959), p. 43.

<sup>2</sup>James B. Lyke, "An Investigation of Class Piano Programs in the Six State Universities of Illinois and Recommendations for Their Improvement" (Ed.D. dissertation, Colorado State College, 1968).

<sup>3</sup>Ibid., pp. 6-7.

and instruction. Discussion during the conference focused on the following topics:

1. In-service training programs for teachers currently giving instruction to minority groups.
2. Improvement of student teaching programs with more opportunities for laboratory experience and better training in comprehensive musicianship.
3. More systematic approaches to gathering data, particularly in public school programs.
4. Special seminars and workshops to develop new Black leadership in music education.<sup>1</sup>

Gloria Hooper's instruction book for teachers of group piano recommends that teachers should obtain formal instruction in group piano teaching methods from universities or through short term workshops.<sup>2</sup>

E. L. Lancaster has been influential in focusing on the specific need for a study of class piano instruction and teacher preparation for the junior college. His study is based on the development and evaluation of a hypothetical program for the education of college and university class piano instructors. The program was evaluated by a selected sample of such instructors. Although the number of junior college instructors in the sample was limited, it was large enough to result in a specific recommendation by Lancaster:

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<sup>1</sup>William Rogers, "Report of Hampton Institute Conference," Keyboard Journal 5 (January 1980): 15.

<sup>2</sup>Gloria Hooper, Successful Group Piano Teaching (Victoria, BC: Hooper Publishing, 1977), p. 83.

This same study should be done for group piano teachers in the community college, since it is a growing part of higher education. The number of community colleges in this study was not sufficient to determine if needs of community college group piano instructors differ from those in the four-year school.<sup>1</sup>

A 1980 report by the Keyboard Committee of the Illinois Music Educators Association made specific reference to problems of junior college transfer students. This committee established four goals to facilitate improvement:

1. To describe basic competency expectations of first and second year college-level class piano students who are non-keyboard music majors.
2. To facilitate transfer of class piano credit for the undergraduate music majors and minors.
3. To support class piano teachers in their efforts to effect change in structures and improve the quality of class piano instruction.
4. To support the teaching of all sections of class piano by qualified class piano teachers.<sup>2</sup>

If music education is to be a viable entity in higher education, music educators need to be informed and conversant about the changes which are taking place. Recognition needs to be given to the role and function of the junior college as a significant contender in educational

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<sup>1</sup>E. L. Lancaster, "The Development and Evaluation of a Hypothetical Model Program for the Education of the College and University Group Piano Instructor" (Ph.D. dissertation, Northwestern University, 1978), p. 114.

<sup>2</sup>Ann Collins, E. L. Lancaster, James Lyke, Stanley Monokowski, and Carole Thibodeaux, "Report of the Class Piano Articulation Committee," Illinois Music Educators Association (January 1980), p. 1. (Mimeographed.)

leadership, capable of meeting constituent need through the varied aspects of available programs.

From the literature which has been reviewed, there emerge several problem areas which need to be more thoroughly investigated. A clear picture of the status of junior college class piano instruction is not possible with the limited amount of data presently available.

## CHAPTER III

### PROCEDURE OF STUDY

#### The Population

The population of this study was established as the 283 public and private junior and community colleges accredited by the North Central Association of Colleges and Schools.<sup>1</sup> The names of these colleges were obtained from the 1982-83 list of Accredited Institutions of Post-Secondary Education as published by the American Council on Education. The community/junior colleges included in this study are located in the following eighteen states: Arizona, Arkansas, Colorado, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, New Mexico, North Dakota, Ohio, Oklahoma, South Dakota, West Virginia, and Wisconsin. The large geographical area embraced by this study contains junior colleges in densely populated urban centers, smaller cities, and in rural, isolated communities. The target population encompasses private as well as public institutions, serving multiple purposes. Included in this group

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<sup>1</sup>Those two-year institutions whose primary designated purpose was vocational, technical, military, scientific, artistic, or professional were excluded from this study.

are schools which have traditionally served minority constituents as well as those which serve a cross section of society. The schools included in the study are listed in Appendix A.

### The Research Instrument

Research for this study was conducted through the use of a survey questionnaire, a copy of which may be found in Appendix C. This survey was prepared and mailed to the attention of the Class Piano Instructor, the Keyboard Teacher, or the Music Division Administrator of each of the schools in the target population. The questionnaire was designed to generate a maximum amount of data on class piano instruction in each school.

The survey instrument contained three major divisions. The first division was further sub-divided into four parts.

Part I: Program Information. Part one was designed to ascertain information about the class piano program in general. Information was sought as to the size and number of institutions offering class piano, the number of full and part-time class piano instructors, the number and sizes of the piano classes, the credit received, the number of class meetings, the average class size, and the total piano class enrollment.

Part II: The Students. The second part of this division gathered information about those students participating in class piano instruction, their average age, and whether the classes were designed for music majors or general education students.

Part III: Resources for Instruction. Part three of this section of the questionnaire was designed to collect data about the equipment and materials used in class piano instruction. It investigated the importance of specified institutional resources to class piano instruction and the adequacy of these resources in each junior college.

Part IV: Content and Methodology. The last part of this division was designed to determine the content and methodology of class piano programs in the target population. This included the correlation of class piano with other music courses in the curriculum, whether or not an instructional guide is utilized in the teaching of class piano and, if so, who prepared the guide. This section requested information about the incorporation of comprehensive musicianship skills in the class piano instructional program, the value placed on specified comprehensive musicianship skills, and the adequacy of the instructor's preparation for the teaching of these skills to class piano students.



### Teacher Profile

The second major division of the study sought to develop a profile of the typical teacher of class piano at the junior college level. The section was sub-divided into four categories.

Part I: Personal Information. An optional category for the respondent, this part of the survey was designed to determine the instructor's age, sex, ethnic background, and marital status.

Part II: Educational Background. This section of the survey instrument provided an opportunity for the respondent to list graduate and undergraduate preparation, where this preparation was obtained, and the major area of study.

Part III: Teaching Experience. Data were sought on the kinds and lengths of prior teaching experience and the effect, if any, this experience has on current teaching responsibilities at the junior college level.

Part IV: Professional Preparation. The last part of the survey was designed to determine whether class piano instructors at the junior college level had received specific course work for junior college teaching. Further, data were sought concerning the types of courses specifically designed for junior college teacher preparation, the importance of these courses as viewed by the junior college

teacher, and the significance, if any, these courses have on the actual teaching of class piano at the junior college level. The respondents were asked to indicate specific graduate music courses they had taken as part of their professional preparation. The instructors were also asked to rate the adequacy of their preparation in these courses and how these courses affect teaching class piano at the junior college.

### Selected Teacher Competencies and Skills

The third major division of the survey questionnaire gathered data concerning specified teacher competencies that might be viewed as important to the successful teaching of class piano. The competencies were derived from a hypothetical model for the education of the college and university group piano teacher. This model was developed and researched by E. L. Lancaster.<sup>1</sup> There are three major purposes for this phase of the study. The first of these purposes was to obtain data to determine if the needs of junior college music teachers differ from those in a four-year college. The second purpose was to determine the adequacy of the class piano teacher's preparation as viewed by the teacher. Finally, data was sought to ascertain the teacher's view of the effect, if any, that teach competency has on the actual

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<sup>1</sup>Lancaster, "The Development and Evaluation of a Hypothetical Model."

teaching of class piano at the junior college level of instruction. The general areas of competence included achievement in pedagogical knowledge; teaching skill; performance; theory, composition, and musical forms; and, history, literature, and critical evaluation in music.

Prior to the finalization of the format and content of the survey instrument, a careful investigation of questionnaires from former studies was made. The studies investigated were primarily concerned with music curricula, teacher preparation, and class piano. D. Campbell,<sup>1</sup> R. Campbell,<sup>2</sup> Lemert,<sup>3</sup> and Kesling<sup>4</sup> contributed ideas for content on the relationship of class piano to the general music curriculum. In addition, the Kesling study was helpful in format development to determine the effect that teacher status and institutional resources have on the music curriculum. The Lyke<sup>5</sup> study was useful in revealing significant items pertaining exclusively to class piano instruction.

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<sup>1</sup>D. Campbell, A Critical Study.

<sup>2</sup>R. Campbell, "A Critical Analysis of Music Programs."

<sup>3</sup>Lemert, "Music Education the the Public Junior College."

<sup>4</sup>Kesling, "An Investigation and Analysis."

<sup>5</sup>Lyke, "An Investigation of Class Piano Programs."

Reade,<sup>1</sup> Curtis,<sup>2</sup> and White<sup>3</sup> made invaluable contributions to determining the teacher profile format and content. The Lancaster<sup>4</sup> hypothetical model of teacher competencies was used in its entirety to determine the competencies needed for the teaching of class piano at the junior college level. For purposes of this study, an additional category was added to the Lancaster material. This category sought to determine the effect each specified competency has on the actual teaching of class piano at the junior college.

Before the questionnaire was mailed to the target population, it was submitted, in pilot form, to a selected group of thirty-two, nationally recognized, class piano teachers for their suggestions, criticisms, and refinement. Their suggestions and encouragements were utilized in the determining of the final format of the survey instrument.

#### Collection of Data

On September 15, 1983, the survey instrument was mailed to the target junior college population. The envelopes were addressed to the Class Piano Instructor, the

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<sup>1</sup>Reade, "The Preparation of Mississippi Public Junior College Teachers."

<sup>2</sup>Curtis, "Characteristics of Mississippi Public Community College Instructors."

<sup>3</sup>White, "A Study of the Relationship of Selected Faculty Characteristics."

<sup>4</sup>Lancaster, "The Development and Evaluation of a Hypothetical Model."

Keyboard Teacher, or the Music Division Administrator of each institution. A cover letter accompanied the instrument, explaining the purpose and significance of the study. A copy of the cover letter may be found in Appendix B. A self-addressed, stamped envelope was enclosed to facilitate the return of the completed questionnaire. In addition, provision was made for a convenient check form for those institutions reporting that there was no class piano program at their school.

By October 15, 1983, 120 returns, or 41.5 percent of the total population, had been received. On that date, a follow-up postcard was mailed to the remaining 170 institutions who had not mailed a return. A copy of the follow-up postcard may be found in Appendix D.

A determination was made to use November 15, 1983, as the final date for receiving and computing returns from the survey. A total of 147 responses, or fifty-two percent of the total target population, had been received by the deadline date. Of the 283 original mailings, four were returned to the sender which were incomplete or gave no indication of their status. Of the responses received, sixty-eight (forty-six percent) indicated that there was no class piano program at their institution. Seventy-five (fifty-one percent of the responding population) reported that they did have a class piano program. Many respondents indicated keen interest in the survey by including a number of

comments and requesting a copy of the results of the study.

#### Use of the Data

Preliminary research for this study revealed very little research on class piano instruction in general and even fewer references to class piano instruction at the junior college level. The existing literature revealed that class piano instruction is not utilized as extensively as it might merit. The results of this study should therefore fill a void which now exists concerning the relationship of class piano instruction to community/junior colleges.

Several respondents to the study indicated that though they had no class piano instruction at their institution, they would like to develop such programs. Therefore, the results of this study should aid in program development in class piano instruction at the junior college level.

With the lack of current information about junior college music curriculum and class instruction, the results of this study should be of value to colleges and universities in their role of preparing teachers to teach class piano. It could further aid those institutions in the development of a better understanding of the role of the junior college in the higher education system. This study will provide better understanding of the needs of junior college instructors and suggest means of better preparing them to teach at the junior college level.

Though the junior college movement has had a very strong impact on higher education during the twentieth century, there is still a void in the knowledge and understanding of how these institutions can and do relate to other institutions of higher learning, namely four-year colleges and universities. The results of this study could aid in developing a closer working relationship between the junior college and the colleges and universities to the betterment of the total educational enterprise.

In the totality of the educational endeavor, music educators in general need to be given a better understanding of specific curriculum offerings at the junior college level. This should aid those educators who prepare high school students as they seek to make educational choices. It could also aid junior college teachers in knowing how to better meet their students' needs. It could result in a better knowledge of what relationships and distinctions need to be made for those students who will transfer to four-year institutions and those who are enrolled as general education and enrichment students. As previously stated, it will also give the college and university a more realistic expectation of students who have had a junior college experience prior to entering advanced programs.

## CHAPTER IV

### PRESENTATION OF DATA

Data presented in this chapter are the result of information obtained from a survey questionnaire sent to 283 public and private community/junior colleges accredited by the North Central Association of Colleges and Schools. A return of 147 questionnaires (fifty-two percent of the total population) revealed that sixty-eight (forty-seven percent) of the institutions responding to the survey had no class piano in their program of instruction. The remaining seventy-five institutions (fifty-one percent) reported that they offered class piano instruction. The data in this chapter are based on the responses from these seventy-five colleges.

Part I: Program Information. Part one of the survey questionnaire was designed to ascertain information about the class piano program in general. To obtain a profile of junior college class piano programs, information was sought concerning the number of full and part-time instructors employed to teach class piano. Thirty (forty-nine percent) of the responding schools employ one full-time class piano instructor. Twenty-five of the responding



institutions (forty-one percent) did not employ a full-time class piano teacher. Five institutions employed two full-time class piano instructors and one respondent indicated that as many as three full-time instructors were employed to teach class piano in that institution (Table 1). Fourteen respondents did not report the number of persons teaching class piano.

The number of part-time class piano instructors ranged from zero to six. Thirty-six institutions (fifty-six percent) employed one part-time instructor to teach class piano. Fourteen institutions (twenty-one percent) employed no part-time instructors for class piano. Another fourteen colleges employed two or more part-time class piano teachers. Six part-time instructors were teaching at one of those colleges. Eleven respondents gave no information about their part-time instructors (Table 1).

In response to the number of levels of class piano offered by each institution, twenty-seven (thirty-nine percent) of the respondents indicated they offered two levels. Eighteen respondents (twenty-six percent) presented four levels of instruction. Thirteen schools taught three levels of class piano, while eight offered one level of instruction. Two respondents indicated as many as five levels of class piano at their institution and one school had seven. Eleven respondents gave no information on their

TABLE 1  
FULL AND PART-TIME CLASS PIANO INSTRUCTORS  
IN RESPONDING JUNIOR COLLEGES

	Number	Respondents	Percent	No Re- sponse
Full-time Instructors	0	25	41	14
	1	30	49	
	2	5	8	
	3	1	1	
Part-time Instructors	0	14	22	11
	1	36	56	
	2	6	9	
	3	5	8	
	4	1	1	
	5	1	1	
	6	1	1	

program levels (Table 2). One respondent commented that "We do not have levels. Anyone can enroll and work from wherever they are."

TABLE 2  
LEVELS OF CLASS PIANO OFFERED BY RESPONDING  
JUNIOR COLLEGES

Number of Class Levels	Respondents	Percent	No Response
One	8	12	6
Two	27	39	
Three	13	19	
Four	18	26	
Five	2	3	
Seven	1	1	

The data revealed that forty-one responding schools (fifty-five percent) offer one hour of credit for class piano instruction. Thirty-one respondents (forty-two percent) of the institutions allow two hours credit for classes. Only two institutions offered as much as three credits. One respondent gave no indication of the credit hours at that institution (Table 3). More than three-fourths of the responding colleges indicated they operate on the semester system with the remainder calculating credit by quarter hours.

TABLE 3  
CREDIT HOURS PER COURSE FOR CLASS PIANO IN  
RESPONDING JUNIOR COLLEGES

Credit Hours	Respondents	Percent	No Response
One	41	55	1
Two	31	42	
Three	2	3	

Table 4 reveals that forty-nine colleges (sixty-seven percent) scheduled their piano classes to meet two days a week. In two schools, class piano meets daily. One school offers class piano only one day a week; the respondent commented that this was "not the most desirable arrangement." Two respondents gave no indication as to the number of times their classes meet. One institution

reported that it offers three senior citizen classes which meet only one hour per week.

TABLE 4  
NUMBER OF CLASS MEETINGS PER WEEK FOR CLASS  
PIANO IN RESPONDING JUNIOR COLLEGES

Days per Week	Respondent	Percent	No Response
Daily	2	3	2
Threeé days a week	6	8	
Two days a week	49	67	
One day a week	15	21	
Other	1	1	

Thirty-five respondents (forty-seven percent) offer class piano as daytime classes while thirty-seven (forty-nine percent) teach both day and evening classes. Only three institutions offered class piano during the evening hours only (Table 5).

TABLE 5  
MEETING TIMES OF PIANO CLASSES IN RESPONDING  
JUNIOR COLLEGES

Time Period	Respondents	Percent	No Response
Daytime	35	47	0
Evening	3	4	
Both	37	49	

In response to the length of time that class piano meets, almost all of the respondents (ninety-seven percent) indicated a one-hour class period. One respondent commented that a one-hour session is "too short." Two respondents gave an indication of a two-hour class period. Five schools did not list the length of time utilized in their piano classes (Table 6).

TABLE 6  
LENGTH OF CLASS PERIOD FOR CLASS PIANO IN RESPONDING  
JUNIOR COLLEGES

Length of Class	Respondents	Percent	No Response
One hour	68	97	5
Two hours	2	3	

The total enrollment of students in class piano programs ranged widely between colleges. Seventeen respondents (twenty-two percent) reported the total class piano enrollment as being between five and ten. Twenty-one (twenty-eight percent) of the respondents have an enrollment between eleven and twenty. Eleven schools had enrollments in the twenty-one to thirty category, nine listed a thirty-one to forty student enrollment, five indicated a range of forty-one to fifty students, and four had as many as fifty-one to sixty. Eight institutions reported more than sixty

students. Three of these schools have an enrollment of 100. One each indicated the following: an enrollment of sixty-four to eighty; six classes of sixteen students per class, a total possible enrollment of ninety-six; twelve sections of twelve students each, a potential enrollment of 144 students; and, three divisions of seventy-five with no indication whether this was a total of seventy-five or 225. One program indicated they had 110 students enrolled plus thirty in a senior citizen program (Table 7).

TABLE 7

TOTAL PIANO CLASS ENROLLMENT BASED ON ENROLLMENT  
FIGURES IN THE FALL OF 1983 IN RESPONDING  
JUNIOR COLLEGES

Enrollment	Respondents	Percent No Response
5 - 10	17	23
11 - 20	21	28
21 - 30	11	15
31 - 40	9	12
41 - 50	5	7
51 - 60	4	5
64 - 80	1	1
96	1	1
100	3	4
110	1	1
144	1	1

Piano class size was found to vary widely in the responding junior colleges. Thirteen respondents indicated an average of twelve students per class. Eleven schools averaged six students per class while ten respondents

reported an average of five and another ten had an average of eight students per class. The remaining respondents had classes ranging in size from three to twenty-five. One institution chose not to respond to this question (Table 8).

TABLE 8  
AVERAGE PIANO CLASS SIZE IN THE SEVENTY-FIVE  
RESPONDING JUNIOR COLLEGES

Average Class Size	Respondents	Percent	No Response
3	2	3	1
4	6	8	
5	10	14	
6	11	15	
8	10	14	
10	7	9	
12	13	18	
14, 15, 16	4	5	
18, 22, 25	1	1	

Part II: The Students. Part two of the questionnaire was designed to determine the status of those students taking class piano in the target junior colleges. Questions were designed to give a profile of the average age of the students enrolled and whether the classes were offered for music majors or general education students.

Thirty-three (forty-four percent) of the responding schools offered class piano instruction for music major transfer students, general education students, continuing education students, and senior citizens. An additional eight respondents indicated offerings for the following

combination of students: music major transfer/general education/continuing education; music major transfer/general education/senior citizen; music major transfer/general education; general education only (Table 9). Only three schools checked classes for music transfer students only and two offer only general education, continuing education, senior citizen classes. Of the responding schools, thirteen (seventeen percent) offer classes for pre-college students. Three respondents did not indicate their student classifications.

TABLE 9  
STUDENT CLASSIFICATION IN PIANO CLASSES  
OF RESPONDING JUNIOR COLLEGES

Classification	Respondents	Percent	No Response
Music major transfer/general education/continuing education/senior citizen	33	44	3
Music major transfer/general education/continuing education	8	11	
Music major transfer/general education	8	11	
General education only	8	11	
Music major transfer only	3	4	
General education/continuing education/senior citizen	2	3	
General education/continuing education	1	1	
Continuing education only	1	1	



The average age range of students in class piano in responding junior colleges is shown on Table 10. Thirty-six respondents indicated that their student's average age is eighteen to twenty-one. Twenty-one indicated an average age of twenty-two to twenty-five, twelve checked the twenty-six to thirty-five category, and two indicated between thirty-six and forty. The children's classes at one institution were listed as having students from seven to nine years of age. Regarding the average age, one respondent included the following statement:

I have some students past retirement age but most are in the eighteen to twenty-one age group. The college average is thirty-four. One student is eighty-eight years old. I did not include this student in the average age determination.

