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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A PROPOSED IN-SERVICE EDUCATION PROGRAM IN MUSIC FOR AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE AT PINE BLUFF, ARKANSAS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSIC EDUCATION

BY

GRACE DELOIS WILEY

Norman, Oklahoma

1969

A PROPOSED IN-SERVICE EDUCATION PROGRAM IN MUSIC FOR AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE AT PINE BLUFF, ARKANSAS

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Grace Delois Wiley

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A PROPOSED IN-SERVICE EDUCATION PROGRAM IN MUSIC FOR AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE AT PINE BLUFF, ARKANSAS

CHAPTER I

THE PROBLEM

Statement of the Problem

A responsibility of an institution responsible for teacher education is to meet the in-service needs of the teaching clientele within its environs. In providing this service, the institution is responding to expressed needs and interests of individuals, groups and organizations in the community.

The size of an institution bears little relationship to the question of whether it can provide in-service education programs. The business of the institution is that of undergraduate or graduate education or both; the institution necessarily has some facilities and some personnel for the functioning of these programs. In addition, each teacher education institution is typically located within commuting distance of several school districts. It seems logical to consider this proximity a major factor in the justification of in-service education programs.

Music education, like other professional fields, is in constant need of opportunities for practitioners to improve themselves. A recent impetus in this direction comes from the final report of the Tanglewood Symposium on "Music in American Society" (1967).[1] The report emphasizes the professional responsibility of higher education to provide in-service education programs in music. Furthermore, it advocates the assessment and prognosis of weaknesses and strengths in music education to determine areas most in need of immediate improvement.[2]

At a time when changing technological, political, economic and social conditions are creating problems in rapid order for the teaching profession, it becomes increasingly urgent that all segments of the college or the university make available facilities and personnel for in-service education. Regardless of administrative structure--whether or not the music department is the agency within the institution responsible for in-service programs in music education--the personnel responsible for instruction will properly be music teachers. In many cases, the music department itself can best assume the responsibility.

When an institution does not provide this service, an investigation into this apparent weakness should be made.

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[1] Music in American Society, Report of the Tanglewood Symposium, Robert Choate, Chairman (Washington, D.C.: Music Educators Conference, 1967), p. 14.

[2] Ibid., p. 15.

More important is the development of rationale and recommendations for the immediate implementation of a pertinent in-service program. A logical initial point of investigation would be a survey of in-service needs as expressed by the teaching clientele within the environs of the institution.

The specific problem involved in this study is to determine the in-service needs of music teachers within commuting distance of the Agricultural, Mechanical and Normal College in Pine Bluff, Arkansas, and to develop an in-service program that would meet these needs.

It would be proper to hope that the findings and conclusions to be derived from this study will serve as the basis for the development of an in-service program in music education at the Agricultural, Mechanical and Normal College in Pine Bluff, Arkansas, where presently none exists.

Though the findings and conclusions of this study are applicable to a specific institution, it is possible that some use may be made of them in an institution of similar size and circumstances.

Delimitation of the Study

On the assumption that an in-service program would be of most benefit to persons within an hour's commuting time of the college, the study involved subjects within a 50 mile radius of Pine Bluff. The subjects were junior and senior high school music teachers, directors of performing school organizations, elementary and high school music teachers and special music teachers. Elementary classroom teachers were

not included in this initial study.

The problem of financing in-service programs in higher education is not dealt with in this study; however, there is occasional reference to this problem.

To yield necessary data for developing this study, an original questionnaire was devised and mailed to the selected subjects. The questionnaire was organized to elicit information from the subjects concerning their needs for in-service education. These data were analyzed and utilized for specific recommendations, conclusions and implementation.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

The material presented in this chapter has been selected from an abundance of literature on the subject of in-service education. To give proper consideration to the problem outlined in the preceding chapter, it was necessary to organize the research around two areas: (1) the need for in-service education in light of present-day trends and practices and (2) the responsibility of colleges and universities to provide opportunities for in-service education. The research revealed the existence of current federal sources designed especially to promote in-service education activities. This information was deemed of such importance that a section of this chapter is devoted to it.

Current Needs for In-Service Education

There has been a change in the basic purposes of in-service education. Where formerly, the primary purpose was vocationally oriented because of certification demands, teachers now look to in-service education for help in achieving greater professional competence. Writing in the Journal of Teacher Education, Earl Armstrong stressed this point:

> Teachers are thirsty for new skills, knowledge and understanding. Most teachers are eager to become increasingly prepared to teach at the highest possible

level of effectiveness.[1]

Thurber Madison, in discussing the need for developing new concepts in music education, hits on one important function of in-service education in music.

> Another task and obligation for music educators is to determine what society finally works out in the way of a pattern of education. The recent ferment about the responsibilities of public education, public criticism of some of the extremes of progressive education, the recent emphasis on the revival of science instruction, and the concern over the gifted child is bound to alter the educational plan of the schools. Music educators, traditionally loyal to whatever seems to stand for the total philosophy of the schools, need to have an understanding of the recent trends in education. Otherwise, their efforts to relate music to such a changing society may come short of its intended mark.[2]

A more recent endorsement of in-service education in music was a contribution of the Tanglewood Symposium on "Music in American Society" and in its final report, this point is focused:

> Music educators are turning a professional corner. They are facing a problem that other 20th century professions have been hard-put to solve--the staggering difficulty of keeping up with the times. Music teachers are finding that to teach as one has been taught is a painfully inadequate and all-too-prevalent means of seeking for professional competency. In a little more than thirty years a new century will bring even more rapid technological developments and demands. If music education has been isolated from the main-stream of society, it is now taking a deep and urgent look around.[3]

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[1]Earl Armstrong, "Further Education of Teachers in Service." The Journal of Teacher Education, XIX (Spring, 1968), p. 38.

[2]Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I (Chicago: University of Chicago Press, 1958), pp. 23-24.

[3]Report of the Tanglewood Symposium, p. 19.

There is growing evidence that music educators are beginning to probe more closely into their beliefs and practices concerning the nature and value of the musical arts. According to Schwadron,[4] the problems of why, what, and how music should be taught are inherently bound in meaningful answers to aesthetic inquiry. As a result, the subject of aesthetic education has taken on new meaning and implications for music teaching.

It is unfortunate that the study of aesthetics is not a major part of the teacher education program. The fact that educators are generally uninformed about philosophy and aesthetics points to the almost systematic neglect of philosophy and whole realms of aesthetic value in the teacher education program in music;[5] and consequently, in the actual practice of music education.[6]

The traditional approach to teacher preparation does not emphasize aesthetic education. Schwadron feels that the college course in music education should serve as a hub of musical learning and that a more mature approach to the study of aesthetics could emerge later from actual teaching experiences. In other words, the teacher in service is in a better

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[4]Abraham A. Schwadron, Aesthetics: Dimensions for Music Education (Washington: Music Educators National Conference, 1967), p. iv.

[5]Charles Leonhard, "Research: Philosophy and Esthetics," Journal of Research in Music Education, III (Spring, 1955), p. 24.

[6]Schwadron, Aesthetics, p. v.

position than the college student to develop a meaningful methodology and pedagogy to implement aesthetic theory into educational practice--not by a set of things to do but by stimulation of that imaginative, creative spark which marks the natural, creative teacher.[7]

Conferences and workshops afford in-service training opportunities for such problem areas.

> Music educators' conferences must serve as professional forums for discussions of these problem areas. Certainly an increased emphasis on questions of philosophy and aesthetics at both national and regional conferences would help us to clarify means and ends and stimulate music educators to more active levels of interests.[8]

Rapidly changing social conditions have unveiled new needs for in-service education in music. Teachers need some direction for coping with children who are culturally deprived. This calls for a long-term effort, mounted and sustained on a day-to-day basis.[9] It also calls for music teachers who understand the language, standards, backgrounds, experiences, and probable reactions from those who are taught. This, at the very least, provides a basis for good teaching, which, although difficult to identify and describe, even for the more typical situation, is a prime requisite for the disadvantaged.[10]

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[7] Ibid., pp. 106-108.

[8] Schwadron, Aesthetics, p. 106.

[9] Frances Andrews, "The Preparation of Music Educators for the Culturally Disadvantaged," Music Educators Journal 53 (February, 1967), pp. 42-43.

[10] Ibid.

Frances Andrews implies the need for in-service education to help teachers adjust to possible real-life situations:

> The average teacher who comes from a comfortable middle-class home where cultural pursuits are encouraged, and even regarded as status symbols (for example, the study of music), finds his established values rudely challenged and even rapidly deflated when he is thrust into a situation where the going attitude toward music is a take it or leave it one, or in culturally disadvantaged areas, indifference or rejection . . . What, then, may happen to the teacher of music thrust, ill-prepared, into an unfriendly and unreceptive environment consisting chiefly of youngsters and adults unable to understand and perhaps reluctant to accept the subject matter the teacher proposes to communicate. Obviously, then, new ways must be found to engage the interest and attention of such children in the arts, or the arts will price themselves out of the endeavor to produce a culturally knowledgeable public, simply on the basis of lack of interest or even positive rejection.[11]

In-service education for teachers of the culturally disadvantaged should focus on the development of an understanding of the depressed conditions in which many of the culturally disadvantaged exist, conditions in which may be created not only complete indifference to the musical values accepted by the average teacher, but a lack of interest in musical experiences and materials. There should be a heavy emphasis on the properties of music as a common means of expression that has always existed in many cultures and at many levels.[12]

Similar views are held by Carl Marburger as revealed in his discussion of the problem of teacher preparation for disadvantaged youth:

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[11] Ibid., p. 43.

[12] Ibid.

> We must learn how to provide meaningful in-service experiences for teachers. We must bridge the gap between the theoretical of the university and the reality of the inner-city classroom. (Parenthetically, I also suggest in-service education for university personnel involved in the training of teachers.)[13]

In-service education is one means of helping teachers in service stay abreast of current and pertinent research. A knowledge of pertinent research in music education is necessary for professional capacity. The teacher should be familiar with the results of new attempts to improve music teaching, especially those studies of direct value to his teaching assignment.

According to Hoffer, the most obvious method of improvement is some continuous study at the college level during the summer or in the evening.[14] Armstrong suggests that teachers are likely to learn more effectively when they can give full time to study for an extended period of time.[15]

The demands of contemporary society will necessitate numerous curricular reforms. This is evident in new trends and movements that permeate the music profession. Electronic music is presenting a challenge to music teaching.[16] Traditional methods and materials are being discarded in favor of new attempts

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[13]Carl I. Marburger, "New Dimensions of Educational Programs for Disadvantaged Youth," Music Educators Journal, 53 (November, 1966), p. 12.

[14]Charles Hoffer, Teaching Music in the Secondary School (Belmont, California: Wadsworth Publishing Co., 1964), p. 62.

[15]Armstrong, Further Education of Teachers, p. 36.

[16]Wayne Barlow, "Electronic Music: Challenge to Music Education," Music Educators Journal 55 (November, 1968), p. 66.

as seen in the Allied Arts' Approach to Aesthetic Education.[17] Ralph Smith asks the question for which in-service training is the probable answer:

> And what about teachers now in the classroom whose education has not equipped them to adapt to novel requirements?[18]

There seems to be total unanimity among music educators that teaching effectiveness increases with in-service training. Neil Chamberlin summarizes in this way:

> The older a man grows, the less professionally adequate he becomes. For a period, he may compensate for this obsolescence of his professional capital by the experiences he acquires on the job. As a teacher he may develop competence in imparting knowledge to students. But the odds are yearly becoming greater that at some time in his career while he is still in his prime, the subject he has researched, or the functions that he administers, or the body of knowledge he has to teach will have changed so greatly that his lack of current professional competence will stand revealed.[19]

Man is continually redefining the art of music. In an age of techniques, it is not surprising to find music changing as a result of technological innovations. If the music of the future is to be given some humanizing direction, that direction must fall largely to music educators. Effective service to these ends implies that music teachers update themselves on the

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[17]Leon C. Karel, "Allied Arts: An Approach to Aesthetic Education," The Journal of Aesthetic Education, 1 (Autumn, 1966), p. 109.

[18]Ralph A. Smith, "On the Third Domain," The Journal of Aesthetic Education 1 (Autumn, 1966), p. 1.

[19]The University of Wisconsin Extension Division, Proceedings of the Second National Symposium on Music in Adult and Extension Education (Madison, Wis., 1965), p. 12.

the new technological developments, on the musical techniques of their time, and on the aesthetic import of contemporary art.[20]

The Responsibility of Colleges and Universities for In-Service Education

The leadership role for in-service education in music is emerging as the responsibility of educational institutions. Granted that this would increase the job of the institutions many times over, that it would require more teachers, more manpower in administration and a very considerable increase in budget.[21] Armstrong elaborates this point:

> The in-service education of teachers is a joint responsibility of collegiate institutions, local school systems, and state departments of education. School systems, should have in their budgets a substantial item for in-service teacher education. At best, collegiate institutions can prepare persons to begin to teach; they cannot make mature professional persons. Whether teachers continue to grow or stultify depends more upon the in-service programs more than collegiate preparation. The public schools should be drawn upon to provide leadership, but the collegiate institutions should be the major resource. In fact, it would be advantageous for schools to have contracts with colleges and universities for such help.[22]

A unique arrangement between local school districts and institutions of higher learning is provided by James Conant

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[20] Tanglewood Symposium, p. 21.

[21] C. Hartley, Grattan, ed., American Ideas About Adult Education. (New York: Columbia University Press, 1959), p. 131.

[22] Armstrong, Further Education of Teachers, p. 37.

in his discussion of the American teacher.[23] A university could free professors from responsibility for afternoon and evening courses and let them serve as consultants, in this capacity working with groups of school teachers. It is also the thinking of Conant that teachers in service work on problems of their own choosing.

In this respect John C. Moffitt is in complete agreement with Conant. Moffitt states that workshops, institutes and cooperative arrangements with universities are some of the means of helping teachers to accept and adjust to change.[24]

A survey was made of the extent of music activities and projects offered by the colleges and universities in the United States in the area of in-service education. The results showed that courses offered by most institutions were in Music History, Music Appreciation, Music Theory, Applied Music and Music Education. Most of these courses were offered for college credit, even though these courses were specifically for teachers in service. Most of the courses were offered on campus rather than off campus.[25]

Though the following discussion by Storm Bull is

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[23]James Conant, The Education of American Teachers, (New York: McGraw-Hill Co., 1963), pp. 206-208.

[24]John C. Moffitt, In-Service Education for Teachers (Washington: Center for Applied Research in Education, 1963), pp. 1-25.

[25]John Mitchell, "A Survey of Activities and Projects Offered by United States Colleges and Universities for In-Service Education in Music" (unpublished Ph.D. dissertation, University of Wisconsin, 1958), pp. 45-48.

concerned directly with field service for piano teachers, it can serve as sound rationale for the whole area of in-service education:

> Universities do not indulge themselves in acts of charity when they offer field service at little or no cost to teachers of piano and others not officially enrolled. They can, and usually do, reap benefits commensurate with the money and staff time expended.
>
> Most field services will normally be officially sponsored by the university or college offering them. However, this is not always the case, as the purpose of field service is not necessarily that of bringing attention directly to the college or university. The primary concern is to be of help to the teachers throughout an area for which the university or college assumes some responsibility. Sponsorship of the field services activities may be under the auspices of a local junior college or a school system, or even a local chapter of a teacher's organization. Whether the university is the official sponsor or some other group, it is best for the college or university to assume responsibility for publicity and organization. Costs may be borne by the university or college or by the local sponsoring group, or they may be shared in whatever way may seem appropriate. Financial aid for field services may also be obtained by applying to private or public sources that offer this type of assistance.
>
> There are certain obligations that the university or college must assume if field services are to be supported by the faculty. First and foremost is the realization that the presentation of workshops or even adjudicating contests or auditions are not acts of moonlighting for which the faculty is adequately compensated. Field services of whatever kind must be considered as part of the work load of the faculty member, with an adjustment made to lighten the load with respect to other responsibilities. This helps to make field services attractive to faculty members. The faculties of colleges and universities are compensated by a higher percentage of better students and better students are sure to result from field services in the form of activities supporting piano teachers.[26]

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[26]Storm Bull, "By Helping Piano Teachers, Universities Help Themselves," Music Educators Journal 55 (February, 1969), pp. 53-56.

The following field services can help teachers develop students with the capacity to learn. They are not presented in a particular order because the needs of an area and the capabilities of a university will determine the most helpful service each university can provide:

1. Workshops for the purpose of implementing group instruction in piano in elementary or secondary schools.

2. Workshops for the purpose of assisting class piano programs already in progress.

3. Encouraging university faculty members to serve as adjudicators for auditions and contests in the geographic area from which the university or college draws the majority of its students.

4. Discussion-lecture recitals for groups of teachers specializing in piano, coupling performance demonstrations with group discussions of the music performed and/or its teaching problems.

5. Workshops for the private teacher of piano centered around philosophical concepts in teaching and/or specific methodology.

6. Taping performances of a professional calibre of some of the higher quality children's pieces that are in the public domain, and making these recordings available to teachers in a geographic area through a library-loan system.

7. Taping a measure-by-measure teaching-discussion performance of chosen pieces with particular attention given to the problems that may be encountered by most teachers and lending these to teachers through loan-library system.

8. Mimeographing and sending out appropriate lists lists of recommended pieces to private piano teachers and the music stores in a geographic area.[27]

According to Burch, three different programs mirror the public service function of an institution of higher learning.

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[27] Ibid., pp. 55-56.

These are (1) extension education, (2) educational services, and (3) continuing education. Burch contends that what a university does about any one of these programs depends on the answers given to the following five questions:

1. Is the service to be considered an integral part of, or peripheral to, the institution?
2. Is it to be carried out in a decentralized or centralized fashion?
3. Is the service to be a credit or a non-credit activity?
4. Will it involve regular faculty or non-faculty members? On what basis?
5. Will it be fully self-supporting or partly subsidized? Integral or peripheral?[28]

Though Burch does not use the term "in-service education" explicity, he implies this function in each of the three programs. His next statement bears out this fact:

> In offering continuing education opportunities, it takes into consideration social and civic needs as well as those of immediate concern to individuals and organizations, and initiates and promotes intellectually demanding learning opportunities appropriate to them.
>
> It is true that what I've called "educational services" and what I've termed "continuing education" frequently overlap. The major distinction lies in where the initiative rests. If a university, as a matter of policy, announces that it sponsors education-activities outside its formal academic program only upon request, we can class these as educational services. If the university, on its own initiative, devises courses and promotes them, it is sponsoring continuing education.[29]

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[28]Glen Burch, Challenge to the University: An Inquiry into the University's Responsibility for Adult Education (Chicago: Center for the Study of Liberal Education for Adults, 1961), p. 14.

[29]Ibid., pp. 64-65.

The proximity to school districts of many institutions makes in-service training attainable for most teachers in the profession. In many states, teacher-training institutions are located no farther than just a few hours drive from the farthest out-post.[30]

The willingness of music departments to function as in-service centers as suggested by Rudolph Wayland is somewhat of a presupposition. He states his point of view:

> Most of these institutions, both private and state-supported, are eager to spread their influence into each of the small communities. Teacher-training institutions also want to be known as being in the vanguard of educational thinking. Many of these schools have rather complete music departments with staffs of highly trained artist teachers in most phases of music. They want to work with the music departments of various surrounding schools because they are in the business of training the choral and instrumental directors who go directly into these schools. They need to know what kind of a teaching product is needed in the schools to occupy the many positions of specialists and what type music training they need to provide also for the regular classroom teacher.[31]

The discussion does suggest a closer liaison between teacher training and field needs, which is necessary for determining the nature and extent of in-service music programs.