TABLE 10  
AVERAGE AGE OF STUDENTS IN CLASS PIANO PROGRAMS  
IN RESPONDING JUNIOR COLLEGES

Age Range	Respondents	Percent	No Response
18 - 21	36	51	4
22 - 25	21	30	
26 - 35	12	17	
36 - 40	2	3	

In response to the question of whether separate classes are offered for music majors and non-music majors, fifty-seven respondents (eighty-one percent) indicated that no distinction was thus made in class piano instruction (Table 11). Thirteen respondents (nineteen percent)

indicated that they offered separate classes, while five respondents chose to give no indication of this distinction.

TABLE 11  
INSTITUTIONS OFFERING SEPARATE CLASSES FOR  
MUSIC MAJORS AND NON-MUSIC MAJORS IN  
RESPONDING JUNIOR COLLEGES

	Respondents	Percent
No Separate Classes for Music Majors and Non-Majors	57	81
Separate Piano Classes for Music Majors	13	19
No Response	5	--

Part III: Resources for Instruction. The survey instrument collected data concerning the equipment, materials, content, and methodology used in class piano instruction at the junior colleges of the target population. The study also sought to determine the significance of specified institutional resources, the adequacy of these resources at the responding institutions, and the effect these resources have on the actual teaching of class piano at the junior college level.

Almost all of the responding institutions indicated that they use electronic, multiple-piano lab systems for the teaching of class piano. Only six respondents indicated that they did not use a multi-lab system (Table 12).

TABLE 12  
EQUIPMENT USED FOR TEACHING CLASS PIANO  
IN RESPONDING JUNIOR COLLEGES

	Respondents	Percent
Electronic Multiple-Piano Lab System	65	92
Do not use Electronic Multiple-Piano Lab	6	8
No Response	4	-

Class piano instructional programs, like other types of instruction, is affected by the availability (or lack) of institutionally provided resources. Respondents were asked to indicate the importance they placed upon specified resources and the adequacy of these resources at their school.

Instructional space was rated as the most important resource by sixty-one (eighty-one percent) of the respondents. As to the adequacy of instructional space, the responses were almost equally divided between Very Adequate and Adequate; only fourteen respondents (nineteen percent) indicated Inadequate facilities (Table 13).

Keyboard instruments were considered to be Very Important to fifty-one respondents (sixty-nine percent). The remainder of the respondents considered it Important except for two who rated it Unimportant. This category was rated Adequate at less than half the responding

institutions (forty-three percent). The remainder were fairly evenly divided in ratings between Inadequate (thirty-one percent) and Very Adequate (twenty-seven percent).

More than half the respondents considered multiple copies of teaching materials to be Very Important (fifty-one percent) while forty-seven percent rated them Important. Sixty percent (forty-five respondents) indicated that their institution Adequately provided these materials. The remainder were closely divided between Very Adequate and Inadequate.

Faculty salaries were rated as Very Important by thirty-six respondents (forty-nine percent). It was considered Important to twenty-seven (thirty-six percent) and Unimportant by eleven. Interestingly, ninety-nine percent considered their salaries to be Very Adequate at their institutions.

Ranked as Important by more than fifty percent of the respondents was office space (sixty-four percent) and student scholarships (fifty-nine percent). Fifty-eight percent of the respondents considered practice facilities, preparation time, and periodicals Important. Storage of materials was rated as the next most important category by fifty-seven percent. Aids, assistants, and audio-visual equipment were rated as Important by fifty-three percent of the respondents while tapes were considered Important by

fifty percent. A few less than half (forty-eight percent) of the respondents checked storage of equipment as Important. Reference materials, books, record players, budget, and computer assisted instruction were Important to thirty-four respondents (forty-seven percent). Listening facilities were Important to forty-six percent and records Important to forty-five percent.

The category which received the greatest percentage of Unimportant responses (fifty-eight percent) was tape recorders. Release time for professional growth was almost equally divided between Important (forty-five percent) and Unimportant (forty-nine percent).

All of the selected resources, except two, were rated as being Adequate at the majority of responding institutions; faculty salaries were rated as Very Adequate, and tape recorders were regarded as Inadequate. An almost equal number rated their institutions as Adequate and as Inadequate in providing the following: release time for professional growth, aids and assistants, and budget. Preparation time was Inadequate for thirty-six (forty-nine percent) of the respondents (Table 13).

A section of the survey instrument was devoted to materials as a resource for instruction. A variety of texts are currently being used in responding class piano

TABLE 13

RATINGS OF THE IMPORTANCE AND ADEQUACY OF INSTITUTIONAL RESOURCES THAT  
COULD AFFECT CLASS PIANO PROGRAMS IN RESPONDING JUNIOR COLLEGES

Resource	Importance (Number and %)							Adequacy (Number and %) No Response						
	VI	%	I	%	U	%	N.R.	VA	%	A	%	In	%	N.R.
Instructional space	61	81	14	19	--	--	--	32	43	29	39	14	19	--
Keyboard instruments	51	69	21	28	2	8	1	20	27	32	43	23	31	--
Multiple copies of teaching materials	38	51	35	48	2	3	--	16	21	45	60	14	19	--
Faculty salary	36	49	27	36	11	15	1	73	99	1	1	--	--	1
Office space	12	16	48	64	15	20	--	19	25	47	63	9	12	--
Student scholarship	29	39	44	59	2	3	--	12	16	41	55	22	29	--
Preparation time	24	32	43	58	7	9	1	8	11	29	40	36	49	2
Practice facilities	14	19	43	58	18	24	--	25	33	41	55	9	12	--
Periodicals	26	35	43	58	5	7	1	21	29	39	53	13	18	2
Storage of materials	17	23	42	57	14	19	2	18	24	46	61	11	15	--
Aides and assistants	33	44	39	53	3	4	--	8	11	34	45	33	44	--
Other audio-visual equipment	19	26	39	53	16	22	1	12	17	47	66	12	17	4
Tapes	16	21	38	50	21	38	--	16	24	40	59	12	18	7
Storage of equipment	20	27	36	48	19	25	--	18	25	28	39	26	36	3
Reference material	18	25	34	47	20	28	3	11	15	47	65	14	19	3
Release time for pro- fessional growth	4	5	33	45	36	49	2	3	4	31	46	34	50	7

TABLE 13 (Continued)

Resource	VI	%	I	%	U	%	N.R.	VA	%	A	%	In	%	N.R.
Record players	17	23	35	47	21	29	2	13	19	38	56	17	25	7
Books	14	20	32	46	24	34	5	8	11	45	63	19	26	3
Computer-assisted instruction	13	17	34	45	28	37	--	13	19	44	66	10	15	8
Budget	24	33	34	47	15	21	2	17	24	28	39	27	38	3
Listening facilities	17	24	31	46	20	29	7	12	17	34	49	23	33	6
Records	16	24	30	45	21	31	8	10	14	32	46	27	39	6
Tape recorders	8	11	23	32	42	58	2	6	9	25	37	37	54	7

programs. Three texts dominate the junior college scene -- Keyboard Musicianship by Lyke, Contemporary Class Piano by Mach, and Heerema's Progressive Class Piano. Two texts by Bastien and Bastien--Older Beginner Piano Course and Beginning Piano for Adults--earn a respective fourth and fifth place in use among responding teachers. The remaining eight texts listed receive very limited use and an additional twenty texts were listed by the respondents (Table 14).

In response to the question concerning the use of supplementary piano class materials, almost half of the respondents indicated that their institutions provide supplementary materials for student use. One-third have materials available for individual student check-out, while one-fifth supply materials for classroom use only (Table 15). One respondent wrote that "theft is a factor; [we have] stopped checking out materials, except occasionally." Another respondent commented that "I write and provide copies of certain compositions for the classes, especially ensemble materials." One respondent said, "I've purchased some myself because they were not provided by the school." Another stated that "the college doesn't [provide supplementary material] but I do." "I use Clark, Lindeman, and Zimmerman as supplementary material for music major classes," was another comment written by one respondent.



TABLE 14

## USE OF SELECTED TEXTS IN RESPONDING JUNIOR COLLEGES

Text	Respondents	Percent
Lyke, <u>Keyboard Musicnaship</u> , Books I, II	14	20
Mach, <u>Contemporary Class Piano</u>	13	18
Heerema, <u>Progressive Class Piano</u>	12	17
Bastien & Bastien, <u>Older Beginner Piano Course</u>	10	13
Bastien & Bastien, <u>Beginning Piano for Adults</u>	8	11
Lindeman, <u>Piano Lab</u>	5	7
Page, <u>The Laboratory Piano Course</u> , Books I, II	3	4
Duckworth, <u>Keyboard Musician</u>	3	4
Sheftel, <u>Keyboard Exploration and Discoveries</u>	2	3
Stecher, Horowitz, Gordon, Kern and Lancaster, <u>Keyboard Strategies</u>	2	3
Zimmerman, Hayton, and Priesing, <u>Basic Piano for the College Student</u>	2	3
Guhl, <u>Keyboard Proficiency</u>	1	1
Clark, <u>Keyboard Musician</u>	1	1
Texts Added by Respondents		
Aaron, <u>Adult Piano Course</u>	1	1
Agay, <u>Young Pianist's Library</u> "Fun With Sight Reading" "Popular Recital Pieces"	1	1
Allen, <u>Creative Keyboard</u>	1	1
Berning and Fred, <u>Keyboard Experiences for Classroom Teachers</u>	1	1
Clementi Sonatinas, Op. 36, compiled by Marie Hill	1	1
Fahrer, <u>Elements of Music</u>	1	1

TABLE 14 (Continued)

Text	Respondents	Percent
Frackenpohl, <u>Harmonization at the Piano</u>	1	1
George, <u>Artistry at the Piano</u> Book I, II	1	1
Glover, <u>Adult Piano Student</u>	1	1
Pace, <u>Musicianship Series</u> , Book I <u>Older Beginner</u>	1 2	1 2
Pennington, <u>Improvisation and Arranging at the Piano</u>	1	1
Pyle, <u>The University Piano Series</u> , Volumes I, II, III, IV	1	1
Rast, <u>Keyboard Magic</u>	2	2
Robinson, <u>Basic Piano for Adults</u>	2	2
Schaum, <u>Finger Power/Hanon</u> <u>Note Speller, Books I, II</u>	1 1	1 1
Squire and Mountney, <u>Class Piano for Adult Beginners</u>	1	1
Starr and Starr, <u>Basic Piano Techniques</u>	1	1
<u>Thirty-Two Sonatinas and Rondos</u> (G. Schirmer)	1	1
Wuhren and Bloome, <u>Popular Piano for Pleasure</u> , Books I, II	1	1

TABLE 15

USE OF SUPPLEMENTARY CLASS PIANO MATERIAL IN  
RESPONDING JUNIOR COLLEGES

	Respondents	Percent
No supplementary material provided by the school	33	45
Supplementary material available for student check-out	26	35
Supplementary material available for classroom use only	15	20

Part IV: Content and Methodology. To provide data about the content and methodology of class piano instruction at the junior college level, a section of the questionnaire was designed to elicit specific aspects of program content. Not infrequently, class piano instruction has been used as a teaching tool for correlation with other music courses, particularly theory. To determine if this practice exists in the target population, the respondents were asked to indicate the practice at their institution.

The data received showed that slightly more than half of the responding schools did not correlate class piano with other music courses. However, thirty-five (forty-seven percent) of the respondents did say that there was a correlation of their program with music theory. Music literature, music history, and music for the elementary teacher were each mentioned as being correlated with class piano at three other schools (Table 16).

TABLE 16

CORRELATION OF CLASS PIANO WITH OTHER MUSIC  
COURSES AT RESPONDING JUNIOR COLLEGES

Course	Respondents	Percent
No correlation with other music courses	38	51
Correlated with Music Theory	35	47
Correlated with Music Literature	1	1
Correlated with Music History	1	1
Correlated with Music for Elementary Teachers	1	1

In an age of educational accountability, the establishment of goals and objectives for learning has become an important aspect of curriculum development. Behavioral outcomes are also a facet of this trend. To determine whether junior college class piano instructors utilize long or short term goals in their teaching, the respondents were asked if a curriculum guide was utilized in their program. Data were also sought concerning the preparation of the guide and whether or not it was utilized by the entire class piano faculty (if more than one teacher was involved). In response, over half (fifty-six percent) of the junior college instructors said they used a teacher-prepared curriculum guide. On the other hand, one-third of the respondents did not use a guide. Three respondents indicated that the guide they used was prepared by the department chairperson. A guide was prepared by a curriculum committee at two responding institutions. Two institutions also used guides prepared by a keyboard committee (Table 17).

The respondents were also asked if they wrote down specific goals and objectives which were given to the students at the beginning of the term. The data revealed that although only fifty-six percent of the respondents utilized a curriculum guide in their planning and teaching, seventy-three percent indicated that they did give specific, written goals and objectives to the students at the beginning of class piano instruction. Of the

TABLE 17  
UTILIZATION OF CURRICULUM GUIDES FOR PLANNING  
AND TEACHING BY RESPONDING JUNIOR COLLEGES

Guide	Respondents	Percent
Prepared by Instructor	42	56
No Guide Used	24	33
Prepared by Department Chairman	3	4
Prepared by Curriculum Committee	2	3
Prepared by Keyboard Committee	2	3
No Response	1	1

remaining twenty-seven percent who do not use specific written goals and objectives, one respondent commented that some of the instructors do give written goals and objectives while others do not. Another respondent indicated through a written comment that "our goals are made known to the students in opening sessions. The students have the responsibility for taking notes and checking themselves." One respondent commented that "the text serves as a guide with additions by the instructor." Another respondent indicated that "They're [objectives are] in the text--each chapter."

Comprehensive musicianship skills are considered to be an important aspect of class piano teaching by many class piano authorities. The skills of analysis, performance, and creativity are considered to result in a truly

integrated approach to group teaching. When asked if the respondents' class piano program incorporated these comprehensive skills, seventy-three (ninety-seven percent) checked "yes." Only two gave a negative response. In commenting on this category, one respondent stated that "most [of the students] are non-music majors and do not reach a level of any consequence. They rarely get very far. We would like to have class confined to music majors, but are stymied." Another respondent stated that "students have no piano skills and, usually, little musical knowledge. They learn basic musical terms, basic fingering, basic technique, and tonic, subdominant, and dominant chordal structure."

The respondents who indicated that their classes included a comprehensive musicianship approach were asked to rate selected skills in terms of the importance they place on them. In addition, respondents were asked to indicate the adequacy of their background and professional training as preparation for teaching these skills (Table 18).

The comprehensive musicianship skill which was rated as Very Important by the greatest number of respondents was that of accompanying. This skill was checked as Very Important by two-thirds of the respondents. Other skills rated as Very Important by more than half of the respondents included sight reading (fifty-nine percent); critical listening (fifty-eight percent); technical development (fifty-two

TABLE 18

RATINGS OF IMPORTANCE AND ADEQUACY OF PREPARATION IN COMPREHENSIVE  
MUSICIANSHIP SKILLS FOR TEACHING CLASS PIANO IN RESPONDING  
JUNIOR COLLEGES

Skill	Importance (number and %)						No Re- sponse N.R.	Adequacy of Preparation						No Re- sponse N.R.
	VI	%	I	%	U	%		VA	%	A	%	In	%	
Accompanying	48	67	21	29	3	4	3	27	37	41	56	5	7	2
Sight reading	43	59	30	41	-	-	2	48	66	19	26	6	8	2
Critical listening	42	58	25	35	5	7	3	10	14	46	64	16	22	3
Technical develop- ment	38	52	32	44	3	4	2	47	64	24	33	2	3	2
Harmonization	35	48	35	48	3	4	2	43	59	28	38	2	3	2
Improvisation	13	18	51	70	9	12	2	20	27	38	52	15	21	2
Transposition	17	23	48	66	8	11	2	38	52	26	37	9	12	2
Ear training	22	30	48	66	3	4	2	41	56	27	37	5	7	2
Repertoire	27	37	41	58	5	7	2	41	56	29	40	3	4	2
Analysis	23	32	41	38	7	10	4	45	63	24	33	3	4	3
Memorization	16	22	38	52	19	26	2	37	50	34	47	2	3	2
Score reading	15	21	37	51	20	28	3	36	50	26	36	10	14	3
Chord progressions	33	45	37	51	3	4	2	29	40	37	51	7	10	2
Playing by ear	20	27	37	51	16	22	2	22	30	39	53	12	16	2

VI-very important, I-important, U-unimportant; VA-very adequate, A-adequate, In-inadequate; N.R.-No response

percent). The skill of harmonization was equally divided between Very Important and Important by thirty-five respondents (forty-eight percent).

The skills rated as Important by the majority of respondents and listed in order of greatest importance include improvisation (seventy percent); transposition (sixty-six percent); ear-training (sixty-six percent); analysis (fifty-eight percent), and repertoire (fifty-eight percent); memorization (fifty-two percent); score reading, chord progressions, and playing by ear, each rated fifty-one percent.

Only three skills received a significant Unimportant rating. They are score reading (twenty-eight percent), memorization (twenty-six percent), and playing by ear (sixteen percent). Sight reading was the only skill which did not receive any Unimportant ratings at all (Table 18).

Over fifty percent of the respondents considered themselves to be Very Adequately prepared in a number of skills. These skills include sight reading (sixty-six percent), technical development (sixty-four percent), analysis (sixty-three percent), harmonization (fifty-nine percent), ear training (fifty-six percent), repertoire (fifty-six percent), transposition (fifty-two percent) and, memorization (fifty percent).



The skills in which a majority of respondents felt Adequately trained were critical listening (sixty-four percent), accompanying (fifty-six percent), playing by ear (fifty-three percent), improvisation (fifty-two percent), and chord progressions (fifty-one percent).

Skills in which at least ten percent of the respondents indicated Inadequate training included critical listening (twenty-one percent), improvisation (twenty-one percent), playing by ear (sixteen percent), score reading (fourteen percent), transposition (twelve percent), and chord progressions (ten percent) (Table 18).

#### Teacher Profile Data

The second major division of this research study focused on the class piano instructor at the junior college level. The survey instrument was designed to provide data from which an instructor profile could be developed. The respondent was asked to provide personal information, educational background, teaching experience, and special course work which he/she brings to junior college teaching.

Part I: Personal Information. Personal information, an optional category requesting data on age; gender, ethnic background, and marital status, was provided by seventy-three respondents. As a result, a fairly clear profile of the junior college class piano instructor emerges.

Respondents are fairly evenly distributed between the ages of thirty and sixty-five. Nineteen percent of the respondents were in the fifty to fifty-four age group while seventeen percent were over fifty-four years of age. Fifteen percent were listed in both the thirty to thirty-four and forty to forty-four age groups. Fourteen percent responded to the thirty to thirty-nine age bracket, and there were eight percent in both the twenty-five to twenty-nine and the forty-five to forty-nine age groups. Only two respondents indicated they were under twenty-five years of age (Table 19).

TABLE 19  
AGE DISTRIBUTION OF CLASS PIANO INSTRUCTORS  
IN RESPONDING JUNIOR COLLEGES

Age Range	Respondents	Percent	No Response
Over 54	12	17	3
50 - 54	14	19	
45 - 49	6	8	
40 - 44	11	15	
35 - 39	10	14	
30 - 34	11	15	
25 - 29	6	8	
Under 25	2	3	

The data received indicates that forty-two percent of the respondents were male and fifty-eight percent were

female.

In response to ethnic background, almost all of the respondents were Caucasian, one was Black, and one checked "Other," but gave no specific information. There were no Hispanic or Asian respondents.

The marital status was answered by sixty-seven of the respondents. Seventy-eight percent were married (Table 20).

TABLE 20  
PERSONAL DATA INDICATED BY CLASS PIANO  
INSTRUCTORS IN RESPONDING  
JUNIOR COLLEGES

Information	Respondents	Percent
<u>Sex</u>		
Female	42	58
Male	31	42
No response	2	--
<u>Ethnic background</u>		
Caucasian	71	97
Black	1	1
Hispanic	0	0
Asian	0	0
American Indian	0	0
Other	0	0
<u>Marital status</u>		
Married	52	78
Single	15	21
No response	8	--

Part II: Educational Background. The survey instrument asked each respondent to describe his/her professional preparation. The educational background of the respondents varied widely. Only a few of the respondents do not have all of their degrees in music or music education.<sup>1</sup>

Eleven respondents (fifteen percent) had earned a doctorate. Although seven of those respondents did not list their specialization, the remainder cited their major as being piano performance/theory/history; music composition/art history; musicology; and music theory.