Universities and colleges have a great responsibility for in-service education. The new teacher is not completely equipped to teach music even if she is certified to do so under

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[30]Rudolph Weyland, A Guide to Effective Supervision (Dubuque, Iowa: Brown Publishing Co., 1960), p. 217.

[31]Ibid., pp. 64-65.

state requirements.[32] The operation of in-service education programs might be accelerated if these were considered a variety or an extension of higher education. Effective service to these ends implies that music teachers will continually update themselves on the new technological developments, on the musical techniques of their time and on the aesthetic import of contemporary art.[33]

Government Support of In-Service Education Programs in Music

For a little more than three years, research in music education has been stimulated because of the provisions of the Elementary and Secondary School Education Act (ESEA) of 1965. However, before the passage of this Act, some research in music had been federally funded under the authorization of the Cooperative Research Act of 1954.[34] This was the Act authorizing the Commissioner of Education to enter into co-operatively financed arrangements with universities, colleges and state agencies to conduct research and demonstrations of significance to education.

According to Harold Arberg, Music Specialists of the U.S. Office of Education, the University of Wisconsin was the

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[32]Edward J. Hermann, Supervising Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 119.

[33]Tanglewood Symposium, p. 21.

[34]Research Projects in Music Education, Music Educators Journal 54 (September, 1967), pp. 60-64.

first contractor under the Cooperative Research Act. Dr. Petzold was the principal investigator in the field of auditory reception.[35]

A variety of programs have evolved under the act. There is a Short Project Program, which is limited to a short time of not more than 18 months and in amounts not exceeding $7,500 in overhead.

In addition, there are the Basic Research and Improvement Programs and still a larger program called Research and Development Centers. Both of these programs are under the jurisdiction of the Cooperative Research Act.

While the arts receive little support under the National Defense Act, Title VII of this legislation provides for a program in Educational Media.

Title III of the Elementary and Secondary Act of 1965 is directly applicable to in-service education programs. This is the Title that covers the Supplementary Educational Centers and Services. The Act states that federal funds may be used for academic services and, where appropriate, vocational guidance and counseling for continuing education on a temporary basis to public and nonprofit schools, organizations and institutions.

Ray Sweigert explains the general intent of Title III:

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[35]The University of Wisconsin Extension Division. Proceedings of the Second National Symposium on Music in Adult and Extension Education (Madison, Wis., 1965), pp. 106-109.

> Title III concerns the establishment of supplementary educational centers and services. Music educators are not concerned as much with the centers provided by Title III as with the services that the Title provides. The interest of the music educator is, in the words of the legislation, the development and establishment of the exemplary elementary and secondary school educational programs to serve as models for regular school programs.
>
> In describing the purposes for which Title III funds may be used, the Act gives several examples, one of which is "making available modern educational equipment and specially qualified personnel, including artists and musicians, on a temporary basis to the public and other nonprofit schools, organizations and institutions."[36]

The benefits of this legislation are many, but crucial problems arise when attempts are made to establish need. Educators are therefore faced with the necessity of establishing a priority system based primarily upon the urgency of a problem.[37] Proposals for federal funds must represent the cooperation of appropriate educational and cultural resources in the community.

Title IV of ESEA enlarges the scope of the Cooperative Research Act and gives the Commissioner of Education additional authority. He can make grants now, as well as contracts, and make these not only to colleges and universities and state agencies, but also to nonprofit groups, professional organizations, and even to individuals. The scope is considerably broadened.[38]

In-service education might benefit greatly from the

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[36]Ray L. Sweigert, Jr., "Developing Effective Proposals," Music Educators Journal 54 (January, 1968), pp. 55-58.

[37]Ibid.

[38]Proceedings of Symposium on Adult Education, p. 107.

provisions of the National Foundation in the Arts and Humanities Act of 1965. Although the provinces of the two divisions of the Foundation are distinct, they overlap in certain areas--music, for example. While the Arts Endowment is concerned with performance in all fields, the Humanities Endowment directs its considerations to the field of research.[39]

> The purpose of the National Endowment for the Humanities is to contribute to improving the quality of American life by developing nationally the capacity of American citizens to understand and use the body of knowledge and thought that has traditionally been the major source of our society's values. The purpose is accomplished (a) by grants to help public groups use more effectively and disseminate more broadly the grants to all levels of the formal educational structure to redress the imbalance between support available for scientific and technical research and consequently, to enlarge the scope and heighten the significance of the humanities in the nation's schools, colleges and universities.[40]

Provisions of the Higher Education Act of 1965, both in its original form and in the amended version, contribute to the development of in-service education programs in music. Part A of Title IV of the amended Act provides grants to acquire laboratory equipment, including audio-visual equipment and materials. Part A of Title II makes grants available for the acquisition of library resources--books, periodicals, phonograph records. This, too, is a provision of the amended Act.

Of vital importance is the nature of Title I of the

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[39]"The National Foundation on the Arts and the Humanities," Music Educators Journal 54 (February, 1968), pp. 129-130.

[40]Ibid.

Higher Education Act. This Title provides grants for the establishment of community services and continuing education programs through extension courses, research and other services. Other sections of this Act have implication for the development of in-service education programs in music.

Summary

Rapid technological and social changes have made in-service education in music an absolute necessity. The music teachers who intend to serve through the last quarter of this century will find their skill and knowledge inadequate to meet the current demands of music education. There should be a positive attitude toward in-service education so that there will be a constant redefining of professional obligations in terms of the changing needs of society.

In-service education is a process of broad proportions. It has as its major objective the non-terminal education of teachers in order that they may continue to teach at the highest possible level of teaching effectiveness. Hermann envisioned a professional climate where greater emphasis would be placed on in-service education because in his words, "from our investigation of current practice, we know that in-service work in music education is not widespread."[41]

Institutions of higher education should assume a leadership role in the provision of in-service education. All segments of the college or university should make available facilities

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[41]Hermann, Supervising Music in the Elementary School, p. 192.

for the functioning of these programs. Music Departments should effect a liaison between them and the community so that the in-service needs in music might be properly determined.

Finally, the Federal Government has a stake in the in-service education of its citizens. Recent developments in government subsidies and foundations support for the arts will make music available to the masses in many forms and locations.[42] A number of these programs can be utilized especially in the development of programs for teachers in service.

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[42]Schwadron, Aesthetics, p. 91.

CHAPTER III

A DESCRIPTION OF COMMUNITY AND INSTITUTION

Because this investigation involves a specific institution and its surrounding community, some background information and a description of them should prove helpful in providing a basis for interpretation.

The Community

The city of Pine Bluff, Arkansas, serves as the immediate community of the Agricultural, Mechanical and Normal College (commonly referred to as A. M. & N. College). Pine Bluff is located on the Arkansas River, forty-five miles southeast of the capitol city of Little Rock.

Pine Bluff is the second oldest city in the state and it ranks fourth in population. The 1960 census showed 44,037 persons in the city. The current population (1968) is estimated at approximately 53,000.[1] As a corporate city, Pine Bluff encompasses 10.62 square miles.

The city is the county seat for Jefferson County, the second largest county in Arkansas. The chief industry of the

[1]From Pine Bluff Chamber of Commerce Bulletin, 1968.

county and outlying areas is agriculture. Cotton and byproducts are the primary source of farm income. Annual agricultural business totals in the excess of $30 million.[2]

Pine Bluff is an industrial city; the Chamber of Commerce lists 145 diversified industries employing over 12,000 persons with an annual payroll over $35 million.[3]

Pine Bluff is a growing city, as evidenced by the recently completed Civic Center Complex. The Center, costing over three million dollars, puts under one roof all municipal offices including the police and fire departments. The Arts Complex contains the city library, art gallery, fine arts auditorium and theatre. The architectural design, by the renowned Edward Stone, and its complementing landscaping is one of great beauty.

The Pine Bluff School District has under its jurisdiction fourteen elementary schools, four junior high schools and three senior high schools. A vocational-technical school is located in the city and is the first school of its type to be established in Arkansas. All schools are fully accredited. The school system is racially integrated; it was a totally segregated system as recently as eight years ago.

The schools reflect progressive leadership. Recently, the schools conducted these experimental programs: (1) a non-graded elementary school; (2) special education for retarded children; (3) team teaching; and (4) the use of teacher aides.

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[2] Ibid. [3] Ibid.

With funds from Title III of the Elementary and Secondary School Act of 1965, the system has hired special art teachers, music teachers, and music supervisors. Previously, there existed a shortage of funds and personnel in the humanities area.

There is a new attitude growing in Pine Bluff toward its cultural development. In this respect, A. M. & N. College can prepare to offer an outstanding service.

Agricultural, Mechanical and Normal College

Located on the north edge of the city is the Agricultural, Mechanical and Normal College. This is a state-supported land-grant institution. It was created in 1873 by an Act of the Legislature of Arkansas as a branch of its sister land-grant institution, the University of Arkansas. The original arrangement was that the Agricultural, Mechanical and Normal College would function as the Negro counterpart of the University. State-supported institutions in Arkansas are no longer racially identified.

In recent years, A. M. & N. College has emerged as an independent four-year standard college. It is fully accredited by the North Central Association of Colleges and Secondary Schools and by the National Council for the Accreditation of Teacher Education. The present student body numbers approximately 3,500. There are 150 faculty members, of whom thirty hold earned doctorate degrees.

The specific aims of the college are as follows:

a. To strengthen and encourage in an individual those habits of living which must be practiced if the

community is to become significant and meaningful.

b. To contribute to the development of increased skill and self-direction through improved techniques of adjusting intellectually to new environment and through experience in utilizing new opportunities.

c. To enrich the lives of students through the promotion of cultural, religious and aesthetic aspects of life.

d. To train for the acquisition and maintenance of social, mental and physical health.

e. To train for teaching in the elementary school.

f. To train for teaching in the secondary school.

g. To train for teaching Agriculture, Mechanic Arts, and Home Economics and achieve such skills in them as to enable students to carry on the practical phases of these vocations.

h. To prepare for graduate and professional work.

i. To provide academic training for in-service teachers.[4]

The College has three major administrative divisions. These are (1) the Division of Agriculture and Technology, (2) the Division of Teacher Education, and (3) the Divisions of Arts and Sciences. The present emphasis is all at the undergraduate level. There are plans for the immediate implementation of a master's degree program in education.

As a land-grant institution, the College has recognized its public service function. For many years, it provided Saturday school and a six-week term during the fall semester primarily for in-service teachers who needed to meet certification requirements and who taught in split-term schools. (The

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[4]Bulletin of the Agricultural, Mechanical and Normal College, Vol. XXXIII, No. 1, Published by the College, August, 1968, p. 3.

split-term was an irregular arrangement of the nine months' school year to accommodate farmers during the cotton picking season.) There are very few schools in the state, if any, that continue to use this arrangement.

At the time of this study, there were a few night classes offered in the area of trades and basic adult education. A federal program was in operation for persons, chiefly farmers, who had been displaced because of the process of mechanization.

A Department of Music has existed at A. M. & N. College for nearly thirty years. During this time, it has projected a strong undergraduate program in music education despite a serious shortage of materials and equipment.

The Department of Music has a dual purpose: (1) to provide the finest possible training for the professional musician and prospective music teacher, and (2) to raise the standards of music and create an interest in the art of music among the general public. To fulfill these goals, the Department offers both professional programs for the students majoring in music and special courses of interest to all college students.[5]

In the spring of 1969, the department will occupy a new fine arts building, to be adequately equipped and costing approximately $1,350,000. This facility will also house the Art and Drama Departments. The construction of the Fine Arts Building

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[5]From the College Bulletin, p. 174.

is a part of an expensive building program under way at the College. In the past four years, a modern teacher education building and a library have been constructed. A new science building is in the planning stage.

At the time of this study, there were eleven members on the music faculty. None had a doctorate, though all the faculty had training beyond the master's level from reputable institutions.

The department is not accredited by the National Association of Schools of Music. Plans toward this end are to be initiated during the 1969-1970 school year.[6]

No graduate work in music has been previously offered at A. M. & N. College. All of the public school teachers in the immediate vicinity of Pine Bluff have college degrees. It might serve as an incentive for these teachers if arrangements were made with the Department of Education at the College to offer some graduate courses in music. It is not expected that a Master's Degree in Music Education will be offered by the Department of Music in the immediate future.

There has been no attempt on the part of the Department of Music to determine the needs of teachers or the effectiveness of music programs in the elementary and secondary schools of the area. The department needs to give serious consideration to its responsibility for in-service training.

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[6]The writer is a member of the music faculty of the College. Unattributed information in this chapter was gained through personal observation.

Conclusion

Pine Bluff, Arkansas, and the surrounding community show evidence of progress and growth in all areas of human activity.

The Agricultural, Mechanical and Normal College, located in the city of Pine Bluff, is a land-grant, fully accredited, standard four-year institution. It has all the facilities and personnel necessary to operate in-service education programs. The purpose of in-service education at the College should be re-defined, and efforts should begin toward the development of programs that will be of most benefit to persons in the immediate area who are engaged in teaching. Particularly, the Department of Music should give serious consideration to the problem of in-service education.

CHAPTER IV

PRESENTATION AND ANALYSIS OF QUESTIONNAIRE DATA

The specific problem involved in this study has been to survey and analyze the in-service training needs of music teachers within a fifty mile radius of the Agricultural, Mechanical and Normal College located in Pine Bluff, Arkansas. The findings are used to support recommendations for an in-service program in music at the College.

In order that the problem might be developed from data that were accurate and reliable, an original questionnaire was devised. This instrument was designed to elicit information from the teachers concerning their needs for in-service training.

Respondent Sample

At the time this study was made, it was ascertained that there were eighty-one persons employed as music teachers in the geographical area outlined in the statement of the problem. A list of teachers was provided by the State Supervisor of Music. Each of the teachers was sent a questionnaire. A return envelope was enclosed and attention was called to the fact that a signature was optional.

After a reasonable length of time, it was deemed necessary to mail postal cards to the teachers who were slow in

returning the forms. Sixty questionnaires from forty-nine schools were completed and returned.

The Data

To facilitate the analysis of the data, the information contained in the replies has been presented largely in the form of tables. All items listed on the original questionnaire have been utilized.

Professional Status

The total responding sample indicated the completion of four years of college work. Only four, or 6.7 per cent of the sample, received college degrees in a field other than music. Three of these had received a Bachelor of Secondary Education Degree and the other non-music degree was in Home Economics.

The undergraduate training of 93.3 per cent of the sample was received at institutions in Arkansas. Only four, or 6.7 per cent, had graduated from colleges in other states. Masters' degrees were held by eight, or 13.3 per cent of the sample; four of these advanced degrees were awarded by the University of Arkansas. The degrees held by the sample and the institutions conferring them have been indicated in Table 1.

Table 2 shows each year in which the degrees were received. There was no indication that the year of graduation had any appreciable effect upon the responses given by the sample.

TABLE 1

INSTITUTIONS CONFERRING DEGREES

Institution	Number Bachelor Degrees in Music	Per Cent	Number Non-Music Degrees	Per Cent	Number Master's Degrees	Per Cent
University of Arkansas	3	5.0	0	0.0	4	6.7
Arkansas State University	2	3.3	0	0.0	0	0.0
Arkansas Teachers College	2	3.3	0	0.0	0	0.0
A. M. & N. College	24	40.0	0	0.0	0	0.0
Henderson	12	20.0	0	0.0	0	0.0
Hendrix	1	1.7	1	1.7	0	0.0
Brown	1	1.7	0	0.0	0	0.0
Ouachita	3	5.0	0	0.0	0	0.0
Philander Smith	4	6.7	0	0.0	0	0.0
Monticello	0	0.0	3	5.0	0	0.0
Belhaven College Mississippi	1	1.7	0	0.0	0	0.0

TABLE 1--continued

Institution	Number Bachelor Degrees in Music	Per Cent	Number Non-Music Degrees	Per Cent	Number Master's Degrees	Per Cent
North Texas State	0.0	0.0	0	0.0	2	3.3
Talledega College Alabama	1	1.7	0	0.0	0	0.0
Chicago Musical Illinois	0	0.0	0	0.0	1	1.7
Roosevelt College	1	1.7	0	0.0	1	1.7
Total	56	93.3	4	6.7	4	13.3

TABLE 2

DEGREES HELD BY SAMPLE AND YEARS CONFERRED

Year	Number Bachelor Degrees	Per Cent	Number Masters' Degrees	Per Cent
1945	1	1.7	0	0.0
1946	0	0.0	0	0.0
1947	1	1.7	0	0.0
1948	1	1.7	0	0.0
1949	2	3.3	0	0.0
1950	2	3.3	0	0.0
1951	3	5.0	0	0.0
1952	1	1.7	0	0.0
1953	2	3.3	0	0.0
1954	0	0.0	0	0.0
1955	3	5.0	0	0.0
1956	4	6.7	0	0.0
1957	3	5.0	0	0.0
1958	5	8.3	1	1.7
1959	2	3.3	0	0.0
1960	5	8.3	1	1.7
1961	3	5.0	0	0.0
1962	3	5.0	2	3.3
1963	4	6.7	0	0.0
1964	2	3.3	2	3.3
1965	3	5.0	1	1.7
1966	4	6.7	1	1.7
1967	6	10.0	0	0.0
Total	30	100.0	8	13.4

While all of the sample indicated an undergraduate applied music area or emphasis, thirty-one, or 51.7 per cent, had received no additional training in the area. Twenty-nine, or 48.3 per cent, had received further training largely in graduate schools and music clinics. One respondent mentioned private study as a source of additional training.

Noticeably lacking was any reference to a stringed instrument as an applied area. (None of the sample listed orchestra as a major teaching responsibility.) As revealed in Table 3, piano and voice were the two most common applied music areas on the college level.

TABLE 3

UNDERGRADUATE APPLIED AREAS

Area	Number N-60	Per Cent
Flute	1	1.7
Oboe	1	1.7
Clarinet	9	15.0
Horn	2	3.3
Saxophone	4	6.7
Trombone	4	6.7
Trumpet	6	10.0
Tuba	1	1.7
Piano	11	18.2
Voice	20	33.3
None	1	1.7
Total	60	100.0

The data verified that fifty-five, or 91.6 per cent, were certificated for high school teaching. Five, or 8.3 per

cent, indicated the proper certification for elementary school teaching and ten, or 16.6 per cent, of the sample had met the requirements for either teaching level.

No unique data were revealed from the tabulation concerning professional status of the sample. The basic conclusion to be drawn is that, at the time of this study, the average teacher comprising the sample had graduated from college with a degree in music and was properly certificated to teach in the public schools of Arkansas.

Teaching Responsibilities

The majority of the respondents specified junior and senior high school teaching responsibilities. In no way did the responses suggest any organization for elementary school music instruction. As seen in Table 4, nine, or 15.0 per cent of the sample listed some elementary music teaching in connection with the positions of music supervisor, special music teacher and elementary teacher.

TABLE 4

SPECIALIZED TEACHING AREAS

Area	Number	Per Cent
Choral Director	25	41.7
General Music Teacher	2	3.3
Band Director	24	40.0
Special Music Teacher	7	11.6
Elementary Teacher	1	1.7
Music Supervisor	1	1.7
Total	60	100.0

The teaching assignments reported most frequently were those of band director and choral director with some responsibility for the general music class. Two, or 3.3 per cent, listed general music as a sole responsibility, but more common was the combination band-general music teacher or the choral-general music teacher.