National statistics and previous studies have shown that the master's degree is held by the majority of junior college teachers. The data for this study confirms those statistics. A master's degree is the highest degree held by fifty-two (seventy percent) of the respondents in the target population. Several respondents noted that they had advanced degrees in progress or have earned additional graduate credits. Several respondents had a piano or piano pedagogy degree. Many of the respondents did not list their major when specifying their degrees, but one respondent had a Master of Arts degree in "Teaching in the Community College." A music emphasis was also cited for this degree.

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<sup>1</sup>A list of the schools from which respondents received their degrees may be found in Appendix E.

Ten respondents (fourteen percent) hold the bachelor's degree as their highest educational preparation. Several of these also listed graduate study or graduate credits.

One respondent holds no college degree. He/she had completed eight years of private study with a retired piano artist. Four respondents gave no indication of degree(s) held (Table 21).

TABLE 21  
HIGHEST DEGREE EARNED BY CLASS PIANO  
INSTRUCTORS IN RESPONDING  
JUNIOR COLLEGES

Degree	Respondents	Percent
Doctorate	9	13
Master's	51	69
Bachelor's	10	14
No Degree	1	1
No response	4	-

Part III: Teaching Experience. A wide variety of previous experience was reported by the respondents. Equally varied were the number of years experience in each

category. Prior junior college teaching experience was rated as Very Important by fifty respondents (eighty-six percent). This category ranged in years of experience from one to thirty-seven. The greatest number of respondents cited three years (fifteen percent), fifteen years (thirteen percent), and one year (ten percent) as the longest periods of experience at a given level. The remainder were fairly evenly distributed. No respondents thought these experiences were Unimportant (Table 22).

Private studio experience was rated as Very Important to forty-eight respondents (eighty-one percent) and ranged in years from two to forty. Eight of the respondents checked twenty years of private teaching; fifteen years was indicated by five persons; and three, six, seven, and ten years experience each were marked by four respondents.

Previous high school teaching experience was designated as Very Important previous experience by twenty-two respondents (fifty-nine percent). The years ranged from one to twenty with one and two years being indicated by the largest number of respondents (six and seven, respectively). This experience was Unimportant to six respondents (sixteen percent).

Graduate assistant experience and college/university teaching were rated as Very Important by the next greatest number of respondents (eighteen and sixteen,

TABLE 22

LEVELS OF TEACHING EXPERIENCE, NUMBER OF YEARS EXPERIENCE, AND IMPORTANCE  
OF EXPERIENCE TO JUNIOR COLLEGE CLASS PIANO TEACHING IN  
RESPONDING SCHOOLS

Levels of Experience	Years	Respondents	Percent	Importance					
				VI	%	I	%	U	%
Junior College	1	6	10	50	86	9	14	-	-
	2	3	5						
	3	9	15						
	4	2	3						
	5	4	7						
	6	1	2						
	7	2	3						
	8	4	7						
	9	3	5						
	10	2	3						
	11	3	5						
	12	1	2						
	14	1	2						
	15	8	13						
	16	2	3						
	17	1	2						
	18	2	3						
	19	1	2						
	20	1	2						
	21	3	5						
	37	1	2						

VI-very important; I-important; U-unimportant

TABLE 22 (Continued)

Levels of Experience	Years	Respondents	Percent	Importance					
				VI	%	I	%	U	%
Private Studio Teacher	2	1	2	48	81	10	17	1	2
	3	4	8						
	4	2	4						
	5	1	2						
	6	4	8						
	7	4	8						
	9	2	4						
	10	4	8						
	12	3	6						
	15	5	10						
	16	1	2						
	17	1	2						
	18	1	2						
	19	1	2						
	20	8	15						
	21	1	2						
	23	1	2						
	24	1	2						
	25	2	4						
	28	1	2						
	30	1	2						
	33	1	2						
	35	1	2						
	40	1	2						



TABLE 22 (Continued)

Levels of Experience	Years	Respondents	Percent	Importance					
				VI	%	I	%	U	%
High School	1	6	19	22	59	9	24	6	16
	2	7	22						
	3	1	3						
	4	2	6						
	5	3	9						
	6	1	3						
	7	1	3						
	8	3	9						
	9	1	3						
	10	2	6						
	11	1	3						
	18	1	3						
	20	1	3						
Graduate Assistant	1	12	43	18	58	9	29	4	13
	2	13	46						
	3	1	3						
	6	1	3						
Elementary	1	4	12	17	44	11	38	11	28
	2	3	9						
	3	5	15						
	4	4	12						
	5	5	15						
	6	3	9						
	7	2	6						
	10	3	9						
	11	1	3						
	18	1	3						
	23	1	3						

TABLE 22 (Continued)

Levels of Experience	Years	Respondents	Percent	Importance					
				VI	%	I	%	U	%
College and University	1	1	24	16	64	8	32	1	4
	2	8	32						
	3	2	8						
	4	2	8						
	6	1	4						
	10	1	4						
	11	1	4						
	12	1	4						
	15	1	4						
	30	1	4						
Junior High School	1	7	25	15	46	7	21	11	33
	2	3	11						
	3	2	7						
	4	2	7						
	5	1	4						
	6	3	11						
	7	2	7						
	10	5	18						
	18	1	4						
	23	1	4						

VI- very important; I-important; U-unimportant

respectively). One to six years of experience as a graduate assistant was indicated, and one to thirty years of college/university experience. Twelve (forty-three percent) and thirteen (forty-six percent) were the greatest numbers of respondents to indicate one and two years of graduate assistant experience.

Elementary and junior high school experience each ranged from one to twenty-three years and were rated as Very Important by a little less than half the respondents. The same number of respondents (eleven) designated this experience as Unimportant to junior college class piano teaching (Table 22).

Part IV: Specialized Preparation. Though approximately 150,000 instructors teach at the junior college level, only a minimum amount of information is available concerning their professional preparation. As the previously cited literature has indicated, few junior college instructors have had specialized training in teaching at the junior college level. This has been confirmed by studies of music instructors as well. In an effort to explore this potential deficiency of knowledge about junior college teachers in general, and class piano instructors in particular, the respondents were asked if they had completed courses designed specifically for junior college teaching. The respondents were invited to name specific courses and

note the importance of those courses to their own teaching assignments. Lastly, teachers in the target population were urged to evaluate the adequacy of their preparation in specific course areas.

The data received for this study would seem to confirm the known statistics that few junior college teachers have had specific courses to prepare them to teach at this level. Specified non-music courses were listed as exemplary of the type designed by teacher-preparation institutions to train junior college professionals. Fifty-three (seventy-three percent) of the respondents said they had completed no specific courses for teaching at the junior college level, while twenty respondents (twenty-seven percent) had taken such courses. Of the courses listed, nineteen of the respondents had taken a course focusing on issues in higher education. More than half of these considered this to be Very Important and felt that they were Very Adequately prepared by this course work (Table 23).

Completion of a course(s) on junior college teaching was responded to by sixteen, but the importance was almost equally distributed into the three categories of Very Important, Important, and Unimportant. Learning theories was checked by thirteen respondents. It was considered Important by eleven (sixty-nine percent) and seven (fifty-four percent) of the respondents felt Very Adequately prepared in

TABLE 23  
SPECIALIZED NON-MUSIC COURSE WORK FOR JUNIOR COLLEGE TEACHERS  
COMPLETED BY RESPONDING JUNIOR COLLEGE INSTRUCTORS

Courses	Respondents	Importance						Adequacy					
		VI	%	I	%	U	%	VA	%	A	%	In	%
Higher Education	19	10	53	4	21	5	26	9	56	7	44	--	--
Junior College Teaching	16	8	44	6	33	4	22	8	53	6	40	1	7
Learning Theories	13	11	69	4	25	1	6	7	54	5	38	1	8
Curriculum Development	11	6	38	8	50	2	13	5	38	7	54	1	8
Budgeting	4	2	20	7	70	1	10	7	70	3	30	--	--
Scheduling	4	5	56	4	44	--	--	2	29	4	57	1	7
Junior College Admin- istration	3	1	11	6	67	2	22	5	71	2	29	--	--
Other	2												

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inadequate

the subject. Eleven respondents indicated course work in curriculum development and the remainder of the courses were fairly equally divided (Table 23). The respondents to this category on specialized junior college teacher preparation indicated that twenty had acquired this work through college courses, sixteen cited workshops as the source of their preparation, eleven had received preparation through inservice training, and eleven had acquired their knowledge through independent study.

A list of selected courses in music was presented to the respondents. They were asked to check the specific music courses they considered necessary to junior college class piano teachers. The instructors were then asked to rate these courses as to their importance. An indication of the respondents' adequacy of preparation was also requested for this specific course work (Table 24).

Of the selected music courses designated as Very Important by the respondents, applied piano was so rated by the greatest majority. Eighty-two percent of the respondents consider it to be the most important course. Seventy percent of these respondents also felt Very Adequately prepared in this category.

Several other courses were also rated as Very Important by more than fifty percent of the respondents. Group piano pedagogy received this rating by forty-two respondents (sixty-eight percent). Preparation in that area

TABLE 24

MUSIC COURSES CONSIDERED NECESSARY FOR TEACHERS OF CLASS PIANO AT THE  
JUNIOR COLLEGE LEVEL, THE IMPORTANCE OF THESE COURSES, AND THE  
ADEQUACY OF PREPARATION FOR THESE COURSES OF RESPONDING  
INSTRUCTORS IN TARGET JUNIOR COLLEGES

Music Courses	Respondents	Importance						Adequacy					
		VI	%	I	%	U	%	VA	%	A	%	In	%
Applied Piano	69	56	82	11	16	1	4	46	70	18	27	2	3
Group Piano Pedagogy	60	42	68	17	27	3	5	23	35	25	38	17	26
Piano Pedagogy	61	35	56	25	40	2	3	29	46	22	35	12	19
Piano Repertoire	58	35	59	22	37	2	3	32	51	26	41	4	6
Advanced Class Piano	56	30	54	23	41	3	5	27	49	16	29	12	22
Piano Teaching Practicum	48	28	55	17	33	6	12	19	35	23	42	13	24
Piano Ensemble	53	25	43	26	45	7	12	22	37	38	47	10	17
Music in Junior College	33	9	24	22	59	6	16	6	15	15	38	19	48
Music Education Methods	33	18	41	22	50	4	8	20	43	19	41	7	15
Music in Higher Education	28	11	28	22	55	7	18	8	20	19	48	13	33
Audio-visual Instruction	29	5	13	21	55	12	32	7	18	17	43	16	40
College Music Teaching Seminar	25	13	36	18	50	5	14	5	14	16	43	16	43

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate

TABLE 24 (Continued)

Music Courses	Respondents	Importance						Adequacy					
		VI	%	I	%	U	%	VA	%	A	%	In	%
Music Education Curriculum	22	9	26	17	50	8	23	12	32	20	54	5	14
Group Dynamics in Music	31	13	37	15	43	7	20	8	21	22	56	9	23
Computer Technology for Music Teaching	20	5	15	15	45	13	39	1	3	7	21	25	76
Music Education Philosophy	23	12	34	15	43	8	23	13	35	20	54	4	11



was rather equally divided between Very Adequate and Adequate (thirty-five and thirty-eight percent respectively). Thirty-five (fifty-six percent) respondents rated piano pedagogy as Very Important and of these, forty-six percent felt Very Adequately prepared, thirty-eight percent checked Adequate preparation, and nineteen percent indicated Inadequate preparation. Piano repertoire received the same number of Very Important responses (thirty-five), but fifty-one percent felt Very Adequately prepared and forty-one percent rated their preparation as Adequate. Only four respondents felt Inadequately prepared. Advanced piano class was rated as Very Important by thirty respondents (fifty-four percent) with the majority (forty-nine percent) feeling Very Adequately prepared. Piano teaching practicum was Very Important to twenty-eight (fifty-five percent) and the majority of the respondents (forty-two percent) felt they had Adequate preparation.

Piano ensemble was almost equally divided as Very Important and Important (forty-three and forty-five percent respectively). Preparation for these courses was rated as Adequate by forty-two (forty-seven percent) of the respondents.

Music in the Junior College was rated as Important by twenty-two respondents (fifty-nine percent) but forty-eight percent of the respondents judged their preparation

in this area to be Inadequate. Also Important to twenty-two respondents was music education methods and music in higher education. Respondents were almost evenly divided on adequacy of preparation in music education methods, but forty-eight percent rated music in higher education as Adequate and thirty-three percent checked Inadequate. Audio-visual instruction was Important to twenty-three respondents (forty-one percent) and preparation was divided between Adequate (forty-three percent) and Inadequate (forty percent). College music teaching seminar also received an Important rating by fifty percent of the respondents. The responses were equally divided (forty-three percent) between Adequate and Inadequate preparation.

Music education curriculum, computer technology, and group dynamics in music were rated as Important by forty-three percent of the respondents. Adequate preparation was indicated for group dynamics and music education curriculum, but twenty-five respondents (seventy-six percent) said they were Inadequately prepared in computer technology for music teaching (Table 24).

#### Teacher Competencies

Phase three of this study generated data concerning specified teacher competencies that might be viewed as important to successful teaching of class piano. Respondents were asked to rate the competencies in the following three

categories:

1. The respondent's view of the importance of each competency to the teaching of class piano.
2. The degree to which the respondent felt he/she was prepared for each competency through professional training.
3. The effect each competency has on the actual teaching of class piano in a junior college.

The areas of competency included Achievement in Pedagogical Knowledge; Achievement in Teaching Skill; Achievement in Theory, Composition, and Musical Form; Achievement in Performance; and Achievement in History, Literature, and Critical Evaluation in Music.

Achievement in Pedagogical Knowledge. The data under the general category of Achievement in Pedagogical Knowledge had three competencies which were rated as Very Important by a large majority of respondents (Table 25). These include the following: choosing appropriate methods of presenting materials in class to achieve the greatest possible results (seventy-seven percent); demonstrating knowledge of individual differences, motivation, readiness, and discipline through effectively working with students of varying backgrounds in actual class situations (seventy-one percent; and demonstrating the ability to organize instructional objectives and materials (sixty-six percent). The respondents felt Adequately prepared in each of these categories; however eighteen percent judged themselves Inadequately prepared to demonstrate knowledge of

TABLE 25

THE IMPORTANCE OF SELECTED TEACHER COMPETENCIES IN ACHIEVEMENT OF PEDAGOGICAL KNOWLEDGE, RATINGS OF PROFESSIONAL PREPARATION FOR THE COMPETENCY, AND THE EFFECT THE COMPETENCY HAS ON TEACHING CLASS PIANO AS VIEWED BY RESPONDING CLASS PIANO INSTRUCTORS IN ACCREDITED JUNIOR COLLEGES OF THE NORTH CENTRAL ASSOCIATION OF COLLEGES AND SCHOOLS

Competency	Importance						No Re- sponse		Preparation						No Re- sponse	
	VI	%	I	%	U	%	NR		VA	%	A	%	In	%	NR	
Choose an appropriate method of presenting materials in class to achieve the greatest possible results.	56	77	16	22	1	1	2		28	39	37	51	7	10	3	
Demonstrate knowledge of individual differences, motivation, readiness, and discipline through effectively working with students of varying backgrounds in actual class situations.	52	71	21	29	-	-	2		28	39	30	42	13	18	4	
Demonstrate the ability to organize instructional objectives and materials.	48	66	24	33	1	1	2		30	41	36	29	7	10	2	
Demonstrate knowledge of problems in curriculum design, implementation, evaluation, and revision.	13	18	51	70	9	13	2		10	14	42	61	17	25	4	

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inadequate; NR-no response

TABLE 25 (Continued)

Competency	Effect on Class Piano Teaching											No Re- sponse	
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Choose an appropriate method of presenting materials in class to achieve the greatest possible results.	33	46	22	31	13	18	1	1	1	1	1	1	4
Demonstrate knowledge of individual differences, motivation, readiness, and discipline through effectively working with students of varying backgrounds in actual class situations.	30	42	20	28	17	24	3	4	1	1	0	0	4
Demonstrate the ability to organize instructional objectives and materials.	26	37	21	30	19	27	2	3	2	3	1	1	4
Demonstrate knowledge of problems in curriculum design, implementation, evaluation, and revision.	4	6	14	20	28	39	14	20	6	8	5	7	4

5=very strong effect; 4=strong effect; 3=moderate effect; 2=relatively little effect; 1=slight effect; 0=no effect; NR=no response

TABLE 25 (Continued)

Competency	Importance						No Re- sponse	Preparation				No Re- sponse		
	VI	%	I	%	U	%		VA	%	A	%	In	%	NR
Construct measuring devices to evaluate the growth of students and the effectiveness of teaching.	25	34	45	62	3	4	2	18	25	38	54	15	21	4
Demonstrate knowledge of the relationship between music and various learning theories.	16	22	43	59	14	19	2	19	27	39	55	13	18	4
Discuss pedagogical, philosophical, and psychological concepts of group teaching.	15	21	42	58	16	22	2	17	24	35	49	20	28	3
Write a philosophy of music teaching which incorporates comprehensive musicianship principles.	21	29	41	56	11	15	2	23	32	33	46	15	21	4
Write a personal philosophy of education.	9	12	36	49	28	38	2	19	27	36	51	16	23	4
Discuss the history of group piano teaching.	3	4	24	33	45	63	3	8	11	23	33	49	56	5
Discuss the role of the teacher in higher education policies such as tenure, rank, and promotions.	10	14	29	40	34	47	2	9	13	34	48	28	39	4

TABLE 25 (Continued)

Competency	Effect on Class Piano Teaching												No Response	
	5	%	4	%	3	%	2	%	1	%	0	%	NR	
Construct measuring devices to evaluate the growth of students and the effectiveness of teaching.	11	15	19	26	24	33	9	13	3	4	5	7	4	
Demonstrate knowledge of the relationship between music and various learning theories.	7	10	12	17	25	36	9	13	7	10	10	14	5	
Discuss pedagogical, philosophical, and psychological concepts of group teaching.	7	10	10	14	28	30	12	17	6	8	8	11	4	
Write a philosophy of music teaching which incorporates comprehensive musicianship principles.	10	14	17	24	19	27	10	14	11	16	3	4	5	
Write a personal philosophy of education.	13	19	9	13	13	19	11	16	10	14	13	19	6	
Discuss the history of group piano teaching.	2	3	2	3	10	14	12	17	12	17	32	46	5	
Discuss the role of the teacher in higher education policies such as tenure, rank, and promotions.	1	1	5	7	15	21	14	20	16	23	20	28	4	

individual differences, motivation, and readiness. No respondents felt this particular competency was Unimportant.

Two of the competencies in this section were rated as Unimportant by a majority of the respondents. They were the ability to discuss the role of the teacher in higher education policies such as tenure, rank, and promotions; and the ability to discuss the history of group piano teaching. The remaining competencies concerned with pedagogical knowledge were rated as Important by more than half the respondents and the majority also felt Adequately prepared for these competencies.

The competencies rated as being Very Important were also rated as having a Very Strong effect on teaching by a majority of the respondents. Those competencies rated as Important or Unimportant were rated similarly in their effect on teaching (Table 25).

Achievement in Teaching Skills. Teaching skills are considered to be essential components of a good program of class piano instruction. Competencies in these skills which were rated as Very Important by a majority of respondents included the ability to demonstrate knowledge of instructional material for group piano including basic texts and supplementary materials (sixty-one percent); and the ability to use the electronic piano lab in piano class (sixty-one percent). The respondents indicated Adequate preparation



in the first of these competencies (fifty-one percent) and were equally divided (thirty-seven percent) between Very Adequate and Adequate preparation for the second. Both of these competencies were rated as having a Very Strong effect on teaching (Table 26).

The remainder of the competencies in the category of teaching skills were rated as Important by more than half of the respondents. Only one competency, the ability to discuss and demonstrate methods and materials for teaching score reading in the piano class, was rated as Unimportant by a significant number of respondents. Forty percent rated it as Unimportant and forty percent rated it as Important. Adequate or Very Adequate preparation was indicated for most of the competencies in this category.