It would have been interesting if the teaching preferences of the sample might have been determined. It is a safe assumption that most of the sample prefer the responsibility of a performance organization over the routine of a regular class. Table 4 shows specialized teaching areas and Table 5 lists combination teaching duties.

TABLE 5

COMBINATION TEACHING DUTIES

Subjects	Number	Per Cent
Choir/General Music	20	33.3
Band/General Music	7	11.6
Choir/Band	4	6.7
Special Music Teacher/ General Music	3	3.2
Others (Specialized duties)	26	43.2
Totals	60	100.0

In-Service Training Needs

The most important section of the questionnaire was designed to determine specific needs for which the respondents felt a personal need for in-service training. Twelve areas of

competency were listed on the questionnaire and the teachers were instructed to indicate each as "extremely important," "important" or "of no importance" to their continued success as a music teacher. (No suggestion is intended that this study is an attempt to assess objectively the weakness and strengths of the teaching clientelle surveyed.)

It was interesting to find that the total sample felt that the strongest need for in-service training in areas pertaining to effective teaching in general, rather than to music teaching specifically. Forty-seven, or 78.3 per cent, indicated the greatest need for in-service training in the area of classroom discipline. Forty, or 66.6 per cent, expressed a need for training in the area of human relations.

The responses revealed an increasing concern among the sample with regard to problems encountered in working with culturally deprived children. Thirty-three, or 55 per cent, indicated an extreme need for further training in this area. Of the remaining twenty-seven of the sample, twenty-three, or 38.3 per cent, indicated some need for in-service training in this area.

With regard to specific musical skills and knowledge, the handling of the boy's changing voice was mentioned as a common problem. Thirty-eight, or 63.3 per cent, thought it extremely important that in-service training in this area be made available. Five, or 8.3 per cent, did not express any need for improvement in specific musical skills and knowledge.

Several of the sample voluntarily listed areas for which the need for in-service training was felt were:

1. Special education
2. Public relations
3. Budget planning
4. Continued use of applied music
5. Methods of teaching music

For each area of competency listed on the original questionnaire, tremendous needs for in-service education were indicated. Thus, from the information contained in Table 6, it might be assumed that the four-year period of college training is inadequate to develop the degree of competency needed for effective music teaching.

Preferred College Arrangements for In-Service Education

Regular classes carrying graduate credit were suggested by 58.4 per cent of the sample as being the preferred college arrangement for in-service education. It may be inferred that, because only eight of the respondents had earned masters' degrees, the majority felt that any post-college training should be applied toward an advanced degree.

As a second choice, twenty, or 33.3 per cent, suggested long-term workshops for graduate credit. The data shown in Table 7 indicate that very few of the sample desired college credit for in-service training.

The respondents felt that in-service education activities should be provided during the summer months. This was the

TABLE 6

ANALYSIS OF IN-SERVICE TRAINING NEEDS EXPRESSED BY SAMPLE

Area	Extremely Important		Important		Of No Importance	
	No.	Per Cent	No.	Per Cent	No.	Per Cent
Teaching any area of the music program	36	60.0	22	36.7	2	3.3
Selection and utilization of instructional materials	30	50.0	26	43.3	4	6.7
Knowledge of new literature	37	61.7	20	33.3	3	5.0
Proper use of equipment	21	35.0	33	55.0	6	10.0
Repair and upkeep of materials and equipment	33	55.0	22	36.7	5	8.3
Handling the child's voice	31	51.7	23	38.3	6	10.0
Knowledge of pertinent research	21	35.0	30	50.0	9	15.0
Classroom discipline	47	78.4	11	18.3	2	3.3
Rehearsal techniques	40	66.7	18	30.0	2	3.3
Handling the boy's changing voice	38	63.3	17	28.3	5	8.3
Human relations	40	66.7	17	28.3	3	5.0
Working with culturally deprived children	33	55.0	23	38.3	4	6.7

sentiment of thirty, or 50.0 per cent, of the total sample. No reasons were given for the responses, but it may be assumed that teacher responsibilities are of such proportions that it is difficult to find the time during the school year for in-service training. Transportation could be a factor. The respondents may feel that commuting is too time-consuming. As a second choice, twenty, or 33.3 per cent, suggested an evening hour, for example, from 7 until 9 p.m. This information is contained in Table 8.

TABLE 7

PREFERRED ARRANGEMENTS FOR IN-SERVICE EDUCATION

Arrangement	First Choice		Second Choice	
	No.	Per Cent	No.	Per Cent
Short-term Workshop or Seminar	20	33.3	10	16.7
Regular Class with Graduate Credit	35	58.4	15	25.0
Regular Class with College Credit	5	8.3	7	11.7
Regular Class with No Credit	0	0.0	8	13.3
Long-Term Workshop or Institutes	0	0.0	0	0.0
Others	0	0.0	0	0.0
Totals	60	100.0	40	100.0

TABLE 8

PREFERENCE OF TIME

Time	First Choice No.	First Choice Per Cent	Second Choice No.	Second Choice Per Cent
An evening hours (7-9 p.m.)	17	28.3	20	33.3
An afternoon hour (4-6 p.m.)	3	5.0	8	13.4
Saturday morning hours	6	10.0	15	25.0
No time during school year. Summer term preferred	30	50.0	15	25.0
Individual arrangements	3	5.0	2	3.3
Regular class after school day	1	1.7	0	0.0

The arrangements listed in Table 7 are by no means the only ones applicable to in-service education. Nor is there any one best method for all teachers in service. It is the responsibility of the college or university to provide those arrangements that best meet the needs and fit into the schedules of the teaching clientele in the area. The important thing is that the experiences will be planned in conjunction with those requesting the services.

Voluntary Comments

Space was provided on the questionnaire for voluntary comments. It was evident from the comments that many of the sample felt keenly the need for in-service training while on the job.

The following comments are cited as illustrative:

1. In service training would enlighten teachers on most of the new materials in music. It also would give teachers ideas on how to cope with rural school systems.

2. It is my contention that far too little of what music majors really need is offered in undergraduate schools. Music majors are limited professionally and in the realm of creative services.

3. In-service training is badly needed. I would be in favor of several short courses--not long, extended ones.

4. Often we are surrounded with incompetent, well-meaning music teachers who are responsible for the disrespectful attitude of others toward music. In-service education in music could stress the importance of music in the education of a child.

5. I would greatly appreciate some sort of counseling service whereby an in-service teacher could call upon a college professor to come into the school, observe the actual situation, and offer advice, and solutions for particular problems.

6. We need music supervision and music consultation very badly, music workshops would also be an asset in school music teaching.

Summary

It was established that all the respondents are college graduates, and most of them are properly certified in their area of teaching responsibility. All of the teachers involved had received their college degrees since the year 1945.

The colleges and universities of Arkansas provided the college training for the majority of the sample. Half of the ones of the sample who had earned masters' degrees received them from the University of Arkansas.

The need for in-service education was clearly established. The sample felt its strongest need in areas pertaining to effective teaching in general rather than to music teaching

specifically. The responses reveal an increasing concern with regard to problems encountered in working with culturally deprived children.

The questionnaire data indicated the teachers preferred the summer term for in-service training, for which they expected to receive graduate credit.

CHAPTER V

A PROPOSED IN-SERVICE EDUCATION PROGRAM IN MUSIC AT AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE IN PINE BLUFF, ARKANSAS

The materials and information presented in the preceding chapters have provided the background for developing this proposal. As a matter of review, several statements bear reiteration:

1. The college involved is a land-grant institution. Inherently, this distinction specifies a public service function.

2. Current developments make in-service education all the more necessary for teachers in the profession. Recent developments in electronic music, aesthetic education, music in the inner-city and government subsidy of the arts are indicative of such movements.

3. The Department of Music of the College involved is the agency within the College directly responsible for in-service education in music, in the absence of a larger administrative unit responsible for general in-service education program.

4. A sample of the teachers in the area surveyed have expressed a need for in-service education.

5. The sample indicated the arrangements and provisions which best suited its needs.

The suggestions that follow are based on the significant findings and conclusions arrived at in this study to which immediate consideration can be given.

Professional Commitment

The Department of Music at the Agricultural, Mechanical and Normal College needs to clarify and specify its role as an agency for in-service education.

The administration and faculty of the department must possess knowledge and understanding and accept, in common, the philosophy, purposes and goals of the department for in-service education. Where there is fundamental and irreconcilable disagreement in this area, the established procedure for bringing about changes and compromises should, then, be relentlessly exploited and pursued.

A policy should be formulated and a statement of such policy should appear in all college catalogs and official publications of the department and institution.

Graduate Credit for In-Service Education

A graduate degree in music education to be conferred by the college seems inevitable. But because of the necessary machinery approvals, accreditation, fiscal matters, etc.,--the process of preparing for a graduate degree is a lengthy one.

The Division of Education at the college has been approved for graduate study. Accordingly, a Master's Degree in Education is in the immediate future. It seems proper that the officially appointed music administrator of the institution should confer with the Administrative Council and others concerned regarding graduate courses in music education that might be

applicable toward the advanced degree.

The mere proliferation of music courses would be tremendously expensive because of generally small-sized classes. And unless additional faculty are secured, proliferation of courses would create an unusually heavy burden on the present faculty by causing them to teach in many different courses.

It is not to be expected that the Department of Music will engage in the practice of adding curricula and faculty without a careful study of prospective enrollment and prospective students' professional needs.

A point of departure might be the development of workshops, seminars, and classes to be scheduled during the evening hours of the regular school year and more profusely during the summer term. There are music courses listed in the present college catalog that have not been offered at the undergraduate level in the past. These courses could be re-designed as graduate courses and be so numbered as to indicate graduate credit. (This presupposes the adoption by the college administration of a common system of identification of graduate study.)

In Table 9 have been listed the non-required courses in music that are described in the college catalog but have not been offered. The description of them suggests the quality of content that should be found in any graduate course in music.