The ability to develop and use audio-visual material effectively was the only teaching competency to rate a majority (forty-three percent) who felt they had Inadequate preparation. Although not a majority, thirty-two percent indicated Inadequate preparation in teaching improvisation. All the competencies rated as Important were also rated as having a Moderate effect on teaching. None of the competencies were rated by a majority as having Little or No Effect on teaching (Table 26).

Achievement in Theory, Composition, and Musical Form. The selected competencies in Theory, Composition, and Musical Form included three which were rated as Very

TABLE 26

COMPETENCIES IN TEACHING SKILLS, RATINGS OF PROFESSIONAL PREPARATION FOR THE  
COMPETENCY, AND THE EFFECT THE COMPETENCY HAS ON TEACHING CLASS PIANO AS  
VIEWED BY RESPONDING CLASS PIANO INSTRUCTORS

Competency	Importance					No Re- sponse			Preparation				No Re- sponse		
	VI	%	I	%	U	%	NR		VA	%	A	%	In	%	NR
Demonstrate knowledge of instructional materials for group piano including basic texts and supplementary materials.	44	61	27	38	1	1	3		25	35	37	51	10	14	3
Demonstrate ability to use the electronic piano lab in the piano class.	43	61	22	31	6	8	4		26	37	26	37	18	26	5
Discuss and demonstrate methods and materials for teaching critical listening in the piano class.	18	25	48	66	7	10	2		25	35	34	48	12	17	4
Discuss and demonstrate methods and materials for utilizing the keyboard in the public school classroom.	17	23	46	63	10	14	2		17	24	33	46	21	30	4

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate; NR- no response

TABLE 26 (Continued)

Competency	Effect of teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Demonstrate knowledge of instructional materials for group piano including basic texts and supplementary materials.	24	36	19	38	17	25	5	7	1	1	1	1	8
Demonstrate ability to use the electronic piano lab in the piano class.	32	48	13	19	14	21	1	1	2	3	5	7	8
Discuss and demonstrate methods and materials for teaching critical listening in the piano class.	11	16	12	17	28	41	10	14	4	6	4	6	6
Discuss and demonstrate methods and materials for utilizing the keyboard in the public school classroom.	8	12	6	9	25	37	8	12	9	13	13	19	6

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect;  
1-slight effect; 0-no effect

TABLE 26 (Continued)

Competency	Importance					No Re- sponse		Preparation				No Re- sponse		
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Discuss and demonstrate methods and materials for integrating a variety of functional skills within a single lesson plan for the piano class.	24	33	45	63	3	4	3	19	27	37	53	14	20	5
Discuss and demonstrate methods and materials for teaching analysis in the piano class.	16	22	44	60	13	18	2	22	31	43	61	7	8	4
Discuss and demonstrate methods and materials for teaching improvisation in the piano class.	20	27	44	60	9	12	2	14	20	34	48	23	32	4
Discuss and demonstrate methods and materials for teaching harmonization in the piano class.	30	41	43	59	-	-	2	32	45	31	44	8	11	4
Discuss and demonstrate methods and materials for teaching transposition in the piano class.	23	32	42	58	8	10	2	26	36	37	51	9	13	3

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate; NR-no response

TABLE 26 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Discuss and demonstrate methods and materials for integrating a variety of functional skills within a single lesson plan for the piano class.	12	18	17	25	25	37	10	15	3	4	1	1	7
Discuss and demonstrate methods and materials for teaching analysis in the piano class.	17	10	16	23	29	41	9	13	5	7	4	6	5
Discuss and demonstrate methods and materials for teaching improvisation in the piano class.	8	11	15	21	24	34	12	17	8	11	3	4	5
Discuss and demonstrate methods and materials for teaching harmonization in the piano class.	18	25	24	34	20	28	8	11	--	--	1	1	4
Discuss and demonstrate methods and materials for teaching transposition in the piano class.	14	20	18	25	27	38	6	6	3	4	3	4	4

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-little effect; 0-no effect; NR-no response

TABLE 26 (Continued)

Competency	Importance				No re- sponse			Preparation				No re- sponse		
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Discuss and demonstrate methods and materials for teaching accompanying in the piano class.	19	26	40	55	14	19	2	24	34	35	49	12	17	4
Discuss and demonstrate methods and materials for teaching playing by ear in the piano class.	18	24	39	53	16	22	2	14	19	37	51	22	30	2
Discuss and demonstrate methods and materials for teaching sight reading in piano class.	31	42	38	52	4	5	2	29	41	28	39	14	20	4
Discuss and demonstrate methods and materials for teaching technique in the piano class.	34	47	38	52	1	1	2	35	49	28	39	9	13	3
Develop and use audio-visual material effectively in the piano class.	16	23	38	54	17	24	5	12	17	27	39	30	43	6
Discuss the role of class piano in training the public school teacher.	22	31	38	53	12	17	3	16	23	34	49	19	28	6

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inadequate; NR-no response

TABLE 26 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Discuss and demonstrate methods and materials for teaching accompanying in the piano class.	6	9	13	19	24	34	17	24	4	6	6	9	5
Discuss and demonstrate methods and materials for teaching playing by ear in the piano class.	9	13	9	13	24	34	13	18	5	7	11	15	4
Discuss and demonstrate methods and materials for teaching sight reading in piano class.	17	24	14	20	25	36	7	10	5	7	2	3	5
Discuss and demonstrate methods and materials for teaching technique in the piano class.	25	35	15	21	25	35	4	6	1	1	1	1	4
Develop and use audio-visual material effectively in the piano class.	13	19	11	16	16	24	7	10	5	7	16	24	7
Discuss the role of class piano in training the public school teacher.	10	15	13	19	19	28	9	13	7	10	10	15	7

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0- no effect; NR-no response

TABLE 26 (Continued)

Competency	Importance					No re- sponse			Preparation					No re- sponse	
	VI	%	I	%	U	%	NR		VA	%	A	%	In	%	NR
Organize and integrate class activities to demonstrate knowledge of the comprehensive musicianship philosophy.	30	42	37	52	4	6	4		22	31	37	53	11	16	5
Demonstrate the utilization of contemporary pop, rock, and folk music as a teaching agent in the piano class.	26	36	35	49	11	15	3		16	23	36	41	18	26	5
Discuss and demonstrate methods and materials for teaching chord progressions in the piano class.	38	53	31	43	3	4	3		33	47	30	43	7	10	5
Discuss and demonstrate methods and materials for teaching score reading in the piano class.	14	19	29	40	29	40	3		17	24	37	52	17	24	4

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inadequate; NR-no response



TABLE 26 (Continued)

Comptency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Organize and integrate class activities to demonstrate knowledge of the comprehensive musicianship philosophy.	17	25	16	24	24	36	6	9	1	1	3	4	8
Demonstrate the utilization of contemporary pop, rock and folk music as a teaching agent in the piano class	13	19	17	25	21	31	8	12	5	7	4	6	7
Discuss and demonstrate methods and materials for teaching chord progressions in the piano class.	19	28	23	33	21	30	23	34	1	1	1	1	6
Discuss and demonstrate methods and materials for teaching score reading in the piano class.	5	7	7	10	23	33	9	13	9	13	17	24	5

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no response

Important by a majority of the respondents: identify and use musical terminology and musical symbols from the printed score in developing a sensitive interpretation of any composition (seventy-four percent); identify important relationships within the composition in discovering and understanding the composition as a whole unit (fifty-six percent); and accurately hear and reproduce musical sounds (fifty-three percent). The respondents also indicated Very Adequate preparation in all three of these competencies (Table 27). The first competency listed was rated as having a Very Strong Effect on teaching.

The remaining three competencies in this category were rated as Important by more than fifty percent of the respondents. Very Adequate preparation was indicated for each of these competencies although the ability to demonstrate understanding of the musical processes within a wide variety of music and the ability to compose, arrange, and adapt music from a wide variety of sources to meet the needs and abilities of the class were almost equally divided between Very Adequate and Adequate preparation.

The effect on teaching was relatively evenly distributed between Moderate Effect and Very Strong Effect, although twenty-five percent of the respondents did indicate they felt the ability to compose, arrange, and adapt music from a variety of sources had Relatively Little Effect on teaching (Table 27).

TABLE 27

SELECTED COMPETENCIES IN THEORY, COMPOSITION, AND MUSICAL FORM, RATINGS OF  
PROFESSIONAL PREPARATION FOR THE COMPETENCY, AND THE EFFECT THE COM-  
PETENCY HAS ON TEACHING CLASS PIANO AS VIEWED BY RESPONDING JUNIOR  
COLLEGE CLASS PIANO INSTRUCTORS

Competency	Importance					No Re- sponse		Preparation					No Re- sponse	
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Identify and use musical terminology and musical symbols from the printed score in developing a sensitive intrepertation of any composition.	53	74	18	25	1	1	3	50	71	18	26	2	3	5
Identify important relationships within the composition in discovering and understanding the composition as a whole unit.	41	56	31	42	1	1	2	45	63	22	31	4	6	4
Accurately hear and reproduce musical sounds.	39	53	29	40	5	7	4	37	52	32	45	2	3	4
Compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class.	21	29	39	54	12	17	3	30	43	30	43	9	13	6
Notate properly music heard or conceived.	19	27	38	54	14	20	4	36	53	29	43	3	4	7

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate; NR-no response

TABLE 27 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Identify and use musical terminology and musical symbols from the printed score in developing a sensitive interpretation of any composition.	33	49	12	21	15	22	5	7	--	--	1	1	7
Identify important relationships within the composition in discovering and understanding the composition as a whole unit.	21	30	22	32	19	28	4	6	2	3	1	1	6
Accurately hear and reproduce musical sounds.	22	32	16	23	21	30	4	6	3	4	3	4	6
Compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class.	15	22	12	18	14	21	17	25	4	6	6	8	7
Notate properly music heard and conceived.	9	13	14	21	22	33	11	16	6	9	5	7	8

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no response

TABLE 27 (Continued)

Competency	Importance					No re- sponse		Preparation					No re- sponse	
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Demonstrate understanding of the musical processes within a wide variety of music.	30	43	36	51	4	6	5	31	46	31	46	5	7	8

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate; NR-no response

TABLE 27 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Demonstrate understanding of the musical processes within a wide variety of music.	16	24	13	19	24	36	9	13	3	4	2	3	8

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no response

Achievement in Performance. Achievement in Performance was another of the competency categories. The data revealed that there were three of the competencies under this heading which were rated as Very Important by a majority of the respondents: play common chord progressions in various major and minor keys (fifty-five percent); sight read music of various representative periods and styles (fifty-one percent); and perform solo piano literature of musical worth from various representative periods at the graduate level (forty-two percent). The respondents rated their preparation in these competencies as Very Adequate. The first competency was rated as having a Very Strong Effect on teaching (forty-three percent). The second competency was rated equally as having a Moderate Effect and a Strong Effect (twenty-nine percent). The third competency of this group was given a Moderate Effect rating by twenty-four respondents (Table 28).

The remaining competencies in this category were considered to be Important by the majority of the respondents, preparation for each competency was rated as Adequate, and the effect on teaching was considered to be Moderate (Table 28).

Achievement in History, Literature, and Critical Evaluation. The final competency category investigated by this study was Achievement in History, Literature, and

TABLE 28

COMPETENCIES IN PERFORMANCE SKILLS, RATINGS OF PROFESSIONAL PREPARATION FOR  
THE COMPETENCY, AND THE EFFECT THE COMPETENCY HAS ON TEACHING CLASS  
PIANO AS VIEWED BY RESPONDING JUNIOR COLLEGE CLASS PIANO  
INSTRUCTORS

Competency	Importance					No re- sponse		Preparation					No re- sponse	
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Play common chord progres- sions in various major and minor keys.	39	55	31	44	1	1	4	41	59	26	37	3	4	5
Sight read music of various representative periods and styles.	36	51	31	44	4	6	4	35	41	28	41	6	9	6
Perform solo piano litera- ture of musical worth from various representative peri- ods at the graduate level.	29	42	25	36	15	22	6	34	50	26	38	8	12	7
Transpose intermediate music of various styles to differ- ent keys at sight.	17	24	39	55	15	21	4	17	25	38	55	14	20	6
Perform piano ensemble lit- erature (including chamber music and accompaniments) of musical worth from var- ious representative periods and styles.	24	34	35	50	11	16	5	30	43	28	41	11	16	6

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate;  
In-inadequate; NR-no response



TABLE 28 (Continued)

Competency	Effect on teaching												No re- sponse NR
	5	%	4	%	3	%	2	%	1	%	0	%	
Play common chord progressions in various major and minor keys.	30	43	18	26	12	17	5	7	3	4	1	1	6
Sight read music of various representative periods and styles.	17	25	20	29	20	29	6	9	3	4	3	4	6
Perform solo piano literature of musical worth from various representative periods at the graduate level.	15	22	9	13	24	36	8	12	6	9	5	7	8
Transpose intermediate music of various styles to different keys at sight.	10	15	13	19	25	37	7	10	6	9	6	9	8
Perform piano ensemble literature (including chamber music and accompaniments) of musical worth from various representative periods and styles.	11	16	9	13	28	41	7	10	5	7	8	12	7

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no response

TABLE 28 (Continued)

Competency	Importance					No re- sponse			Preparation					No re- sponse	
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR	
Improvise in various styles and patterns.	20	28	35	49	16	23	4	15	22	30	43	24	35	6	
Harmonize in various styles and patterns from chord symbols.	32	45	34	48	5	7	4	27	39	34	49	9	13	5	
Play by ear simple music of various styles.	22	31	34	48	15	21	4	25	36	31	44	14	20	5	
Demonstrate familiarity with the basic repertoire of Western Art music through performance, including performance practice, and analysis.	29	41	31	44	11	15	4	29	43	35	51	4	6	7	

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inadequate; NR-no response

TABLE 28 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Improvise in various styles and patterns.	8	12	14	21	17	25	15	22	10	15	4	5	7
Harmonize in various styles and patterns.	14	21	23	34	20	29	4	6	5	7	2	3	7
Play by ear simple music of various styles.	15	22	16	24	17	25	7	10	8	12	5	7	7
Demonstrate familiarity with the basic repertoire of Western Art music through performance, including performance practice, and analysis.	17	25	15	22	20	30	7	10	5	7	5	7	6

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no effect

Critical Evaluation in Music. Under this heading, there were no competencies which received a Very Important rating by a majority of the respondents. All the competencies in this division were rated mainly as Important with the exception of the ability to list problems related to the defining of art. This competency was considered Unimportant by fifty-four percent of the respondents. Respondents felt they had Adequate preparation in each of these competencies with the exception of one. Half of the respondents indicated Very Adequate preparation in the ability to recognize important piano compositions from standard repertoire of each period.

The ability to identify and explain stylistic characteristics of music of various cultures and all historical periods was the only competency which had no indication of Inadequate preparation by any of the respondents (Table 29). All of the competencies above were rated as having a Moderate effect on teaching by a majority of respondents, although the distribution was not wide in range from Relatively Little Effect to Very Strong Effect. The competency to list problems related to the defining of art received the most ratings as having No Effect on teaching (Table 29).

TABLE 29

SELECTED COMPETENCIES IN ACHIEVEMENT IN HISTORY, LITERATURE, AND CRITICAL  
EVALUATION IN MUSIC, ADEQUACY OF PROFESSIONAL PREPARATION FOR THE COM-  
PETENCY, AND THE EFFECT THE COMPETENCY HAS ON TEACHING CLASS PIANO  
AS VIEWED BY RESPONDING JUNIOR COLLEGE CLASS PIANO INSTRUCTORS

Competency	Importance					No re- sponse			Preparation				No re- sponse	
	VI	%	I	%	U	%	NR	VA	%	A	%	In	%	NR
Identify and explain stylistic characteristics of music of various cultures and all historical periods.	21	30	42	60	7	10	5	27	40	41	60	--	--	7
Discuss the relationship between music of today (popular and serious) and the contemporary student.	22	32	41	59	6	9	6	14	21	42	63	11	16	8
Recognize important piano compositions from standard repertoire of each period.	29	41	31	44	10	14	5	34	50	30	44	4	6	7
Demonstrate fluency in making evaluative judgements about music and conceptualizing about it as an aesthetic experience.	21	30	29	42	19	28	6	21	33	35	55	8	13	11
List problems related to the defining of art.	11	16	21	30	37	54	6	9	13	37	55	21	31	8

VI-very important; I-important; U-unimportant; VA-very adequate; A-adequate; In-inade-  
quate.

TABLE 29 (Continued)

Competency	Effect on teaching												No re- sponse
	5	%	4	%	3	%	2	%	1	%	0	%	NR
Identify and explain stylistic characteristics of music of various cultures and all historical periods.	7	11	18	27	23	35	9	14	7	11	2	3	9
Discuss the relationship between music of today (popular and serious) and the contemporary student.	10	15	14	22	24	37	8	12	6	9	3	5	10
Recognize important piano compositions from standard repertoire of each period.	14	21	11	17	23	35	11	17	6	9	1	2	9
Demonstrate fluency in making evaluative judgments about music and conceptualizing about it as an aesthetic experience.	7	11	12	19	19	30	10	16	6	9	10	16	11
List problems related to the defining of art.	5	8	3	5	14	22	11	17	13	20	18	23	11

5-very strong effect; 4-strong effect; 3-moderate effect; 2-relatively little effect; 1-slight effect; 0-no effect; NR-no response

### Observations by Respondents

Several respondents made special comments at the conclusion of the survey concerning the wide range of ability groupings of junior college students.

Because of the vast difference in objectives for major and non-major piano class, major class is checked in RED when differing from non-majors. There is one section of majors available, and many sections of non-majors, the latter taught by six part-timers. We have no full-time piano faculty.

I feel that all competency areas listed may be important to certain areas of teaching. However, as a class piano teacher, many of them do not apply to the situations in which I teach. Most of my students are non-music majors and are taking the class for pleasure.

I am not sure all these complex, although wonderful, concepts can be taught in the piano class classroom. Some of the more practical ideas can, though.

Class piano is to me an expedient. We have an "open door" policy, though we can limit music enrollment. We acquire many students of little talent, without motivation, along with some excellent students who are successful in their transfer to senior colleges (U of I, NIU, etc.). It seems pretentious to speak of musicianship, etc. with this mix. Of course we are concerned about it but---? Good luck!

I teach class piano only to beginning piano students--freshman and sophomore level.

Our course is one quarter only for beginning keyboard students. Some of the questions applied to more advanced situations so did not apply--I did not answer those questions.

Most of this is far too advanced and in depth for Beginning Class Piano I that we offer.

Many of these achievements are applied in studio teaching. Piano class is a one-year course designed to develop basic skills at the keyboard. This occupies nearly all of the class time.

I teach only one year of beginning class piano in the credit classes. Therefore, some of the above questions do not apply to these classes. The CEU [Continuing Education Unit] courses are for beginning adults and children, and an intermediate class.

Keeping in mind we have only two levels of piano at this time, many of my answers are shaded from this point of reference. Many things would take a much different approach were I to teach music majors separate to more advanced students. Music majors at our University are taught in theory classes many of the concepts included in your survey such as chord progressions, improvisation, chord symbols, score reading, etc.

Our class piano program is new. We are beginning our second year. It is available through our extended day division and mainly services adults who are students who are beginners. We hope to expand it to our regular day students who presently are taking applied piano (both music and non-music majors.)

My main concern is to improve reading, technique, and theory.

Several comments were made concerning the professional preparation phase of the study. The following quotes are representative of these comments.

Most of my training has come from practical experience as a popular and jazz professional musician, not my college training! Sorry I didn't have time to finish. [This respondent did not complete the competencies in the Achievement in Performance and Achievement in History, Literature and Critical Evaluation in Music segments of the study.]

There should be no difference in requirements for training of junior college teachers and university teachers. We operate on that principle. We have four full-time and many part-time teachers, all first rate musicians.

I teach in basically a one-person department where there is no way one person could be adequately trained to do a fair job with everything that is expected of me. Piano happens to be my weakest area as a musician.



My college training was inadequate in preparing me for teaching class piano. Through trial and error and persistence, I have become a reasonably good teacher of group piano. It seems, however, that adequate programs and courses could be developed which would adequately prepare students to teach in their field.

I consider my music education to be a good one. However, many of the concepts that I now teach were not specifically addressed at that time. Many concepts that I teach were arrived at through trial and error. I have attended seminar/workshops. They have been extremely helpful. I feel I have arrived at a philosophy of teaching that I find comfortable but I keep an open mind and learn new ideas frequently! I consider teacher enthusiasm to be a very important teaching technique!

Two respondents spoke to the length of time it took to respond to the survey.