TABLE 9

NON-REQUIRED UNDERGRADUATE COURSES
OFFERED BY DEPARTMENT OF MUSIC

Course Name	Course Number	Clock Hours Per Week	Course Description
17th and 18th Century Music	4331	3	A survey of music from Baroque and Classical Periods.
19th Century Music	4332	3	The sonata, symphony, and concerto, the rise of piano and the art song. Opera and music drama.
20th Century Music	4333	3	A survey of the significant trends of contemporary music from impressionism to present.
Hymnology	4201	2	History and study of hymn tunes and text of various denominations.
Music in Worship	4202	2	Significance of music in worship. Historical and practical approach.
Conducting (Vocal)	4213	2	An advanced course designed to prepare for choral programs in the school, church, community.

Attracting Teachers

Teacher preparation should not be carried on in isolation from the larger problem of in-service recruitment, training and retention of professionally competent people in the teaching profession. Thus, the Department must find ways of attracting those teachers who seek the services and facilities of the Department to maintain professional competence.

The idea of attracting students is a problem of recruitment--"recruitment" here meaning any and all ethical means of presenting in-service education as an attractive and necessary endeavor for teachers who wish to remain in the profession.

It should be pointed out that the problem of recruitment cannot be viewed in isolation. It must be viewed against the total background of opportunities, responsibilities, and advantages. It must be viewed within the framework of the inducements offered by the profession, including both material as well as non-material rewards. While we contend that teaching is the greatest of all professions, it is nonetheless true that it has traditionally been one of the under-rewarding of all the professions, in reference to both remuneration and recognition. In the recruitment process, there rests the moral and ethical responsibility to see to it that all pronouncements are factual, correct, and as far as possible, free from exaggeration.

With respect to the problems of in-service education

in music at A. M. & N. College, it is felt that the whole institution should enter deliberately into in-service education for teachers. Thus, any proposals with respect to recruitment of students should be subscribed to by the entire College as a whole rather than by the Department of Music alone.

The following proposals are suggestive of the areas in which to implement a program of recruitment in in-service education in music at Agricultural, Mechanical and Normal College.

1. To increase and improve cooperation with the existing college student teaching program. The area of student teaching reaches more in-service teachers than does any other college program. Today more public schools are serving as laboratories for student teachers, and the direction of student teachers in these schools rests largely on the public school supervising teacher. The key college person in this program should be the college student teaching supervisor who, in turn, works with the supervising teacher. It is recommended that the college supervisor be a member of the music faculty, preferably one whose sole responsibility will be in supervision.

In all probability, the college supervisor can serve as the liaison resource person who is instrumental in helping to determine in-service needs. The following description is pertinent:

> The college supervisor should be one who can sit down and visit with the supervising teacher as a peer and learn

> what his respective philosophy of learning and teaching is, as well as to have an exchange of ideas in the subject-matter field.[1]

Both the college supervisor and the student teacher can carry into the public schools an endorsement of the department's in-service education program in music. As a means of recruitment, an active program of in-service education should be designed to develop within the majors of the department those attitudes toward the program that would make them, as student teachers and graduates, dynamic ambassadors of recruitment.

Specific ways in which the college can offer in-service education for supervising teachers are:

a. To offer workshops, clinics and classes for supervising teachers.

b. To develop means of direct communication with the supervising teachers through newsletters, bulletins and other materials.

c. To work toward state certification of supervising teachers with compensation at the state level.

d. To provide possible scholarship aid to worthy or deserving teachers.

It would be irrelevant in this report to discuss the organization of the student teaching program at Agricultural, Mechanical and Normal College. For immediate implementation, the sole suggestion is that the Department of Music would work more closely with the program so that it may be brought in

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[1]Report of the 12th Annual Workshop on Teacher Education, Committee on Institutions for Teacher Education, North Central Association of Secondary Schools and Colleges, University of Minnesota, Aug., 1959, p. 61.

direct contact with music teachers in the public schools.

2. To attempt some organization of music teachers in the immediate vicinity. Existing in Arkansas is a chapter of the Music Educators National Conference. In addition, there is some organization of band and choral directors as part of the Arkansas Education Association. It is unfortunate that the sample in this study did not indicate participation in any professional music organization. Then too, the respondents have implied that they have very little time outside of school hours for other activities. It is still more unfortunate that so many of the teachers, especially the band directors, mentioned that their only extra-musical activity was the dance band. It seems appropriate to include this information at this point and it is contained in Table 10.

TABLE 10

PARTICIPATION IN OUT-OF-SCHOOL MUSIC ACTIVITIES

Activity	Number	Per Cent
Church Choir	33	55.0
Community Chorus	1	1.7
Private Teacher	5	8.3
Music Clubs	0	0.0
Dance Band	9	15.0
Chamber Group	2	3.3
Others (None)	0	0.0
Total	60	100.0

It is suggested that the Department of Music at A. M. & N. College will take the initiative in arranging a meeting for all music teachers in the area. The meeting should involve music supervisors, music consultants, band and orchestral directors, choral directors, general music teachers. This meeting, of course, should have the prior approval of superintendents and principals. This meeting, of course, could easily be arranged if all the music teachers in the area served as supervising teachers. But since this is not the case, an effort should be directed toward involving the total teaching community.

A problem to consider is whether or not the Department wishes to retain its identity with the organization or to let the organization proceed as an independent group after its initial organization. There seems to be some wisdom in preference of the latter arrangement. Such an organization, of course, would permit the group to:

a. Work together collectively on professional problems of mutual concern.

b. Help raise professional standards.

c. Become better acquainted socially.

3. <u>To encourage community involvement by the faculty of the music department</u>. As far as is practical, college teachers should participate in the musical life of the community. The faculty should avail themselves of the opportunity to meet public school teachers and their students. There should be participation whenever and wherever possible in

high school career conferences and College Day programs. The significance of this involvement is that the more contact the department has with the teaching clientele, the more it can determine in-service needs and recommend participation by the clientele in college-sponsored programs designed expecially to meet these needs.

Scheduling In-Service Education Activities

The sample in this study indicated the areas of greatest concern for in-service education. These areas pertained to effective teaching in general rather than to music teaching specifically. Moreover, the sample suggested the summer term for intensive in-service education and the evening hours during the regular school year for less intensive in-service education programs.

The three areas about which the respondents expressed concern were: (1) human relations; (2) classroom discipline; and (3) working with culturally deprived children. It is to be assumed that the sample viewed these areas in light of their importance to effective teaching. A defect in the information elicited--perhaps because of shortcomings of the questionnaire--is that the respondents made no real effort to elucidate. It is all too probable that most of the respondents have attached to their concept of cultural deprivation a racial connotation.

An examination of the college catalog will reveal that no course in music that is listed presently is geared to the

concerns of the sample. Only three courses in the entire music curriculum suggest the study of music from a philosophical or psychological standpoint. A course in aesthetics is listed in the catalog as an offering of the Department of Humanities and Philosophy.[2]

The following is a complete list of courses in Music Education offered by the department. They are all required courses and the mere repetition of them would not necessarily meet the in-service needs of the teachers.

> Public School Music 2211. For elementary education majors. Principles, materials and methods of teaching music in the elementary grades.
>
> Public School Music 2350. A course for elementary majors presenting the fundamentals of music, elementary ear-training, rhythmic problems and music terminology.
>
> Teaching Music in the Elementary Grades. 3250. Study of children's musical growth through singing, rhythmic-dramatic expression, use of simple classroom instruments and listening to recorded music. Opportunity for exploring a variety of materials and literature.
>
> Teaching Music in Junior-Senior High School 3232. A study of aims, teaching techniques, materials of music teaching in the secondary school. Special emphasis on the general music class.
>
> School Music Supervision and Administration 4220. A study of trends in the organization and structure of music programs in public schools with regard to budget, curriculum construction, scheduling and supervision.
>
> Special Methods 4301. (Six Weeks). Seminar course stressing teaching methodology. A part of the student teaching block.

The instrumental methods classes should be included in the music education offerings. These are (1) Wood Method

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[2]A. M. & N. College Catalog, 1969, p. 167.

Class, (2) Brass Method Class, (3) String Method Class, and (4) Percussion Method Classes.

These course descriptions show that no existing music education course in the curriculum is especially suited to meet the in-service needs expressed by the sample. For this reason, the following proposals for in-service education activities and scheduling of them are offered.

1. To add new course offerings. The music education offerings of the department are limited. Therefore, at least two new courses need to be designed especially for the benefit of teachers in service but open to undergraduates who can elect them. The courses could possibly be in the form of seminars or workshops, but they should be scheduled during the evening hours of the school year and during the summer term. An example of two such courses is:

a. Seminar in Teaching Music in Secondary School. There is much leeway in a course of this kind. A general description will be needed but the content of the course could be determined by the instructor and students after the class has formed. A course or seminar of this nature permits the exploration of problems such as human relations, classroom discipline and teaching the culturally deprived child.

b. Vocal and/or Instrumental Materials and Literature. This is another class-type of broad proportions. Materials change frequently. Furthermore, it is the type of course that allows for the study of performance techniques.

2. To develop a music materials center. The idea of a music materials center within the context of this study is that some central place will be designated for the procuring

and disseminating of educational materials to music teachers. Space will be available in the new Fine Arts Building to be occupied by the Department in 1969. The overall objective of this service is to assist teachers in making desirable changes in curriculum organization and in structuring subject matter into logical sequences of learning experiences that will result in the improvement of instruction in music education. More specifically, the materials center will help teachers:

a. Keep abreast of vast amounts of technical and professional knowledge.

b. Become informed of technical and professional advances in music education.

c. Obtain materials that are structures in a logical sequence for teaching .

The areas of the organization of the materials center will have to consider (a) administration, (b) content, (c) acquisition, (d) organization of materials, and (e) circulation and use of materials.

When the problem of acquisition of materials or the circulation of materials is discussed, the question inevitably arises concerning the use and function of the college library. It is not the purpose of the proposed Center to duplicate the services of the library. The materials center is envisioned as a laboratory to be utilized by college students as well.

The recommendation is that a materials center in music will be established at A. M. & N. College as part of its in-service education program. Because this area needs careful study before implementation, the following statements should

be construed as guidelines only:

a. The Center should be properly organized and adequately staffed and financed.

b. The operating policies should be approved by the administration.

c. Guidance should come from the State Supervisor of Music, the staff of the music department, the library staff of A. M. & N. College, school music supervisors and selected teachers from throughout the area.

d. The materials provided should be within the reach of those being serviced.

e. The materials provided should assist in the implementation of new programs by providing educational materials in the new areas of instruction.

f. The assistance of specialists, within a field of study, should be secured by the curriculum materials specialist when preparing instructional materials to insure that technical informatiin is accurate and organized into a logical sequence.[3]

3. To schedule workshops and clinics for summer terms.

It is becoming an increasingly prevalent practice for colleges and universities to schedule workshops, clinics, and institutes during the summer term. These activities are of varying durations, but most of them are arranged to accomodate the in-service teacher. It is also apparent that many of these programs are designed to make possible a combination vacation-study period.

The Music Department of Agricultural, Mechanical and Normal College should explore the workshop idea and begin immediately to plan for the implementation of these activities.

Extensive planning has to go into the development of a workshop. A need has to be established. It would be desir-

[3]Guidelines compiled by Ariel M. Lovelace, Chairman, Department of Music, Agricultural, Mechanical and Normal College.

able if the teaching clientele were to express the need, but the department may have to assume the responsibility of making the determination of the need. The lengths of the workshops or clinics depend upon the needs of the group and the complexity of the area being explored.

To give support to the idea of developing workshops at A. M. & N. College, an examination was made of the numerous workshops and clinics being offered for the 1969 summer term and published in the February (1969) issue of the Music Educators Journal. This information was deemed extremely important because not only did the workshops mentioned suggest a trend for structuring summer sessions, but the workshops indicated areas of common interest on a national level. A random selection of these activities has been included in Table 11.

The key to the success of a workshop is the expert. For this reason, the department needs to make extensive investigation of the professional and personal qualifications of prospective clinicians, making sure that the needs of the group are served. Perhaps the safest method of choosing a clinician is through the strong personal recommendations of someone familiar with the needs of the group and how these needs relate to the clinicians' background. Oftentimes, the workshop method is of most benefit when it applies to a situation that most approximates the situation in which the participants are most familiar.

TABLE 11

A SAMPLE OF WORKSHOPS AND INSTITUTES OFFERED DURING SUMMER OF 1969 BY COLLEGES AND UNIVERSITIES IN THE UNITED STATES

Name of Workshop	Institution	Duration	Credit Offered
Special Problems in Elementary Music	University of Colorado	July 14-19	2 sem. hours
Piano Teachers' Workshop	Eastman	July 28-August 1	varies
Kodaly in the Junior High School	(Maryland) Peabody	July 21-25	2 sem. hours
Curriculum Reform and General Music	(Maryland) Peabody	June 30-July 4	2 sem. hours
General Music in Jr.-Sr. High School	Indiana University	June 23-28	2 sem. hours
The Kodaly Conception	Indiana University	July 14-17	2 sem. hours
Choral Arts Workshop	American University	June 30-July 11	varies
Teachers Performance Institute	Oberlin	July 7-August 2	4 sem. hours
Orff-Schulwerk Institute	Southern California	June 23-August 1	4 sem. hours
Church Conductors Workshop	Southern California	June 23-27	2 sem. hours
Orff-Kodaly Workshop	Dana School of Music	July 14-26	3 sem. hours
Electronic Music	Catholic University	June 16-18	none
Carl-Orff Music for Children	Washington University	July 7-26	———

TABLE 11--continued

Name of Workshop	Institution	Duration	Credit Offered
Kodaly Choral Method	Royal Conservatory	July 7-11	Graduate
New Contemporary Spiral Curriculum	Florida State University	Aug. 4-15	4 sem. hours
Current Trends in Music Education	Lamont School of Music	June 23-July 5	2 sem. hours
Elementary Music Workshop	Lamont School of Music	July 14-25	2 sem. hours
Secondary Music Education Workshop	Lamont School of Music	July 28-August 8	2 sem. hours
Contemporary Choral Music	Indiana University	July 23-30	2 sem. hours
Woodwind Workshop	Colorado University	July 28-August 8	2 sem. hours
Workshop in Choral Music	Stanford University	July 21-August 15	———
Workshop in Computer-Generated Music	Stanford University	July 21-August 15	———
Kodaly Method for Classroom Teachers	Holy Family College	July 7-11	2 sem. hours
Advanced Orff Workshop	Peabody Conservatory	June 30-July 4	2 sem. hours[4]

[4]Music Educators Journal, 55 (February, 1969).

The sample in this study presented peculiar problems. In the first place, the sample members received their college training largely in Arkansas. Also, their responses indicate almost no participation in professional organizations. Thus, it can be assumed that the sample has not been exposed to a variety of experiences and personalities. If these findings are indicative of the total teaching clientele surrounding A. M. & N. College, it seems advisable that workshop clinicians and resource persons be brought in from institutions of several kinds in various parts of the United States.

The information presented in the preceding Table suggests a growing concern among music educators with regard to the Orff and Kodaly Methods of teaching music. If the sample involved in this study is an indication of the total teaching clientele in music within the geographical confines of the study, it is safe to assume that there is a lack of understanding and knowledge among the teachers of strong existing trends in music teaching. It is reasonable to suggest that Agricultural, Mechanical and Normal College should assume a more active responsibility for in-service education in music for this reason alone.

Teacher-Load and In-Service Education Responsibility

In Chapter II of this report, Burch[5] proposed five

[5]Burch, Challenge to the University, p. 24.

questions that needed to be answered by an institution before deciding its public service function. For emphasis, these questions are re-focused at this point:

a. Is the service to be considered an integral part of, or peripheral to, the institution?

b. Is it to be carried out in a decentralized or centralized fashion?

c. Is it to be a credit or a non-credit activity?

d. Will it involve regular faculty or non-faculty members? On what basis?

e. Will it be fully self-supporting or partly subsidized? Integral or peripheral?

Also, it has been mentioned previously that in-service education be considered as part of the teacher work-loads of the regular faculty members, with adjustments made to lighten the loads of the faculty with respect to other responsibilities.

With this background, the following suggestions are offered concerning teacher loads and responsibility for in-service education.

1. That the assignment of responsibility for in-service teaching be made in accordance with college policies and procedures regarding the establishment of teacher loads. It is extremely difficult to determine arbitrarily what really constitutes an equitable load because of personal limitations and abilities of the faculty members.

2. That the faculty member whose teaching duties or area of preparation is directly related to the course or activity being offered for in-service education, will be the

person assigned the responsibility of the course or activity. In some instances, a team of similarly qualified faculty members may assume the responsibility.

3. That the matter of traveling, class preparation and clerical duties will be considered in arriving at class loads. Because graduate education is a certainty for Agricultural, Mechanical and Normal College, it is probable that the administration will have to formulate policy regarding teaching load on the graduate level. It is recommended that the teacher who will have a 50 per cent teaching load at the graduate level will be assigned no more than 12 semester hours and a reasonable total load of other responsibility.

4. That, in the event it is possible, there will be regular alternation of courses and activities scheduled for evening hours or for Saturday mornings. It is also advisable that the teaching personnel will rotate when this is possible.

5. That there will be definite policy concerning the areas where additional compensation is justifiable and/or available. It is foreseeable that federally-financed projects will present this type of a problem.

6. That the department will direct fiscal matters concerning in-service education to the proper offices or administrative heads. The department should be involved with the formulation of policy regarding the fiscal problems, but the implementation of this policy will be a matter for the Bursar's division of the college.

No additional administrative personnel is suggested for

the proposed in-service education program in music. For rapid implementation of this program, it would appear that the Departmental Chairman would serve as the chief administrator, at least through the initial stages of development. If you reduce teaching loads, you either add faculty or curtail course offerings!

The normal teaching load of regular faculty members at Agricultural, Mechanical and Normal College--free of administrative responsibilities--has been established as 15 clock hours per week. However, this load is often exceeded, especially in the Department of Music.

On the basis of staff and enrollment projections for 1975, the average load of each music teacher is figured at 20 hours for the present 1968-1969 school year. On the basis of normal standards, this is an impossible teaching load. Though the number of music majors is nearly the number that was projected, the departmental staff has been increased by two persons. The student enrollment projection for the 1969 year was 120 students; there are currently enrolled 120 music majors. The faculty was estimated at nine teaching members and there are 11 on the faculty now, with possible additions for the next school year. A copy of this projection is included in this report. (See Table 12.)

Another recommendation for determining teaching loads would be that teachers assigned in-service education duties would be relieved of the responsibility for applied music.

TABLE 12

STAFF AND ENROLLMENT PROJECTIONS FOR 1975
(Based on Enrollment Figures and Class Registration for Fall Semester, 1975)[1]

	PROJECTIONS					
	1965-66	1966-67	1967-68	1968-69	1970	1975
1. Number of Music Majors Freshmen - 33 Juniors - 19 Sophomores - 18 Seniors - 20	90	100	110	120	120	200
2. Number of Non-Music Majors Serviced by Department	424	446	491	541	571	625
3. Total Number of Students Taught in Department	514	565	622	684	714	764
4. Semester Hours Taught in Dept. (Total of Teaching loads of all faculty members)	118	130	143	157	187	237
5. Total Student Semester Hours Reflected	981	1079	1107	2000	2030	2080
6. Total Clock Hours Taught by Department	173	190	209	230	260	310
7. Average Teaching Load per Teacher	14	16	18	20	22	18
8. Staff Projections (based on clock hours and teaching loads)	8	8	9	9	11	13

[1]Role and Scope Study, 1965.