Survey is very long and time consuming. There should be little difference between junior college and university teaching preparation other than understanding the types of students and being able to communicate and empathize with students. Junior college instructors should and must demand the same standards for music majors but should be flexible enough to relate to the non-majors which will include many "older" students.

This questionnaire took much more than thirty minutes to fill out--if time for thought and reflections were to be incorporated.

The response of two instructors at the conclusion of the survey were suggestive of possible uses to be made of the data.

I am anxious to see the results of your survey. Could be useful for administrators and budget planners. I feel that I am a terrific, well-educated and trained piano instructor but the emphasis on music at our college is almost nil! Good luck with your project.

Good questionnaire! Good luck.

Comments were received from several respondents who sent in surveys indicating that there were no class piano programs in their institutions:

I have Private Lessons, Music Appreciation classes, and occasionally Theory on Individual Study basis. My qualifications are MA - Music Education, Keyboard (main instrument). However, [school name] has become a Voc-Tech College and music courses are only electives. Music facilities are virtually nil.

One respondent indicated that there was no class piano program at that school but commented, "I wish we did have one. I'm pushing for it!"

One respondent indicated that they offer applied individual lessons but not class piano. Another commented, "I am currently giving private piano lessons, but no 'class piano' is now a part of the curriculum."

We have discontinued class piano. I kept your material, because it was interesting to me. Good luck with your research.

I currently teach all piano majors, music majors, and minors during an arranged private lesson once a week. Each student is individually instructed. We are also trying to implement a class piano situation as soon as the funds are available to buy the equipment. We are also instituting a five level system of placing students in ability categories as of Spring Semester, 1984. Basic skills and requirements, depending on the level of the student, are required from semester to semester. All students are expected to perform on Jury at the end of each semester. At the present, I have nineteen full-time music majors taking Applied Piano lessons. It has been highly effective to work with each student on an individual basis; however, it would be a lot less time consuming to each on a Piano Class basis.

Another respondent indicated they had no class piano but said, "Thanks for sending the material."

Our size does not require us to have "class piano." Rather, each student receives private instruction as a beginner.

One respondent, who did not have a class piano program at his/her institution, wanted a copy of the results of the survey. In addition to the comments cited, there were sixty-three requests for results of the survey. This is eighty-four percent of the respondents.

## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Review of Purpose

This study was designed to obtain descriptive data concerning class piano programs of accredited junior colleges in the North Central Association of Colleges and Schools. Data was obtained through a survey questionnaire mailed to the target population.

Two major divisions comprise the study: the nature of the class piano programs in the target population and the instructors of those programs. These two divisions were further subdivided to obtain the following specific information:

1. The nature of piano classes being offered at the junior college level; the number, sizes, and levels of classes; when classes are offered; amount of credit generated by the class offerings; the students for whom the classes are offered; the equipment, materials, and basic methodology used in the classes.

2. Data concerning the instructor included an optional category to obtain information on age range, marital

status, ethnic background, and sex. The educational background of the instructor was also included in this data category. Information concerning levels of teaching experience, the value placed on this experience, and the effect of the experience on teaching class piano in a junior college was requested of the respondents. Professional preparation for teaching specifically at the junior college level, the importance of specified professional education courses, the adequacy of the training in these courses, and the effect of this preparation on actual class piano teaching was a significant portion of the data. Music courses considered necessary for junior college class piano instructors, the importance of the courses, the adequacy of the respondents' preparation in specific courses, and the effect these courses have on the actual teaching of class piano was still another segment of information sought. Finally, specified teacher competencies, their importance, adequacy of instructor preparation, and the effect these competencies have on teaching comprised a third, and extensive, information category.

#### Review of the Significance

This study seeks to provide descriptive data to fill a void in the current literature concerning class piano teaching at the junior college level. The results of the study should aid in better understanding the present status

of class piano and its relationship to the junior college. Further, it provides pertinent data for curriculum planning and program development. The data generated by this study presents important information concerning the instructor of class piano at the junior college level.

The data from this study provides information for a general profile of the class piano instructor, including his/her professional training and experience. The study provides information which will be of value to colleges and universities who have the primary responsibility for preparing class piano instructors to teach at the junior college level.

#### Summary of Comments

The significance of the study is confirmed by the large number of requests for the results of the study. Eighty-four percent of the respondents made such a request. Even though the questionnaire was long, respondents wrote a great number of additional comments at the end of the survey and often within the body of the study. Those comments helped to clarify various responses to the three hundred sixty-nine variables contained in the study. Based on some of the comments made by the respondents, the researcher believes that the variety in numbers of "no" responses to certain sections and items can be attributed, at least in part, to their non-applicability to the specific junior

college or class piano teaching situation of the respondent.

### Limitations and Procedures

The study was limited to the accredited junior colleges of the North Central Association of Colleges and Schools. Two hundred and eight-three institutions were included in the survey. Data was obtained from response to a survey questionnaire sent to the Class Piano Instructor, Keyboard Teacher, or Music Division Chairperson in the target population institutions. Data was based on the returns from 147 or fifty-two percent of the total population. Prior to mailing the questionnaire to the target population, the survey instrument was mailed in pilot form to thirty-two selected national leaders in the field of class piano instruction for their evaluation, correction, criticisms, and suggestions.

The junior colleges included in the survey represent a variety of institutions. Public and private junior colleges of varying size, location, and purpose are included in the target population.

The returns of the survey show that just a little more than half of the responding schools offer class piano in their curriculum. These figures are closely related to the number of respondents to the survey. Fifty-two percent of the total population made a response to the survey.

Summary and Comparison of Data With  
Previous Research

Part I: Program Information. The returns of the survey indicate that almost half the responding schools employ a full-time class piano instructor. More than half the institutions responding indicated that they employ at least one part-time instructor. This data would seem to be comparable to the findings reported by Kesling in his study of music curricula in junior colleges accredited by the Southern Association of Colleges and Schools. Although the Kesling study was concerned with the entire music faculty of that target region, approximately three-fourths of the responding institutions in that study reported full-time staff. Further, seventy-eight percent of the respondents to that study reported employment of part-time faculty.<sup>1</sup> Although this research study focused on a specific phase of the total music curriculum, the data is somewhat comparable to Kesling's.

In response to the number of levels of class piano taught at each institution, two levels received the greatest number of responses. Four levels of instruction was the next most common instructional system.

More than half the responding schools offer one hour of credit for class piano instruction. Two-thirds of these

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<sup>1</sup>Kesling, "An Investigation and Analysis," pp. 138-145.



classes meet two days each week.

Almost half the participating institutions offer both day and night classes, while forty-seven percent offer only daytime classes. Almost all of the respondents indicated that the length of the classes was one hour long. Approximately three-fourths of the institutions are on a semester hour system of credit for these class sessions.

There was a great variety in total enrollment in class piano programs. Two-thirds of all respondents indicated a total enrollment of thirty students or less. The average class size also elicited a wide range of responses. Most classes have enrollments between five and twelve. However, one school had twenty-five students per class while two others had three students.

Part II: The Student. Part two of the survey elicited information concerning the status of students for whom class piano is offered at the junior college level. More than three-fourths of the responding institutions were found to offer class piano for prospective music majors. This data is consistent with that reported by the Digest of Reports,<sup>1</sup> Kesling,<sup>2</sup> and others. Ninety-three percent of the respondents offer class piano for the general education

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<sup>1</sup>Digest of Reports, p. 24.

<sup>2</sup>Kesling, "An Investigation and Analysis," p. 266.

student (non-music majors) and sixty-three percent of the respondents offer courses for both senior citizens and for continuing education programs. Such a practice is consistent with one of the major functions of the community/junior college system, that of service to a diverse student body.

A little more than half the responses indicated that the average age range of the students in their class piano program was between eighteen and twenty-one. However, one respondent reported the presence of an eighty-eight-year-old student in the program. The Kesling study reported an age range of students from ten to eighty, but declined to draw a conclusion from this wide age span.<sup>1</sup>

In response to the question of whether separate classes are offered for music majors and non-majors, more than three-fourths of the respondents indicated that they do not have separate classes.

Part III: Resources for Instruction. In the data obtained concerning the equipment used in the class piano programs of the target population, it was found that almost all of the responding institutions use electronic, or multiple-lab systems for the teaching of class piano.

The following institutional resources were rated as Very Important by the majority of respondents: instructional space, keyboard instruments, multiple copies of

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<sup>1</sup>Ibid., p. 164.

materials and faculty salary. Practice facilities, office space, storage for materials and equipment, listening facilities, record players, computer assisted instruction, other audio-visual equipment, reference material, preparation time, aides and assistants, budget, and student scholarships were all considered to be Important to approximately half of the respondents.

All but three of the above named institutional resources were adequately provided by the junior colleges to a large majority of the respondents. The three exceptions included tape recorders, preparation time, and release time for professional growth. These three were rated as being Inadequate by a least half the respondents. This finding is consistent with that reported by Garrison who indicated that this was a major concern and basic problem for junior college teachers.<sup>1</sup> Kesling, too, reported that instructors in the Southern Association of Colleges and Schools were satisfied with library and audio-visual resources, music budgets, and faculty salaries. However, he further reported that instructional space, release time for professional growth, student scholarships, and publicity were felt to be Inadequate.<sup>2</sup> In the present study, instructional space was rated as Very Adequate at almost half of the responding

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<sup>1</sup>Garrison, Junior College Faculty, p. 36.

<sup>2</sup>Kesling, "An Investigation and Analysis," p. 255.

institutions. Ninety-nine percent of the respondents rated their faculty salaries as Very Adequate.

The data revealed that a great variety of literature is used as text material in the individual class piano programs of the responding population. The three texts which have dominant usage include Keyboard Musicianship by Lyke, Contemporary Class Piano by Mach, and Heerema's Progressive Class Piano. A large number of additional texts were indicated by the respondents.

Only about one-third of the responding schools provide supplementary materials for student use. Several individual teachers indicated that they supplied supplementary materials to their students, since it is not provided by the college.

Part IV: Content and Methodology. A few more than half the responding colleges do not correlate their class piano program with other music courses. In approximately one-third of the schools, class piano is found to be correlated with music theory, music history, music literature, and music for the elementary classroom teacher.

Curriculum guides are used by more than half of the respondents; typically these materials were prepared by the instructor. However, approximately three-fourths of the respondents did indicate that they utilize specific goals and objectives which are written down and handed to the

students at the beginning of the term.

Comprehensive musicianship skills are part of the class piano program of ninety-seven percent of the responding schools. Selected comprehensive musicianship skills were evaluated by the respondents and indication was given as to the adequacy of the respondents' preparation for the teaching of the skill. The skills of sight reading, technical development, critical listening, and accompanying were rated as Very Important by half or more of the respondents. Analysis, improvisation, transposition, ear-training, score reading, playing by ear, repertoire, and memorization were all rated as Important by the majority of respondents. Harmonization received a rating as Very Important by a few less than half. The same number also rated it as Important. There were no Unimportant skills. The respondents' professional preparation for these skills was rated as Very Adequate for analysis, sight reading, harmonization, technical development, transposition, score reading, repertoire, and memorization. Respondents rated themselves as Adequately prepared for improvisation, score reading, chord progressions, critical listening, and playing by ear.

### Teacher Profile

Part I: Personal Information. Data received on age, gender, race, and marital status was sought to develop a personal profile of the junior college class piano

instructor. The ages of the respondents was distributed evenly between thirty and sixty. Cohen reported similar findings from a study by Medsker and Tillery who noted that community college staff personnel consist of people in the thirty-one-to-fifty-year-age bracket.<sup>1</sup> Hudgins, in an even earlier study reported similar findings. In the Hudgins study, over seventy percent of the faculty in that target population ranged in age from twenty-five to fifty.<sup>2</sup> This present study found that there were no junior college class piano instructors whose age was below twenty-five. It would seem that little change has occurred during the past twenty-five years with regard to age of staff employed to teach at the junior college level.

The ratio of male and female staff is almost equal. The data from this research indicates that slightly more than half the class piano instructors in the responding junior colleges are female. Other personal data revealed that ninety-seven percent of the respondents are white. This data confirms the Cohen report which indicated that few junior college faculty represent minority groups. This has often led to the criticism that some of the problems junior college faculty members have in understanding

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<sup>1</sup>Cohen, College Responses to Community Demands, p. 113.

<sup>2</sup>Hudgins, "A Critical Analysis of the Pre-Service Preparation," p. 36.

students at the junior college level is due to the difference in socio-economic background.<sup>1</sup> The data reported in this present research would seem to fill the need expressed by Medsker when he stated that no specific data was readily available, but that it was generally believed that few junior college faculty members are from minority ethnic groups.<sup>2</sup> The overwhelmingly Caucasian faculty contrasts sharply with the very large minority population enrolled in community/junior colleges. Kesling's research also supports these findings.<sup>3</sup>

Part II: Educational Background. Provision was made for the respondents to indicate their educational background. This elicited a wide variety of responses. Degrees listed included Associate of Arts, Bachelor of Arts, Bachelor of Science, Bachelor of Science Education, Bachelor of Music, Bachelor of Music Education, Master of Science, Master of Science Education, Master of Music Education, Master of Arts, Master of Music, Doctor of Philosophy, Doctor of Education, Doctor of Musical Arts. A number of respondents with a master's degree indicated additional graduate studies in a variety of institutions. Most of the

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<sup>1</sup>Cohen, College Responses to Community Demands, p. 113.

<sup>2</sup>Medsker, Breaking the Access Barriers, p. 89.

<sup>3</sup>Kesling, "An Investigation and Analysis," p. 252.

degrees were either in music or music education. Nine respondents hold doctorates; three are in progress and seven others indicated doctoral study. More than two-thirds of the respondents have a master's degree as their highest degree. This data is supported by Medsker,<sup>1</sup> and Kesling,<sup>2</sup> and many other studies concerned with the professional preparation of the junior college teacher.

Part III: Teaching experience. The data concerning the teaching experience of the respondents revealed that almost half of the respondents had prior experience in elementary school teaching. About the same number reported previous junior high school teaching experience, and half the respondents indicated high school teaching experience. Ninety-one percent indicated junior college teaching experience. Whether this was intended as previous experience or included current experience was not specified. Graduate assistant experience was checked by almost half of the respondents, while thirty-nine percent had college and university experience. Eighty-three percent of the respondents indicated that they had private studio teaching experience as part of their background. Each of these teaching areas was rated as Very Important by a very high percentage of

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<sup>1</sup>Medsker, Breaking the Access Barriers, p. 88.

<sup>2</sup>Kesling, "An Investigation and Analysis," p. 252.



the respondents. The data is consistent with that stated by Medsker who reported that community college faculty have a widely varied background of experience. Many of them are recruited from the public schools.<sup>1</sup> Belford found that over half the junior college teachers in his study had previous college-level experience, probably some junior college teaching, and the remainder had elementary or secondary teaching experience.<sup>2</sup>

Part IV: Professional Preparation. A lack of response to specific junior college teacher preparation courses seemed to show that a large number of the respondents had never had courses specifically designed to prepare them for teaching at the junior college level. These findings are consistent with many of those reported in the Review of Literature (Chapter II). The respondents who had taken specified courses for junior college teaching rated higher education, scheduling, learning theories, and junior college teaching as Very Important. Budgeting, curriculum development, and junior college administration were rated as Important. The respondents rated their preparation in these courses as Very Adequate with the exception of curriculum development and scheduling in which preparation was rated as only Adequate.

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<sup>1</sup>Medsker, Breaking the Access Barriers, p. 135.

<sup>2</sup>Belford, "An Investigation and Analysis," p. 410.

Approximately two-thirds of the respondents had studied applied piano, piano pedagogy, and group piano pedagogy. More than half had taken advanced class piano. Specified music courses considered necessary for teachers of class piano and listed as Very Important by the respondents included applied piano, advanced class piano, piano pedagogy, group piano pedagogy, piano repertoire, and piano teaching practicum. The respondents rated audio-visual instruction, computer technology for music teaching, group dynamics in music, piano ensemble, college music teaching seminar, music in the junior college, music education philosophy, music education curriculum, music education methods, and music education in higher education as Important. The respondents felt Very Adequately prepared in the courses they considered Very Important, but added music education methods to this list also. An Adequate preparation rating was given the courses considered Important. A large number of respondents did, however, check Inadequate preparation in piano teaching practicum. Other courses in which many of the respondents felt Inadequately prepared were computer technology for music teaching, music in the junior college, and music in higher education.

#### Teacher Competencies

A study of competencies is consistent with the competency based education movement of the 1970s and the

accompanying demands for accountability. The research for this study was developed in part to fill the need for basic research which could allow individual institutions to develop competency-based programs on those competencies held to be valid by a significant number of accredited institutions as suggested by Stegall.<sup>1</sup> The competencies specified in this study included Achievement in Pedagogical Knowledge; Achievement in Teaching Skill; Achievement in Theory, Composition, and Musical Form; Achievement in Performance; and Achievement in History, Literature, and Critical Evaluation in Music. The majority of junior college class piano instructors who responded to this study view these competencies and skills as Important, and often as Very Important, to the teaching of class piano. They feel their professional preparation in these competency areas has been at least Adequate and often Very Adequate. Further, the college instructor of class piano views that these skills and competencies have a Moderate Effect on the actual teaching of class piano at the junior college level.

Part I: Achievement in Pedagogical Knowledge. The areas in Achievement of Pedagogical Knowledge which were rated as Very Important by the majority of respondents included the ability to (1) organize instructional objectives

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<sup>1</sup>Joel R. Stegall, Jack E. Blackburn, Richard H. Coop, "Administrators' Ratings of Competencies for an Under-Graduate Music Education Curriculum," Journal of Research in Music Education 26 (Spring 1978): 3-14.

and materials; (2) choose an appropriate method of presenting materials to a class to achieve the greatest possible results; and (3) demonstrate knowledge of individual differences, motivation, readiness, and discipline through effectively working with students of varying background in actual class situations. An Important rating was given the ability to: (1) construct measuring devices to evaluate the growth of students, and the effectiveness of teaching; (2) write a personal philosophy of education; (3) write a philosophy of music teaching which incorporates comprehensive musicianship principles; (4) demonstrate knowledge of the relationship between music and various learning theories; (5) discuss pedagogical, philosophical, and psychological concepts of group teaching; and (6) demonstrate knowledge of problems in curriculum design, implementation, evaluation, and revision. An Unimportant rating was given to the ability to discuss the role of the teacher in higher education policies such as tenure, rank, and promotion, and discuss the history of group piano teaching.

The respondents rated all their professional preparation as Adequate in the competencies and skills above except for the ability to discuss the history of group piano teaching. This was rated as Inadequate.

The skills believed by the respondents to have a Strong Effect on their teaching included the ability to

(1) choose appropriate methods of presenting materials in class to achieve the greatest possible results, and (2) demonstrate knowledge of individual differences, motivation, readiness, and discipline through effectively working with students of varying backgrounds in actual class situations. Rated as a Moderate Effect on teaching were the abilities to (1) construct measuring devices to evaluate the growth of students and the effectiveness of teaching; (2) write a philosophy of music teaching which incorporates comprehensive musicianship skills; (3) demonstrate knowledge of the relationship between music and various learning theories; and (4) discuss pedagogical, philosophical, and psychological concepts of group teaching. Felt to have No Effect on teaching were the skills to discuss the role of the teacher in higher education policies such as tenure, rank, and promotion. The ability to write a personal philosophy of education was ranked equally as having a Strong Effect, Moderate Effect, and No Effect on the teaching of class piano.

Part II: Achievement in Teaching Skill. The respondents rated as Very Important the ability to (1) demonstrate knowledge of instructional material for group piano including basic texts and supplementary materials; (2) use the electronic piano lab in the piano class; and (3) discuss and demonstrate methods and materials for

teaching chord progressions in the piano class. All other teaching ability competencies were rated as Important except the ability to discuss and demonstrate methods and materials for teaching score reading in the piano class. This competency had an equal number of respondents who rated it as Important and as Unimportant. The ability to use the electronic piano lab in the piano class and the ability to discuss and demonstrate methods and materials for teaching chord progressions in the piano class elicited a Very Adequate professional preparation rating from the majority of the respondents. Respondents felt Adequately prepared in the remainder of the competencies in Achievement of Teaching Skill. With the exception of three, the teaching skill competencies were believed to have a Moderate Effect on teaching by a majority of the respondents. Almost half of the respondents believed the ability to use the electronic piano lab in the piano class has a Very Strong Effect on teaching. Very Strong Effect and Moderate Effect received an equal number of responses for the ability to discuss and demonstrate methods and materials for teaching technic in the piano class. A majority of the respondents believed the ability to discuss and demonstrate methods and materials for teaching chord progressions in the piano class to have Relatively Little Effect on the teaching of class piano.

Part III: Achievement in Theory, Composition, and Musical Form. Receiving a rating as Very Important by the majority of respondents was the ability to (1) identify and use musical terminology and musical symbols from the printed score in developing a sensitive interpretation of any composition; (2) accurately hear and reproduce musical sounds; (3) identify important relationships within the composition in discovering and understanding of the musical processes within a wide variety of music; (4) notate properly music heard or conceived; and (5) compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class. Instructors were Very Adequately prepared in the first three competencies above. An equal number of respondents believed their preparation for the following skills to be Adequate and Inadequate: the ability to demonstrate understanding of the musical processes within a wide variety of music; and compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class. There was very little differentiation in the respondents' view of the effect of these competencies on the teaching of class piano. However, a majority of the respondents did rate the following skills as having a Very Strong Effect on teaching: the ability to identify and use musical terminology and musical symbols from the printed score in developing a sensitive

interpretation of any composition; and accurately hear and reproduce musical sounds. The rating of Moderate Effect on teaching was checked by a slight majority of respondents on their ability to demonstrate understanding of the musical processes within a wide variety of music and notate properly music heard or conceived. A slight majority of the respondents believed the competency to compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class to have Relatively Little Effect on the teaching of class piano.

Part IV: Achievement in Performance. The competencies rated as Very Important in the category of Achievement in Performance included the ability to (1) perform solo literature of musical worth from various representative periods at the graduate level; (2) sight read music of various representative periods and styles; and (3) play common chord progressions in various major and minor keys. Although the percentage of respondents who gave Very Important and Important ratings was sometimes close, half or more rated as Important all the remaining competencies in this category. The data on the competencies rated by a majority as being Very Important also revealed that the majority of respondents felt Very Adequately prepared in these same competencies. In addition, the data indicated that the respondents felt Very Adequately prepared for the



competency to perform chamber literature. The remainder of the performance competencies were rated as Important by a majority of the respondents. A majority of the respondents believed all the competencies in performance have a Moderate Effect on the teaching of class piano except the competency to harmonize in various styles and patterns from chord symbols. This competency was rated as having a Strong Effect on teaching. The ability to sight read music of various periods and styles was also believed to have a Strong Effect on teaching by approximately one-third of the respondents with an equal number rating it as having a Moderate Effect.

Part V: Achievement in History, Literature, and Critical Evaluation in Music. All of the specified competencies in the Achievement of History, Literature, and Critical Evaluation were viewed by a majority of the respondents as Important except for the ability to list problems related to the defining of art. This competency was rated as Unimportant by more than half the respondents. The data revealed that the respondents felt Adequately prepared for all the competencies in this category except for the ability to recognize important piano compositions from standard repertoire of each period. Half of the respondents indicated they were Very Adequately prepared for this competency. All of the competencies in this category

were rated as having a Moderate Effect on the teaching of class piano by a majority of the respondents.

A Comparison of Findings on Teacher Competencies  
With Those by Lancaster

The findings of this study are consistent with the data reported by E. L. Lancaster who developed and researched the hypothetical model from which these competencies were derived. Lancaster found that approximately half, or more, of the respondents to that study rated as Unimportant the following: (1) the ability to discuss the role of the teacher in higher education policies such as tenure, rank, and promotion; (2) the ability to list problems related to the defining of art; and (3) the ability to write a personal philosophy of education.<sup>1</sup>

In this current research, an even greater percentage ranked the discussion of the role of the teacher in higher education policies such as tenure, rank, and promotions as Unimportant. A large percentage, though not the majority, also considered their preparation to be Inadequate in this competency, and about three-fourths of the respondents rated the competency as having from Moderate to No Effect on teaching.

The data for this current study also found the ability to discuss the history of group piano teaching to

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<sup>1</sup>Lancaster, "The Development and Evaluation," p. 108.

be rated by approximately two-thirds of the respondents as Unimportant and more than half felt they were Inadequately prepared. Further, the competency was also considered to have No Effect on teaching by almost half the respondents.

By comparison with the Lancaster study, approximately one-third of the respondents to this research felt the competency to write a personal philosophy of education was Unimportant, and though half the respondents indicated Adequate preparation, one-fourth did check Inadequate preparation for the competency. The effect on teaching was evenly divided between No Effect, Moderate Effect, and Strong Effect. Because of this disparity of opinions, it is not possible to form additional conclusions in this data. All the above competencies are in the general category of Achievement in Pedagogical Knowledge.

The fourth competency to be rated as Unimportant in the Lancaster study was that of listing problems related to the defining of art. This competency is listed under the general heading of Competency in Achievement of History, Literature, and Critical Evaluation in Music. More than half (fifty-four percent) of the respondents to the current study also rated this competency as Unimportant and approximately one-third indicated Inadequate preparation also. Though the distribution was close between a Moderate Effect, Slight Effect, and No Effect on teaching, approximately

one-fourth of the respondents did rank the competency as having No Effect on teaching.

Lancaster lists twenty competencies for which at least thirty-eight percent of the respondents felt they were Inadequately prepared. Three of these were also considered Unimportant as previously discussed. Data presented in this current research indicates only two areas in which a majority of the respondents in junior college class piano programs felt Inadequately prepared. These competencies are the ability to discuss the history of group piano teaching and the ability to develop and use audio-visual materials effectively in piano class. A comparison of ratings of Inadequacy of preparation in selected competencies may be found in Table 30.

A new category, the effect on teaching, was added for purposes of this current study. No comparison can be made between the two studies regarding this category of responses.

#### Influences on Improved Teacher Preparation

As the list of colleges and universities in Appendix E shows, many of the responding junior college instructors received their professional preparation from institutions which are recognized as having outstanding group piano pedagogy programs. Though not specifically designed for

TABLE 30

A COMPARISON OF RESPONDING JUNIOR COLLEGE CLASS  
PIANO INSTRUCTORS RATINGS ON INADEQUACY OF  
PREPARATION IN SELECTED COMPETENCIES  
WITH COLLEGE/UNIVERSITY CLASS  
PIANO INSTRUCTORS

Competency	Degree of Inadequate Preparation	
	<u>Lancaster Study</u> Percentage	<u>Current Study</u> Percentage
Discuss the role of the teacher in higher education policies such as tenure, rank, and promotions.	61	39
Discuss the role of class piano in training the public school teacher.	59	28
Discuss and demonstrate methods and materials for teaching improvisation in the piano class.	59	32
Demonstrate the utilization of contemporary pop, rock, and folk music as a teaching agent in the piano class.	53	26
Discuss and demonstrate methods and materials for teaching score reading in the piano class.	58	24
Discuss and demonstrate methods and materials for utilizing the keyboard in the public school classroom.	58	30
Improvise in various styles and patterns.	58	35
Discuss the history of group piano teaching.	55	56
Construct measuring devices to evaluate the growth of students and effectiveness of teaching.	54	21
Develop and use audio-visual materials effectively in the piano class.	54	43

TABLE 30 (Continued)

Competency	Degree of Inadequate Preparation	
	<u>Lancaster Study<sup>1</sup></u> Percentage	<u>Current Study</u> Percentage
Discuss the relationship between music of today (popular and Serious) and the contemporary student.	50	16
Compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class.	49	13
List problems related to the defining of art.	49	31
Demonstrate knowledge of the relationship between music and various learning theories.	47	18
Discuss pedagogical, philosophical, and psychological concepts of group teaching.	47	28
Transpose intermediate music of various styles to different keys at sight.	47	20
Demonstrate the ability to use the electronic piano lab in the piano class.	43	26
Play by ear simple music of various styles.	42	20
Discuss and demonstrate methods and materials for teaching playing by ear in the piano class.	41	30
Harmonize in various styles and patterns from chord symbols.	38	13

<sup>1</sup>Lancaster, "The Development and Evaluation," pp. 108-109.

junior college teaching, the courses offered in those programs may have been influential in raising the preparation standards for class piano teacher preparation and in turn this has affected the feelings of Adequacy in preparation of the instructors who responded to this research. Another influencing factor may be the result of the time lapse between the two studies. The Lancaster study was conducted in 1978 and since that time the awareness level concerned with class piano teaching has been raised. Greater attention has been given the movement by the major professional organizations and professional magazines. There has also been an increase in the numbers of conferences, workshops, and mini-courses devoted to the improvement of class piano instruction. A number of the respondents indicated that much of their preparation was obtained by attending these short-term programs.

### Conclusions

The purpose of this study, as stated in Chapter I and reviewed in Chapter V, was to obtain descriptive data concerning class piano instruction in junior colleges. Public and private colleges accredited by the North Central Association of Colleges and Schools were chosen as the target population. These institutions serve a variety of constituents and multiple purposes. This study excludes all two-year institutions which are vocational, technical,

military, scientific, artistic, professional in their purpose.

Based on the data received from the respondents to this study, the following conclusions may be drawn:

Program, Students, Resources, and Content

1. Approximately one-half of the junior college population offers class piano as part of the curriculum.
2. Approximately one-half of the schools offering class piano employ a full-time instructor to teach in this area.
3. One, two, or four levels of instruction are found almost equally in existing class piano programs.
4. More than one-half of the junior colleges offer one hour credit for class piano. In two-thirds of the institutions, piano classes meet two days a week.
5. Approximately one-half of the junior colleges offer daytime and evening classes while the other half offer daytime classes only.
6. In almost all institutions offering class piano, the length of class instruction is one hour.
7. Approximately three-fourths of the institutions who offer class piano operate on a semester system of credit.
8. The average class size varies extensively from institution to institution. No concrete conclusion can be drawn from the data.



9. The total enrollment in individual junior college class piano programs varies widely from institution to institution. This total enrollment is not a large population. This evidence is consistent with previous research which determined that this method of teaching is not used as extensively as it would merit.

10. Approximately three-fourths of the junior colleges now offering class piano include offerings for prospective music-major transfer students.

11. Almost all the junior colleges who have class piano programs offer class piano for the general education student, two-thirds offer classes through continuing education programs, and two-thirds offer classes for senior citizens. These offerings are consistent with the junior college commitment to serve a broad constituency.

12. Approximately half of the students in class piano programs fall into the normal college age bracket of eighteen to twenty-one. This finding has a significant correlation with offerings for prospective music major transfer students.

13. Three-fourths of the junior college class piano programs have both prospective music major transfer students and general education students enrolled in the same classes. The number of students enrolled in the program has a significant effect on this data.

14. Those institutions who use an electronic piano lab system for teaching class piano rank in the nintieith percentile. The data suggest that this approach to teaching of class piano is by far the most convenient and efficient method of instruction.

15. Three-fourths of the selected resources, as listed in the study, are considered Important by at least one-half of the instructors of class piano. These resources are also Adequate in most junior colleges. Instructional space is Very Adequate at most institutions, and based on data received from this study, faculty salaries are considered to be Very Adequate in almost all responding junior colleges.

16. Approximately one-half of the instructors in junior colleges feel they have Inadequate preparation time and release time for personal growth and development. This is consistent with previous junior college research which consistently finds this to be a complaint of junior college faculty.

17. The text and materials used in junior college class piano teaching varies so greatly that no definitive conclusion can be drawn from this data.

18. Approximately one-half the institutions offering class piano do not correlate these classes with other music courses. Of the half who do correlate their classes with other subjects, almost all of them correlate class

piano with music theory. This finding has a high correlation with the number of programs offering class piano courses for prospective music major transfer students.

19. A little more than one-half the class piano programs utilize a teacher-prepared guide for instruction.

20. Three-fourths of the junior college instructors utilize specific goals and objectives which are written down and given to the students at the beginning of the term.

21. Close to one hundred percent of the class piano programs at the junior college level are based on a comprehensive musicianship approach.

22. The majority of the class piano instructors consider the selected comprehensive musicianship skills listed in this study to be Important.

23. Class piano instructors at the junior college level consider themselves to have Adequate preparation, or to be Very Adequately prepared to teach all the selected comprehensive musicianship skills listed in this study.

#### Teacher Profile

1. More than one-half the junior college instructors of class piano hold a master's degree as their highest degree.

2. The age range of class piano instructors at the junior college is very broad. Most junior college class piano instructors are between thirty and sixty years of age.

3. Slightly more than one-half the junior college instructors are female.

4. A very high percentage (ninety-seven percent) of the junior college instructors are white (Caucasian).

5. Three-fourths of the class piano instructors at the junior college level are married.

6. Prior experience of the junior college class piano instructor is widely varied. Private studio teaching experience is significant in the background of most junior college teachers of class piano. These teaching experiences are considered to be Very Important by a large majority of class piano teachers.

7. Three-fourths of the instructors of junior college class piano programs have never had a course to specifically prepare them to teach at the junior college level. This finding is consistent with previous studies of junior college instructors.

8. Junior college teachers who have taken specific classes in junior college teaching rate these courses as Important, or Very Important, and the majority of instructors who have had such training feel they were Adequately, or Very Adequately, prepared by this work.

9. The music courses, particularly specified piano related courses, listed in this study as Important to class piano teaching, are considered to be Very Important,

or at least Important, by all class piano teachers at the junior college level.

10. The majority of junior college teachers of class piano consider themselves to be Adequately, or Very Adequately, prepared by their professional preparation.

11. At least half of the junior college teachers of class piano do not consider themselves well-trained in computer technology for music teaching, music in the junior college, and music in higher education.

#### Teacher Competencies and Skills

1. The majority of the junior college class piano instructors who responded to this study views the selected competencies and skills as Important and often Very Important to the teaching of class piano.

2. The instructors feel their professional preparation in these competency areas is at least Adequate, and often, Very Adequate.

3. Selected competencies and skills are viewed as having a Moderate effect on the actual teaching of class piano at the junior college level.

4. The Lancaster study lists twenty competencies for which at least thirty-eight percent of the respondents felt Inadequately prepared. This current research indicates only two areas in which a majority of junior college class piano instructors felt Indadequately prepared.

5. Class piano instructor preparation has improved during the intervening years since the Lancaster study. This may be due in part to an increased awareness of the need for better teacher preparation, greater attention from the major professional organizations and professional magazines, and the conducting of more conferences and workshops since the mid-1970s.

#### Recommendations

Based on the analysis and conclusions drawn from this study, the following recommendations are made:

1. The enrollment in class piano tends to be a small percent of the total enrollment. Music educators interested in class piano instruction should seek more ways of attracting students to the program.
2. Most junior colleges make no differentiation in class piano for music majors and general education students. Class piano instructors should re-examine their purposes for teaching class piano, determine if these purposes are consistent with student need, and establish viable class offerings to meet the needs of the individual students in the program.
3. Junior college teachers need a better understanding of the many types of students they teach.

4. Junior college teachers need to know more materials for hobby or leisure-time courses.

5. Junior college administrators should consider the needs of junior college faculty for more preparation time and more release time for professional growth and development. This finding consistently emerges from the research on junior college faculty.

6. Based on the conclusion that almost all class piano instructors are white, more encouragement should be given to the training and recruitment of minorities to teach at the junior college level, since the junior college population includes a large number of minority students.

7. Teacher preparation and pedagogy programs need to continue to develop workshops and mini-courses to strengthen the interests and abilities of class piano instructors. These could be based on areas of weakness in preparation as suggested by some of the responses to this study, i.e., computer-assisted instruction, music in the junior college, and music in higher education.

8. Colleges and universities who are primarily responsible for the preparation of junior college staff should seek more opportunities to develop offerings specifically designed to prepare teachers for junior college teaching responsibilities. The lack of specific training for these responsibilities is evident in this study and in many

previous studies concerned with junior college instructors. It would appear that those college and university personnel who are responsible for teacher preparation are still not fully aware of the impact of the junior college system on higher education and have not yet established program offerings to help meet the need for qualified personnel for the staffing of these institutions. Better qualified and better prepared teachers at all levels raise the total educational level of all students.

9. A class piano textbook should be written specifically for the junior college.

#### Recommendations for Further Study

Based on the data which has been researched, compiled and reported in this study, the following recommendations for further study are offered for consideration as future research:

1. Similar research projects on class piano instruction in geographical regions other than the North Central region.
2. A study to determine if junior college class piano programs are meeting viable personal and professional needs of the students who attend these institutions.
3. The development and testing of computer-assisted programs of instruction which could be effectively used in junior college class piano teaching.



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APPENDIX A  
TARGET POPULATION

JUNIOR COLLEGES ACCREDITED BY THE NORTH CENTRAL  
ASSOCIATION OF COLLEGES AND SCHOOLS

School	Control	Enrollment
ARIZONA		
Central Arizona College Coolidge	Public/District Two-year	6,317
Signal Peak Campus		
Aravaipa Campus		
Coolidge Campus		
Winkleman Campus		
Cochise College Douglas	- Public/District	4,085
College of Ganado	- Private Junior	158
Eastern Arizona College Thatcher	+ Public /District Junior	3,633
Glendale Community College Glendale	+ ---	13,236
Maricopa County Community College Phoenix	Public/District	---
Mesa Community College Mesa	---	13,605
Mohave Community College Kingman	+ Public Junior	3,050
Navajo Community College Tsaile	Public Junior	1,707
Northland Pioneer College Holbrook	+ Public Junior	5,776
Graibi Campus	-	
St. John Campus	-	

## Appendix A (Continued)

School	Control	Enrollment
ARIZONA (Continued)		
Showlow Campus	-	
Snowflake Campus		
Springfield Campus		
Winslow Campus		
Phoenix College Phoenix	+ ---	12,370
Pima County Community College Tucson	+ Public/District Junior	20,400
Rio Salado College Phoenix	- ---	9,871
Scottsdale Community College Scottsdale	---	6,854
Yavapai College Prescott	Public/District Junior	5,460
+ Offers Class Piano      - Offers No Class Piano		

## Appendix A (Continued)

School	Control	Enrollment
ARKANSAS		
East Arkansas Community College Forrest City	Public Two year	946
Garland County Community College Hot Springs	Public Junior	333
Mississippi County Community College Blytheville	- Public	1,162
North Arkansas Community College Harrison	Public Two Year	728
Phillips County Community College Helena	Public/District Junior	1,461
Shorter College North Little Rock	- Private Junior	161
Southern Baptist College Walnut Ridge	+ Private (Southern Baptist) Junior	344
Westark Community College Ft. Smith	Public/District	3,656
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
COLORADO		
Aims Community College Greeley	Public/District Junior	4,052
Arapahoe Community College Littleton	+ Public/District Junior	6,771
Colorado Mountain College Glenwood Springs	Public/District Junior	---
East Campus Leadville		669
West Campus Glenwood Springs		732
Colorado Northwestern Community College Rangely	+ Public/District Junior	1,353
Community College of Denver Denver	Public/State Junior	.
Auraria Campus Denver		3,366
North Campus Westminster	+	5,868
Pikes Peak Community College Colorado Springs	- Public/State Junior	5,823
Red Rocks Campus Golden	-	4,839
Lamar Community College Lamar	- Public/State Junior	333
Morgan Community College Ft. Morgan	- Public/State	596

## Appendix A (Continued)

Schools	Control	Enrollment
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## COLORADO (Continued)

Northeastern Junior College Sterling	+ Public/County	1,445
Otero Junior College LaJunta	Public/County	323
Pueblo Community College Pueblo	Public/County	1,063
Trinidad State Junior College Trinidad	Public/State	919

+ Offers Class Piano

- Offers No Class Piano

## Appendix A (Continued)

School	Control	Enrollment
ILLINOIS		
Belleville Area College Belleville	Public/District Junior	12,773
Black Hawk College- Quad Cities Campus Moline	Public/District Community	6,423
Black Hawk College-East Campus Kewanee		901
Carl Sandburg College Galesburg	Public/District Community	3,403
Central Y.M.C.A. Community College Chicago	+Private/District	2,100
City Colleges of Chicago Chicago	Public/District Community	
Chicago City Wide College		10,522
Harry S. Truman College	+	6,106
Kennedy-King College	+	7,253
Loop College		7,781
Malcom X College		4,105
Olive Harvey College		4,629
Richard J. Daley College		9,439
Wilbur Wright College		6,812
College of DuPage Glen Ellyn	Public/District Community	22,974
College of Lake County Grayslake	Public/District Community	12,772



## Appendix A (Continued)

College	Control	Enrollment
ILLINOIS (Continued)		
Elgin Community College Elgin	+ Public/District	6,218
Highland Community College Freeport	Public/District	2,266
Illinois Central College East Peoria	+ Public/District Community	5,268
Illinois Eastern Community Colleges-District # 529 Olney	- Public/District	
Illinois Valley Community Oglesby	- Public/District	4,228
Lincoln Trail College Robinson		2,074
Olney Central College Olney	-	2,488
Wabash Valley College Mt. Carmel		3,599
John A. Logan College Carterville	+ Public/District Community	2,280
John Wood Community College Quincy	- Public/District Junior	3,963
Joliet Junior College Joliet	Public/District Community	10,692
Kankakee Community College Kankakee	Public/District	3,926
Kaskaskia College Centralia	+ Public/District Community	2,888
Kishwaukee College Maita	+ Public/District Community	3,779

## Appendix A (Continued)

School	Control	Enrollment
ILLINOIS (Continued)		
Lake Land College Mattoon	+ Public/District Community	3,822
Lewis and Clark College Godfrey	+ Public/District	5,837
Lincoln College Lincoln	+ Private Junior	1,116
Lincoln Land Community College Springfield	+ Public/District	6,754
MacCormac Junior College Chicago	Private	372
McHenry County College Crystal Lake	Public/District Community	4,262
Moraine Valley Community Palos Hills	- Public/District	11,474
Morton College Cicero	Public/District Community	4,309
Oakton Community College DesPlaines	Public/District	8,639
Parkland College Champaign	Public/District Community	9,321
Prairie State College Chicago Heights	+ Public/District Community	6,260
Rend Lake College Ina	Public/District	3,510
Richland Community College Decatur	- Public/District	3,636
Rock Valley College Rockford	+ Public/District Community	10,065

## Appendix A (Continued)

School	Control	Enrollment
ILLINOIS (Continued)		
Sauk Valley College Dixon	- Public/District Community	2,774
Shawnee College Ullin	- Public/District Two-year	2,130
Southeastern Illinois College <sup>+</sup> Harrisburg	Public/District Community	1,937
Spoon River College Canton	Public/District Community	2,260
Springfield College of Illinois <sup>+</sup> Springfield	Private (Roman Catholic)	650
State Community College of East St. Louis East St. Louis	Public/State	1,685
Thornton Community College South Holland	Public/District	10,005
Triton College River Grove	Public/District Community	23,938
Waubensee Community College Sugar Grove	Public/District Junior	7,201
William Rainey Harper College <sup>+</sup> Palatine	Public/District Community	14,916
Danville Area Community College Danville	Public/District Community	2,901
<sup>+</sup> Offers Class Piano		- Offers No Class Piano

## Appendix A (Continued)

School	Control	Enrollment
INDIANA		
Ancilla College Donaldson	- Private (Roman Catholic)	514
Vincennes University Vincennes	+ Public/County/ State Junior College	5,662
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
IOWA		
Des Moines Area Community Ankeny	- Public/District	6,819
Eastern Iowa Community College District Davenport	Public/District Junior	
Centerville Campus Centerville		316
Clinton Community College Clinton	+ Public/District Junior	931
Indian Hills Community College Ottumwa	Public/State Junior	1,421
Iowa Central Community Ft. Dodge	- Public/District Junior	2,833
Iowa Lakes Community College Estherville	Public/District Junior	1,470
Iowa Valley Community College Marshalltown	- Public/City Junior	---
Muscatine Community College Muscatine		908
Scott Community College Bettendorf	Two-Year	2,008
Ellsworth Community College Iowa Falls		944
Marshalltown Community College - Marshalltown		1,323
Iowa Western Community College District Council Bluffs	Public/District Junior	2,685

## Appendix A (Continued)

School	Control	Enrollment
IOWA (Continued)		
Kirkwood Community College Cedar Rapids	+ Public/District Junior	5,437
North Iowa Area Community College Mason City	- Public/District Junior	2,158
Southeastern Community College West Burlington	Public/District Junior	1,954
Southwestern Community College Creston	Public/District Junior	612
Waldorf College Forest City	+ Private (American Lutheran)	411
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
KANSAS		
Allen County Community College - Public/District Iola		1,000
Barton County Community College Public/District Great Bend		2,022
Butler County Community College <sup>+</sup> Public/District El Dorado		2,395
Central College McPherson	+Private (Free Methodist) Junior	305
Cloud County Community College +Public/County Concordia	Junior	1,878
Coffeyville Community College +Public/District Coffeyville		1,441
Colby Community College Colby	Public/District Junior	1,619
Cowley County Community College <sup>+</sup> --- Arkansas City		1,767
Dodge City Community College +Public/County Dodge City		1,363
Donnelly College Kansas City	Private (Roman Catholic)	674
Ft. Scott Community College +Public/District Ft. Scott		1,278
Garden City Community College +Public/District Garden City		1,112
Haskell Indian Junior College Public/State Lawrence		1,028
Hesston College Hesston	Private (Mennonite) Junior	657

## Appendix A (Continued)

School	Control	Enrollment
KANSAS (Continued)		
Highland Community College Highland	Public/District	1,374
Hutchinson Community College + Hutchinson	Public/County/ State	2,918
Independence Community College Independence	Public/District	991
Johnson County Community College + Overland Park	Public/District	7,124
Kansas City Kansas Community College Kansas City	Public/County/ State	3,682
Labette Community College + Parsons	Public/District	1,333
Neosho County Community College Chanute	Public/District	713
Pratt Community College Pratt	+ Public/District	1,201
Howard County Community College Liberal	- Public/District	1,466
+ Offers Class Piano	- Offers No Class Piano	



## Appendix A (Continued)

School	Control	Enrollment
MICHIGAN		
Alpena Community College Alpena	- Public/City Junior	1,946
Bay De Noc Community College Escanaba	- Public/District Junior	1,621
Charles Stewart Mott Community College Flint	Public/District Junior	10,787
Delta College University Center	+ Public/County/ District Junior	10,013
Glen Oaks Community College Centreville	+ Public/District Junior	1,173
Gogebic Community College Ironwood	Public/County Junior	1,591
Grand Rapids Junior College Grand Rapids	+ Public/City	8,905
Henry Ford Community College Dearborn	+ Public/City Junior	15,946
Highland Park Community College Highland Park	Public/City Junior	2,706
Jackson Community College Jackson	Public/Community Junior	7,900
Kalamazoo Valley Community Kalamazoo	+ Public/District Junior	7,789
Kellogg Community College Battle Creek	Public/District Junior	5,369
Kirtland Community College Roscommon	Public/District Junior	1,418
Lake Michigan College Benton Harbor	+ Public/County Junior	3,013

## Appendix A (Continued)

School	Control	Enrollment
MICHIGAN (Continued)		
Lansing Community College Lansing	+ Public/District Junior	19,749
Macomb County Community College Warren	Public/District Junior	28,090
Mid-Michigan Community College Harrison	- Public/District Junior	1,582
Monroe County Community College Monroe	- Public/District Junior	2,470
Montcalm Community College Sidney	- Public/District Junior	1,218
Muskegon Community College Muskegon	Public/County Junior	5,100
North Central Michigan College Petoskey	- Public/District Junior	1,957
Oakland Community College Bloomfield Hills	Public/District Junior	24,203
Northwestern Michigan College Traverse City	+ Public/County Junior	3,432
Auburn Hills Campus Auburn Heights	-	
Highland Lakes Campus Union Lake	-	
Orchard Ridge Campus Farmington	+	
St. Clair County Community Port Huron	Public/District Junior	3,655
Schoolcraft College Livonia	Public/District Junior	8,527

## Appendix A (Continued)

School	Control	Enrollment
MICHIGAN (Continued)		
Southest Campus System	---	---
Oakpark Campus		
Oakpark		
Royal Oak Campus	+	
Royal Oak		
Southwestern Michigan College	Public/County	2,327
Dowagiac	Junior	
Suomi College	Private (American	510
Hancock	Lutheran)	
Washtenaw Community College	Public/District	8,519
Ann Arbor		
Wayne County Community College	---	20,325
Detroit		
West Shore Community College	Public/District	940
Scottville	Junior	
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
MINNESOTA		
Bethany Lutheran College Mankato	Private (Lutheran) Junior	256
Crozier Seminary Junior College Onamia	- Private (Roman Catholic)	18
Golden Valley Lutheran College Minneapolis	- Private/Liberal Arts Junior	539
Minnesota Community College - System St. Paul	Public/State	
Anoka-Ramsey Community College Coon Rapids	+	3,858
Austin Community College Austin		851
Brainerd Community College - Brainerd		620
Fergus Falls Community College - Fergus Falls		620
Inver Hills Community College Inver Groves Heights		4,020
Lakewood Community College + White Bear Lake		4,262
Minnesota Community College Minneapolis		3,028
Normandale Community College+ Bloomington		5,772
North Hennepin Community College + Brooklyn Park		4,785

## Appendix A (Continued)

School	Control	Enrollment
MINNESOTA (Continued)		
Northland Community College - Thief River Falls		551
Rochester Community College + Rochester		3,217
Willmar Community College Willmar		820
Worthington Community College - Worthington		665
Arrowhead Community College District	Public/District	
Hibbing Community College - Hibbing		770
Itaska Community College - Grand Rapids		1,071
Mesabi Community College Virginia		790
Rainy River Community College International Falls		466
Vermillion Community College - Ely		525
St. Mary's Junior College Minneapolis	Private (Roman Catholic)	789
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
MISSOURI		
Cotley College Nevada	Private/Junior (for women)	311
Crowder College Neosho	- Public/District Junior	1,155
East Central Junior College Union	- Public/District	2,040
Jefferson College Hillsboro	+ Public/District Junior	2,538
The Metropolitan Community Colleges Kansas City	Public/District	
Longview Community College Lee's Summit		4,944
Maple Wood Community College - Kansas City		2,654
Penn Valley Community College Kansas City		5,545
Pioneer Community College - Kansas City		391
Mineral Area College Flat River		1,506
Moberly Junior College Moberly		983
St. Louis Community College District St. Louis	Public/Two-year Institutions	
St. Louis Community College at Florissant Valley St. Louis		12,031

## Appendix A (Continued)

School	Control	Enrollment
MISSOURI (Continued)		
St. Louis Community College at Forest Park St. Louis		7,647
St. Louis Community College at Meramec St. Louis		12,136
St. Mary's College of O'Fallon O'Fallon	Private/Roman Catholic	643
St. Paul's College Concordia	- Private (Lutheran Missouri Synod) Junior	137
State Fair Community College Sedalia	Public/District	1,588
Three Rivers Community College Poplar Bluff	Public/District	1,750
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
NEBRASKA		
Mid-Plain Community College North Platt	Public/Two-Year	1,872
McCook Community College McCook	Public/Two-Year	522
Southeast Community College Lincoln Campus Lincoln	Public/Two-Year	2,585
Southeast Community College- Milford Campus Milford	-Public/District Two-Year	1,053
Southeast Community College- Fairbury/Beatrice Campus Fairbury	Public/District Two-Year	320
Nebraska Western College Scottsbluff	-Public/District Junior	
York College York	-Private (Church of Christ) Junior	409

+ Offers Class Piano

- Offers No Class Piano



## Appendix A (Continued)

School	Control	Enrollment
NEW MEXICO		
New Mexico Junior College Hobbs	Public/District	1,815
Northern New Mexico College El Rito	Public/Two-Year	1,364
San Juan College Farmington	Public/State Two-Year	1,198

+ Offers Class Piano

- Offers No Class Piano

## Appendix A (Continued)

School	Control	Enrollment
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## NORTH DAKOTA

Bismarck Junior College Bismarck	+ Public/City	2,194
Lake Region Junior College Devils Lake	- Public/District	709
Standing Rock Community College Fort Yates	+ Public/Junior	193
Turtle Mountain Community College Belcourt	Public/Junior	188

+ Offers Class Piano

- Offers No Class Piano

## Appendix A (Continued)

School	Control	Enrollment
OHIO		
Cuyahoga Community College- Eastern Campus Warrensville Township	Public/Two-Year	5,930
Cuyahoga Community College- Western Campus Parma	* Public/Two-Year	13,012
Cuyahoga Community College- Metropolitan Campus Cleveland	Public/Two-Year	8,063
Edison State Community College Piqua	Public/Two-Year	2,334
Lakeland Community College Mentor	Public/District Junior	8,258
Lorain County Community College Elyria	Public/District Junior	6,312
Lourdes College Sylvania	Private(Roman Catholic/Liberal Arts) Junior	630
Rio Grande College and Community College Rio Grande	Private/Liberal Arts	1,225
Shawnee State Community College Portsmouth	Public/Two-Year	2,130
Sinclair Community College Dayton	* Public/District Junior	17,512
Southern State Community College - Dayton	Public/Two-Year	1,065
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
OKLAHOMA		
Bacone College Muskogee	+ Private (American Baptist) Junior	398
Carl Albert Junior College Poteau	Public (State) Two-Year	1,996
Claremore Junior College Claremore	Public (State) Junior	2,174
Connors State College Warner	Public/Junior	1,389
Eastern Oklahoma State College Wilburton	- Public/Junior	2,426
El Reno Junior College El Reno	+ Public (State) Two-Year	1,291
Murray State College Tishomingo	Public/Junior	1,391
Northeastern Oklahoma A & M College Miami	- Public (State) Junior	2,941
Northern Oklahoma College Tonkawa	Public (State) Junior	1,731
Oscar Rose Junior College Midwest City	+ Public (State)	8,912
St. Gregory's College Shawnee	- Private (Roman Catholic) Junior	317
Sayre Junior College Sayre	- Private (Two-Year)	269
Seminole Junior College Seminole	+ Public (City)	1,528

## Appendix A (Continued)

School	Control	Enrollment
OKLAHOMA (Continued)		
South Oklahoma City Junior College Oklahoma City	Public (District)	7,878
Tulsa Junior College Tulsa	Public (State)	13,751
Western Oklahoma State College Altus	Public (State) Junior	1,897
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
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## SOUTH DAKOTA

Oglala Sioux Community College Kyle	Public/Two-Year	326
Presentation College Aberdeen	Private (Roman Catholic) Junior	312
Sinte Gleska College Center Rosebud	Independent	246

+ Offers Class Piano

- Offers No Class Piano

## Appendix A (Continued)

School	Control	Enrollment
WEST VIRGINIA		
Beckley College Beckley	- Private/Junior	1,407
Ohio Valley College Parkersburg	- Private/Junior	278
Parkersburg Community College Parkersburg	Public (State) Junior	3,206
Potomac State College of West Virginia University Keyser	+ Public/Junior	1,090
Southern West Virginia Community College Logan	- Public (State) Junior	2,020
West Virginia Northern Community College Logan	- Public (State) Junior	3,858
+ Offers Class Piano	- Offers No Class Piano	

## Appendix A (Continued)

School	Control	Enrollment
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## WISCONSIN

Wisconsin Lutheran College Milwaukee	- Private/Junior	329
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+ Offers Class Piano

- Offers No Class Piano



## Appendix A (Continued)

School	Control	Enrollment
WYOMING		
Casper College Casper	Public (District) Junior	3,371
Central Wyoming College Riverton	+ Public (District) Junior	846
Eastern Wyoming College Torrington	- Public (District) Junior	617
Laramie County Community College Cheyenne	+ Public (State) Junior	2,782
Northwest Community College Powell	+ Public (District) Junior	1,587
Sheridan College Sheridan	+ Public (District) Junior	1,057
Western Wyoming Community College	Public (District) Junior	1,704
+ Offers Class Piano	- Offers No Class Piano	

APPENDIX B  
COVER LETTER FOR THE QUESTIONNAIRE

3200 Apperson Drive  
Midland, Texas 79705  
September 15, 1983

Instructor of Class Piano  
Keyboard Teacher or  
Music Division Administrator

Dear Colleague:

I am currently involved in a research study designed to investigate instructional practices of junior college class piano programs. Data is also being sought to identify specific competencies needed by class piano instructors at the junior college level. This information should provide a basis for developing more effective teacher preparation programs at the colleges and universities where such preparation is emphasized.

The enclosed questionnaire has been designed to survey junior colleges accredited by the North Central Association of Colleges and Schools. This study has been approved for a doctoral dissertation at the University of Oklahoma, Norman, under the direction of Dr. Melvin Platt and Dr. E. L. Lancaster.

I would be most grateful if you would complete this questionnaire. All responses will be held in strictest confidence. Individuals and institutions will not be identified with specific data received.

This instrument has been refined to require approximately thirty minutes of your time. It is designed to reveal a maximum amount of pertinent data. A self-addressed, stamped envelope is enclosed for your convenience in returning the questionnaire.

Sincerely,

*E. Grace Osadchuk*  
E. Grace Osadchuk

APPENDIX C  
THE QUESTIONNAIRE

A SURVEY OF CLASS PIANO INSTRUCTION IN JUNIOR COLLEGES  
ACCREDITED BY NORTH CENTRAL ASSOCIATION OF  
COLLEGES AND SCHOOLS

I. Program Information

Please fill-in, circle, or check the appropriate response.

1. Number of full-time class piano teachers. \_\_\_\_
2. Number of part-time class piano teachers. \_\_\_\_
3. Number of levels of class piano offered. \_\_\_\_
4. Number of credit hours students receive per course  
for class piano. 1 2 3 hours credit per course.  
For the above credit, the class meets \_\_\_\_ daily  
\_\_\_\_ two days a week \_\_\_\_ three days a week  
\_\_\_\_ other (please specify) \_\_\_\_\_
5. When are piano classes offered? \_\_\_\_ daytime  
\_\_\_\_ evening \_\_\_\_ both
6. How long is the class period? \_\_\_\_\_
7. Credit is computed as \_\_\_\_ quarter hours \_\_\_\_ semes-  
ter hours \_\_\_\_ non-credit \_\_\_\_ continuing education  
\_\_\_\_ other (please specify) \_\_\_\_\_
8. Total enrollment in your class piano program (Fall-  
1983) \_\_\_\_ 5-10 \_\_\_\_ 11-20 \_\_\_\_ 21-30 \_\_\_\_ 31-40  
\_\_\_\_ 41-50 \_\_\_\_ 51-60 \_\_\_\_ other \_\_\_\_\_
9. Average class size. \_\_\_\_ 5 \_\_\_\_ 6 \_\_\_\_ 8 \_\_\_\_ 10  
\_\_\_\_ 10 \_\_\_\_ 12 \_\_\_\_ other (please specify) \_\_\_\_\_

## II. Students

## 1. For whom do you offer class piano?

- ☐ music major transfer students  
☐ general education students (non-music majors)  
☐ continuing education students  
☐ senior citizens  
☐ pre-college students  
☐ other (please specify) \_\_\_\_\_

## 2. What is the average age of students in the program?

- ☐ 18-21   ☐ 22-25   ☐ 26-35   ☐ 36-40  
☐ 41-50   ☐ over 50

## 3. Are there separate classes for music majors and non-music majors?

☐ YES   ☐ NO

## III. Resources for instruction

## 1. Do you use an electronic, multiple-piano lab

system for teaching class piano? ☐ YES   ☐ NO

If YES, what system do you have?

☐ Wurlitzer (☐ with visualizer); ☐ Baldwin;  
☐ Musitronic; ☐ Rolland; ☐ Other  
 Please specify \_\_\_\_\_

If NO, what kind of equipment do you use?

☐ acoustical pianos   ☐ electronic organs

## 2. How many keyboard instruments are in each classroom? \_\_\_\_\_

3. Listed below are institutional resources which could affect your class piano program.

Column A - Circle the response which most adequately describes the importance you place on these resources.

VI-very important; I-important; U-unimportant

Column B - Indicate the adequacy of the resources in your current teaching situation.

VA-very adequate; A-adequate; In-inadequate

Column A	INSTITUTIONAL RESOURCE	Column B
VI I U	Instructional space	VA A In
VI I U	Keyboard instruments	VA A In
VI I U	Practice facilities	VA A In
VI I U	Office space	VA A In
VI I U	Storage for materials	VA A In
VI I U	Storage for equipment	VA A In
VI I U	Listening facilities	VA A In
VI I U	(records)	VA A In
VI I U	(tapes)	VA A In
VI I U	Record players	VA A In
VI I U	Tape recorders	VA A In
VI I U	Computer-assisted instruction	VA A In
VI I U	Other audio-visual equipment	VA A In
VI I U	Reference materials	VA A In
VI I U	(books)	VA A In
VI I U	(periodicals)	VA A In
VI I U	Multiple copies of teaching materials	VA A In
VI I U	Preparation time	VA A In
VI I U	Release time for professional growth	VA A In
VI I U	Aides and assistants	VA A In
VI I U	Budget	VA A In
VI I U	Student scholarships	VA A In
VI I U	Faculty salary	VA A In

## 4. Materials

Do you require students to purchase and use a basic class piano textbook?

\_\_\_\_\_YES \_\_\_\_\_NO

If YES, what text (s) do you use?

\_\_\_\_\_Bastien--Beginning Piano for Adults

\_\_\_\_\_Bastien--Older Beginner Piano Course

\_\_\_\_\_Clark--Keyboard Musician

\_\_\_\_\_Duckworth--Keyboard Musicianship

\_\_\_\_\_Guhl--Keyboard Proficiency

\_\_\_\_\_Heerema--Progressive Class Piano

\_\_\_\_\_Lindeman--Piano Lab

\_\_\_\_\_Lyke--Keyboard Musicianship, Book I \_\_\_\_\_Book II \_\_\_\_\_

\_\_\_\_\_Mach--Contemporary Class Piano

\_\_\_\_\_Page--The Laboratory Piano Course, Book I \_\_\_\_\_

\_\_\_\_\_Book II

\_\_\_\_\_Sheftel--Keyboard Exploration and Discoveries

\_\_\_\_\_Stecher, Horowitz, Gordon, Kern and Lancaster--  
Keyboard Strategies

\_\_\_\_\_Zimmerman, Hayton, and Priesing--Basic Piano for  
the College Student

\_\_\_\_\_Other (please specify) \_\_\_\_\_

Does the college provide supplementary materials for the class piano program?

\_\_\_\_\_YES \_\_\_\_\_NO

If YES, are supplementary materials available to the students for \_\_\_\_\_individual checkout \_\_\_\_\_classroom use only?



## IV. Content and Methodology

1. Is your class piano program correlated with other music courses? ☐ YES ☐ NO

If YES, with which of the following is it correlated?

☐ music theory ☐ music literature ☐ music history ☐ other (please specify) \_\_\_\_\_

2. Do you utilize a curriculum guide in your planning and teaching? ☐ YES ☐ NO

If YES, by whom was the guide developed?

☐ the instructor ☐ keyboard committee  
☐ curriculum committee ☐ Department Chairman  
☐ other (please specify) \_\_\_\_\_

3. In lesson preparation, do you use specific goals and objectives which have been written down and given to the students at the beginning of the term? ☐ YES ☐ NO

4. Does your class piano program incorporate comprehensive musicianship skills? ☐ YES ☐ NO

If NO, use the space below to briefly describe your program if it does not incorporate comprehensive musicianship skills.

If your answer was YES to question number 4 on the previous page, as a comprehensive musicianship proponent, please respond to the functions listed below:

Column A - Circle the response which best describes the importance you place on each skill.

VI-very important; I-important; U-unimportant

Column B - Indicate the degree to which you feel your background and professional training prepared you to teach each skill.

VA-very adequately; A-adequately; In-inadequately

Column A	SKILLS	Column B
VI I U	Analysis	VA A In
VI I U	Sight reading	VA A In
VI I U	Improvisation	VA A In
VI I U	Harmonization	VA A In
VI I U	Technical Development	VA A In
VI I U	Transposition	VA A In
VI I U	Ear training	VA A In
VI I U	Score reading	VA A In
VI I U	Chord progressions	VA A In
VI I U	Critical listening	VA A In
VI I U	Playing by ear	VA A In
VI I U	Accompanying	VA A In
VI I U	Repertoire	VA A In
VI I U	Memorization	VA A In

## TEACHER PROFILE

### I. PERSONAL INFORMATION (Optional)

Age category: \_\_\_\_\_ under 25; \_\_\_\_\_ 25-29; \_\_\_\_\_ 30-34;  
 \_\_\_\_\_ 35-39; \_\_\_\_\_ 40-44; \_\_\_\_\_ 45-49; \_\_\_\_\_ 50-54;  
 \_\_\_\_\_ over 54

Circle the proper category. Sex: Male      Female  
 Ethnic background: Caucasian Black Hispanic Asian  
 American Indian Other (please specify) \_\_\_\_\_

Marital status: Married      Single

### II. EDUCATIONAL BACKGROUND

Please list below your graduate and undergraduate preparation, where obtained, date, and major.

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### III. TEACHING EXPERIENCE

Column A - Check the teaching levels in which you have had experience.

Column B - Designate the number of years' experience at each level.

Column C - Indicate the importance you place on this teaching experience in terms of your present position.

VI-Very Important      I-Important      U-Unimportant

Column A	Level of Experience	Column B	Column C
_____	Elementary	_____	VI I U
_____	Junior High	_____	VI I U
_____	High School	_____	VI I U
_____	Junior College	_____	VI I U
_____	Graduate Assistant	_____	VI I U
_____	College/University	_____	VI I U
_____	Private Studio Teacher	_____	VI I U

## IV. PROFESSIONAL PREPARATION

Have you taken course work specifically designed for junior college teaching? \_\_\_\_\_YES \_\_\_\_\_NO

If YES, please respond to the following:

Column A - Check the areas in which you have had specific preparation.

Column B - Indicate how important you consider these courses to be in your current teaching responsibilities.

VI-very important; I-important; U-unimportant

Column C - Indicate how adequately you feel you were prepared in these areas prior to your present position.

VA-very adequately; A-adequately; In-inadequately

Column A	COURSES	Column B	Column C
_____	Higher Education	VI I U	VA A In
_____	Budgeting	VI I U	VA A In
_____	Curriculum Development	VI I U	VA A In
_____	Scheduling	VI I U	VA A In
_____	Junior College Administration	VI I U	VA A In
_____	Junior College Teaching	VI I U	VA A In
_____	Learning Theories	VI I U	VA A In
_____	Other (please specify)_____		

How was this work acquired? \_\_\_\_\_college courses  
 \_\_\_\_\_workshops \_\_\_\_\_in-service training \_\_\_\_\_independent  
 study \_\_\_\_\_other (please specify)\_\_\_\_\_

## IV. Professional Preparation (continued)

Column A - Check the music courses you consider necessary for junior college class piano teachers.

Column B - Indicate the importance of the courses to your present teaching assignment.

VI-very important; I-important; U-unimportant

Column C - With regard to these courses, indicate the degree to which you feel prepared by your professional preparation.

VA-very adequately; A-adequately; In-inadequately

Column A	COURSES	Column B	Column C
_____	Applied Piano	VI I U	VA A In
_____	Advanced Class Piano	VI I U	VA A In
_____	Audio-visual Instruction	VI I U	VA A In
_____	Computer Technology for Music Teaching	VI I U	VA A In
_____	Group Dynamics in Music	VI I U	VA A In
_____	Piano Pedagogy	VI I U	VA A In
_____	Group Piano Pedagogy	VI I U	VA A In
_____	Piano Repertoire	VI I U	VA A In
_____	Piano Ensemble	VI I U	VA A In
_____	Piano Teaching Practicum	VI I U	VA A In
_____	College Music Teaching Seminar	VI I U	VA A In
_____	Music in the Junior College	VI I U	VA A In
_____	Music Education Philosophy	VI I U	VA A In
_____	Music Education Curriculum	VI I U	VA A In
_____	Music Education Methods	VI I U	VA A In
_____	Music Education in Higher Education	VI I U	VA A In
_____	Other (please specify) _____		

## TEACHER COMPETENCIES

The teacher competencies which follow were derived from a hypothetical model for the education of college and university group piano teachers. With the exception of Column C, this material was developed and researched by E. L. Lancaster.<sup>1</sup> The model consists of competencies or skills which may be needed by group piano instructors. One of the major purposes of this present study is to determine if the needs of junior college class piano instructors differ from those in the four-year college. A second purpose is to determine the adequacy of your preparation to teach class piano at the junior college level. Finally, this study is seeking to ascertain the effect that each competency has on your teaching of class piano.

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<sup>1</sup>E. L. Lancaster, "The Development and Evaluation of a Hypothetical Model Program for the Education of the College and University Group Piano Instructor" (Ph.D. dissertation, Northwestern University, 1978).

## TEACHER COMPETENCIES

I. Column A-Indicate the importance you, as a class piano instructor, place on each competency listed.

VI-very important; I-important; U-unimportant

Column B-Indicate the degree to which you feel you were prepared for the competency through your professional training.

VA-very adequately; A-adequately; In-inadequately

Column C-Using a scale of 0 - 5, rate the effect of each competency on your present teaching.

0-no effect; 1-slight effect; 2-relatively little effect;

3-moderate effect; 4-strong effect; 5-very strong effect

### Achievement in Pedagogical Knowledge

Column A			COMPETENCY	Column B			Column C					
VI	I	U	Demonstrate the ability to organize instructional objectives and materials.	VA	A	In	0	1	2	3	4	5
VI	I	U	Construct measuring devices to evaluate the growth of students and the effectiveness of teaching.	VA	A	In	0	1	2	3	4	5
VI	I	U	Write a personal philosophy of education.	VA	A	In	0	1	2	3	4	5
VI	I	U	Write a philosophy of music teaching which incorporates comprehensive musicianship principles.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate knowledge of the relationship between music and various learning theories.	VA	A	In	0	1	2	3	4	5
VI	I	U	Choose an appropriate method of presenting materials in class to achieve the greatest possible results.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate knowledge of individual differences, motivation, readiness, and working with students of varying backgrounds in actual class situations.	VA	A	In	0	1	2	3	4	5

Column A - VI-very important; I-important; U-unimportant  
 Column B - VA-very adequately; A-adequately; In-inadequately  
 Column C - 0-no effect; 1-slight effect; 2-relatively little effect; 3-moderate effect; 4-strong effect; 5-very strong effect

Column A			COMPETENCY	Column B			Column C					
VI	I	U	Discuss pedagogical philosophical, and psychological concepts of group teaching.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss the role of the teacher in higher education policies such as tenure, rank, and promotions.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate knowledge of problems in curriculum design, implementation, evaluation, and revision.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss the history of group piano teaching.	VA	A	In	0	1	2	3	4	5

Achievement in Teaching Skill

VI	I	U	Demonstrate knowledge of instructional materials for group piano including basic texts and supplementary materials.	VA	A	In	0	1	2	3	4	5
VI	I	U	Organize and integrate class activities to demonstrate knowledge of the comprehensive musicianship philosophy.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss the role of class piano in training the public school teacher.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate the utilization of contemporary pop, rock, and folk music as a teaching agent in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate ability to use the electronic piano lab in the piano class.	VA	A	In	0	1	2	3	4	5



Column A - VI-very important; I-important; U-unimportant  
 Column B - VA-very adequately; A-adequately; In-inadequately  
 Column C - 0-no effect; 1-slight effect; 2-relatively little effect; 3-moderate effect; 4-strong effect; 5-very strong effect

Column A			COMPETENCY	Column B			Column C					
VI	I	U	Develop and use audio-visual materials effectively in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching analysis in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching sight reading in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching harmonization in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching improvisation in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching technic in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching transposition in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching playing by ear in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching accompanying in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching score reading in the piano class.	VA	A	In	0	1	2	3	4	5

Column A-VI-very important; I-important; U-unimportant  
 Column B-VA-very adequately; A-adequately; In-inadequately  
 Column C-0-no effect; 1-slight effect; 2-relatively little effect; 3-moderate effect; 4-strong effect; 5-very strong effect

Column A			COMPETENCY	Column B			Column C					
VI	I	U	Discuss and demonstrate methods and materials for teaching chord progressions in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for teaching critical listening in the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for integrating a variety of functional skills within a single lesson plan for the piano class.	VA	A	In	0	1	2	3	4	5
VI	I	U	Discuss and demonstrate methods and materials for utilizing the keyboard in the public school classroom.	VA	A	In	0	1	2	3	4	5

Achievement in Theory, Composition, and Musical Forms

VI	I	U	Identify and use musical terminology and musical symbols from the printed score in developing a sensitive interpretation of any composition.	VA	A	In	0	1	2	3	4	5
VI	I	U	Accurately hear and reproduce musical sounds.	VA	A	In	0	1	2	3	4	5
VI	I	U	Identify important relationships within the composition in discovering and understanding the composition as a whole unit.	VA	A	In	0	1	2	3	4	5
VI	I	U	Demonstrate understanding of the musical processes within a wide variety of music.	VA	A	In	0	1	2	3	4	5
VI	I	U	Notate properly music heard or conceived.	VA	A	In	0	1	2	3	4	5

Column A - VI-very important; I-important; U-unimportant  
 Column B - VA-very adequately; A-adequately; In-inadequately  
 Column C - 0-no effect; 1-slight effect; 2-relatively little effect; 3-moderate effect; 4-strong effect; 5-very strong effect

Column A			COMPETENCY	Column B			Column C					
VI	I	U	Compose, arrange, and adapt music from a variety of sources to meet the needs and abilities of the class.	VA	A	In	0	1	2	3	4	5
<u>Achievement in Performance</u>												
VI	I	U	Perform solo piano literature of musical worth from various representative periods at the graduate level.	VA	A	In	0	1	2	3	4	5
VI	I	U	Perform piano ensemble literature (including chamber music and accompaniments) of musical worth from various representative periods and styles.	VA	A	In	0	1	2	3	4	5
VI	I	U	Sight read music of various representative periods and styles.	VA	A	In	0	1	2	3	4	5
VI	I	U	Improvise in various styles and patterns.	VA	A	In	0	1	2	3	4	5
VI	I	U	Harmonize in various styles and patterns from chord symbols.	VA	A	In	0	1	2	3	4	5
VI	I	U	Play by ear simple music of various styles.	VA	A	In	0	1	2	3	4	5
VI	I	U	Transpose intermediate music of various styles to different keys at sight.	VA	A	In	0	1	2	3	4	5
VI	I	U	Play common chord progressions in various major and minor keys.	VA	A	In	0	1	2	3	4	5

Column A - VI-very important; I-important; U-unimportant  
 Column B - VA-very adequately; A-adequately; In-inadequately  
 Column C - 0-no effect; 1-slight effect; 2-relatively little effect; 3-moderate effect; 4-strong effect; 5-very strong effect

Column A	COMPETENCY	Column B	Column C
VI I U	Demonstrate familiarity with the basic repertoire of Western Art Music through performance, including performance practice and analysis.	VA A In	0 1 2 3 4 5

Achievement in History, Literature and Critical

Evaluation in Music

VI I U	Identify and explain stylistic characteristics of music of various cultures and all historical periods.	VA A In	0 1 2 3 4 5
VI I U	Recognize important piano compositions from standard repertoire of each period.	VA A In	0 1 2 3 4 5
VI I U	Discuss the relationship between music of today (popular and serious) and the contemporary student.	VA A In	0 1 2 3 4 5
VI I U	List problems related to the defining of art.	VA A In	0 1 2 3 4 5
VI I U	Demonstrate fluency in making evaluative judgments about music and conceptualizing about it as an aesthetic experience.	VA A In	0 1 2 3 4 5

COMMENTS:

Would you like a copy of the results of this survey?  
YES NO. If YES, Name and Address to whom results should be mailed.

Please return completed questionnaire to: E. Grace Osadchuk,  
 3200 Apperson Drive, Midland, Texas 79705.

APPENDIX D

FOLLOW-UP LETTER

October 17, 1983

Dear Colleague,

On September 15, you were mailed a Survey of Class Piano Instruction in Accredited Junior College of the North Central Association of Colleges and Schools. If you did not receive your copy, or if it has been misplaced, please advise, and another copy will be mailed immediately. Your response is significant even if there is not a class piano program at your institution. Your assistance with this project is most appreciated.

E. Grace Osadchuk  
3200 Apperson Drive  
Midland, Texas 79705

APPENDIX E

COLLEGES AND UNIVERSITIES FROM WHICH RESPONDING  
CLASS PIANO INSTRUCTORS RECEIVED DEGREES

COLLEGES AND UNIVERSITIES FROM WHICH RESPONDING  
CLASS PIANO INSTRUCTORS RECEIVED DEGREES

Associate of Arts Degree

Blackhawk Junior College (Illinois)  
Central College (Kansas)  
Grand Rapids Junior College (Michigan)  
Hutchinson Junior Community College (Kansas)  
Parsons Junior College (Kansas)

Bachelor of Music

American Conservatory of Music (Illinois)  
Boise State University (Idaho)  
Butler University (Indiana)  
Central Michigan State University  
Detroit Conservatory of Music (Michigan)  
Eastern Illinois University  
Julliard School of Music (New York)  
MacPhail College (Minnesota)  
Oberlin Conservatory (Ohio)  
Oklahoma Baptist University  
San Francisco State University (California)  
Sherwood Music School (Illinois)



## APPENDIX E (Continued)

Southern Methodist University (Texas)  
University of Denver (Colorado)  
University of Michigan  
University of North Carolina  
University of Tennessee  
University of West Virginia  
Westminster Choir College (New Jersey)  
Wichita State University (Kansas)

Bachelor of Science and Bachelor of Science in Education

Emporia State University (Kansas)  
Kansas State University  
Maryville State College (Kansas)  
Northeast Missouri State University  
Southern Illinois University  
University of Minnesota  
University of Wisconsin  
Western Illinois University

Bachelor of Music Education

Central Missouri Methodist College  
Henderson State University (Arkansas)  
Illinois Wesleyan University  
Murray State University (Kentucky)  
Northwestern University (Illinois)

Bachelor of Music Education (Continued)

Pittsburg State University (Kansas)  
Southern Illinois University  
University of Colorado  
University of Denver (Colorado)  
University of Kansas  
University of Michigan  
University of Nebraska  
University of Oklahoma  
University of Wyoming  
Wichita State University (Kansas)

Bachelor of Arts

Adrian College (Michigan)  
Arizona State University  
Baylor University (Texas)  
Bethel College (Kansas)  
Case Western Reserve University (Ohio)  
Central College (Kansas)  
Emporia State University (Kansas)  
Langston University (Oklahoma)  
Luther College (Iowa)  
Manchester College (England)  
Ohio State University  
St. Olaf College (Minnesota)  
University of Illinois

## APPENDIX E (Continued)

Bachelor of Arts Degree (Continued)

University of Kansas

University of Minnesota

University of Wyoming

Wayne State University (Michigan)

Master of Music

American Conservatory (Illinois)

Case Western Reserve University (Ohio)

Chicago Conservatory of Music (Illinois)

Eastman School of Music (New York)

Julliard School of Music (New York)

McPhail College (Kansas)

Miami University (Ohio)

Michigan State University

New England Conservatory (Massachusetts)

North Texas State University

Northwestern University (Illinois)

Pittsburg State University (Kansas)

Sherwood Music School (Illinois)

Southern Illinois University

Southern Methodist University (Texas)

University of Arizona

University of Idaho

University of Michigan

## APPENDIX E (Continued)

Master of Music Degrees (Continued)

University of Nebraska  
University of Texas  
University of Washington  
Webster College (Missouri)  
Westminster Choir College (New Jersey)  
Wichita State University (Kansas)

Master of Arts

Arkansas State University  
Eastern Illinois University  
Kent State University (Ohio)  
San Francisco State University (California)  
University of Denver (Colorado)  
University of Iowa  
University of Minnesota  
University of Iowa  
University of Wyoming  
Western Michigan University

Master of Music Education

Central State University (Oklahoma)  
Illinois State University  
University of Arkansas  
University of Colorado

## APPENDIX E (Continued)

Master of Science

Emporia State University (Kansas)  
Pittsburg State University (Kansas)  
University of Illinois

Doctor of Philosophy

Case Western Reserve University (Ohio)  
Eastman School of Music (New York)  
Northwestern University (Illinois)  
University of Kansas  
University of Minnesota  
University of Oklahoma

Doctor of Education

Arizona State University  
University of Illinois  
Wayne State University (Michigan)

Doctor of Musical Arts

University of Kentucky  
University of Maryland  
University of Minnesota

## APPENDIX E (Continued)

Additional Graduate Study

Arkansas State University  
Bradley University (Ohio)  
Brigham Young University (Utah)  
Central State University (Oklahoma)  
University of Colorado  
Kansas State University  
Northern Illinois University  
Northern State College (South Dakota)  
Oregon State University  
Paris American Academy (Paris, France)  
University of Idaho  
University of Illinois  
University of Louisville  
University of Minnesota  
University of Wyoming  
Wichita State University (Kansas)

Doctoral Study

Arizona State University  
Northwestern University (Illinois)  
Ohio State University  
University of Oklahoma

APPENDIX F

BIBLIOGRAPHY OF SELECTED TEXTS USED  
IN RESPONDING JUNIOR COLLEGES

BIBLIOGRAPHY OF SELECTED TEXTS USED IN  
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