Summary and Statement of Suggestions for an In-Service Education Program in Music

It has been the purpose of this chapter to set forth some proposals for the development of an in-service program in music education for Agricultural, Mechanical and Normal College. These proposals are of a structural nature and are designed for immediate implementation. They are also based on the significant findings of this study.

A definite attempt is made to adequately support the feasibility of the proposals. The basic suggestions of this chapter are presented as a matter of summary.

1. The Department of Music at the Agricultural, Mechanical and Normal College needs to clarify and specify its role as an agency for in-service education. To do so is to declare its professional commitment for in-service education.

2. The Department should consider the problem of graduate credit for in-service education.

3. The Department has the responsibility of attracting in-service teachers to take advantage of the services of the department:

    a. To increase and improve cooperation with the existing student teaching program of the college

    b. To attempt some organization of the music teachers in the immediate vicinity

    c. To encourage community involvement by the faculty of the Music Department.

4. Scheduling In-Service Activities

    a. To add new course offerings in music philosophy, methodology, aesthetics and literature

    b. To develop a music materials center

5. Organizing the summer term to cover workshops, clinics and institutes.

6. Implementing policy for the assignment of teacher-loads and responsibilities

    a. To make assignments in accordance with college policy concerning teacher loads

    b. To assign the faculty member whose teaching responsibility or area of preparation is related to the in-service activity being offered

    c. To alternate regularly courses and personnel

    d. To decide upon policy concerning compensation for in-service responsibility

    e. To direct fiscal matters to the proper offices or administrative heads.

The formulation of these recommendations, based on a survey of the expressed needs of a select group of teachers, constitutes a proposed in-service program in Music at Agricultural, Mechanical and Normal College in Pine Bluff, Arkansas.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Because this study was limited to only one group of teachers concentrated in a relatively small geographical area, no generalizations for other situations would be justified. However, for the specific problem investigated, the study has delineated a true picture of existing in-service needs in music in the locality at the time this study was made. On the basis of these needs, an in-service education program in music was proposed for the Agricultural, Mechanical and Normal College in Pine Bluff, Arkansas. This program seems applicable to the needs expressed, but it stands to reason that there will be alterations in such a program as in-service needs of teachers are modified.

Conclusions

Summaries were given at the conclusion of the various chapters and these substantiate the following:

1. The sample was comprised totally of college graduates. The undergraduate training of 93.3 per cent of the sample was received at institutions in Arkansas. Furthermore, half of the eight masters' degrees indicated were earned at the University of Arkansas.

2. The sample was largely certificated for elementary or secondary level public school music teaching.

3. The sample felt a definite need for in-service training.

4. The sample did not receive the benefits of an in-service training program commensurate with their interests and actual needs.

5. The proposed program for in-service education in music is based entirely on the needs expressed and is designed to be implemented at only one institution.

Certain deductions and assumptions were made throughout the study. It is important that these serve to suggest areas for which further study and research are needed.

Recommendations

The following suggestions for further study and research should prove helpful.

1. An evaluation of the effectiveness of the music education programs of the colleges and universities would be an area for investigation. The majority of the teachers in this study were graduated from these institutions and an investigation might yield items or areas pertinent to the improvement of undergraduate programs.

2. Some serious, analytical investigation should be made of the teaching methods of Carl Orff, Bela Bartok, and Zoltan Kodaly to determine if these methods have direct innate appeal or any significance for teaching culturally deprived and disadvantaged children, especially in the area of this study.

3. A comparative study of in-service education programs in music at the other colleges and universities in the state should be made. Such a study might point up areas suggesting the unification of efforts.

4. While only one group of teachers was studied, it would appear that a similar study on a state-wide basis also should be made. This would provide a broader picture of the status of music teaching as well as specific items for comparison.

5. An investigation should be made of the influence of the Arkansas Chapter of the Music Educators National Conference on the teaching profession of the state. It is a conclusion to be offered very cautiously that, in many instances, this influence is very limited if not nonexistent.

The pursuance of this study has been very helpful to the writer in identifying specific areas where deficiencies exist and where major assistance can be given.

It is hoped that the outcome of this investigation will result in the improvement of music education programs in the schools and the college as well, and will be manifest in the future musical development of the young minds for whom the schools are provided.

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APPENDIXES

APPENDIX A

QUESTIONNAIRE USED TO ELICIT INFORMATION FROM TEACHERS CONCERNING IN-SERVICE NEEDS

Cover Letter Accompanying Questionnaire

Dear Music Teacher:

Your cooperation is being solicited in an effort to collect data regarding the development of in-service music programs. This information is necessary for the completion of a doctoral dissertation. But more important, it will be helpful in the implementation of programs to meet in-service needs at A. M. & N. College in Pine Bluff.

Will you please take a few minutes to complete the questionnaire and return it to me immediately in the enclosed envelope. A signature is not necessarily required.

Your attention to this request will be sincerely appreciated.

Very truly yours,

Grace D. Wiley

Questionnaire

Name of your School(s) _____

Address(es) _____

_____

Approximate distance (one way) to Pine Bluff _____

Professional Status

What degree(s) do you hold? _____

From what school(s) did you receive degree(s)_____

_____

Year(s) _____

What was your Applied Emphasis in college? _____
(piano, clarinet, etc.)

Have you received any training in this area since college graduation? _____

If yes, what was the source of this training_____
(private studio, work-

_____
shops, etc.)

Check () your specific teaching responsibilities:

Choral Director ___; Band ___; Orchestra Director ___; Music Teacher (General Music)___; Music Consultant ___; Special Music Teacher ___; Music Supervisor ___; Private Music Teacher ___; Other(s)_____

Check () the teaching level for which you are certificated:

Elementary Level ___; Secondary Level ___

Check () out-of-school activities. Check twice () those that you direct or sponsor:

Music Clubs ___; Church Choir ___; Community Band ___; Community Orchestra ___; Dance Band ___; Community choral group ___; Others _____

In-Service Training Needs

Listed below are areas of competency pertinent to music teaching. Check those () for which you feel a need exists for in-service training. Rate your responses as being extremely important, important or of no importance to your continuing success as a music teacher.

Competence	Extremely Important	Important	Of no Importance
Teaching any area of the music program: singing, rhythm, music reading, etc.			
Selection and utilization of teaching materials (records, books, etc.)			
Knowledge of new literature: Band music, choral music, etc.			
Proper use of equipment: tape recorders, projectors, etc.			
Repair and upkeep of materials and equipment			
Handling the child's voice			
Knowledge of pertinent research in music education			
Classroom discipline			
Rehearsal techniques			
Handling the boy's changing voice			
Human relations (getting along with parents, students, administrators)			
Working with culturally deprived children (relating music to their needs)			
Other(s). List areas in which you are interested			

Of the areas listed, which two are of most importance to you?

1. _____

2. _____

What is your preference of an arrangement by the college to meet in-service needs? Indicate with the number 1 your first choice and with the number 2 your second choice.

Short-term workshops or seminars _____

Regular classes (with graduate credit) _____

Regular classes (with college credit) _____

Regular classes (with no credit) _____

Long-term workshops or institutes (a semester long) _____

Others (please specify) _____

What is your preference of a suitable time for scheduling in-service classes or activities? Indicate first and second choices.

An evening hour (for example, 7-9 p.m.) _____

An afternoon hour (for example, 4-6 p.m.) _____

Saturday morning hours _____

No time during school year; summer term preferred _____

Individual arrangements made with school principals to meet regular college classes during the day _____

Comments

Please use the reverse side of this page to comment about in-service training for music education.

Date _____ _____
(Signature, not required)

APPENDIX B

PARTICIPATING SCHOOLS

School	Location	Number Teachers Responding	Distance (miles) from Pine Bluff		
			In City	1-25	26-50
Altheimer High	Altheimer	2		X	
Barnes Elementary	Jefferson County	1		X	
Bel Air Elementary	Pine Bluff	1	X		
Bradley County High	Warren	2			X
Broadmore Elementary	Pine Bluff	1	X		
Carthage High	Carthage	1			X
Coleman Elementary	Pine Bluff	1	X		
Coleman High	Pine Bluff	2	X		
Dewitt Middle	Dewitt	1			X
Dial Jr. High	Pine Bluff	1	X		
Dollarway High	Jefferson County	2		X	

APPENDIX B--continued

School	Location	Number Teachers Responding	Distance (miles) from Pine Bluff		
			In City	1-25	26-50
Drew High	Monticello	1			X
England High	England	1		X	
Fields High	Gould	1		X	
First Ward	Pine Bluff	1	X		
Fordyce High	Fordyce	2			X
Forrest Park	Pine Bluff	1	X		
Gabe Meyer	Pine Bluff	1	X		
Gillette High	Gillette	1			X
Grady High	Grady	1		X	
Greenville Elementary	Pine Bluff	1	X		
Holman High	Stuttgart	2			X
Indiana Elementary	Pine Bluff	1	X		
Kennedy High	Grady	1		X	

APPENDIX B--continued

School	Location	Number Teachers Responding	Distance (miles) from Pine Bluff		
			In City	1-25	26-50
Lakeside Elementary	Pine Bluff	1	X		
Linwood Elementary	Linwood	1		X	
Martin High	Altheimer	2		X	
Merrill High	Pine Bluff	2	X		
Pine Bluff High	Pine Bluff	2	X		
Rison High	Rison	1		X	
Sheridan Elementary	Sheridan	1		X	
Sheridan High	Sheridan	2		X	
Sixth Avenue Elementary	Pine Bluff	1	X		
Southeast High	Pine Bluff	2	X		
Southwood High	Pine Bluff	1	X		
Sparkman High	Sparkman	1			X
Star City High	Star City	2			X
Stuttgart High	Stuttgart	2			X

APPENDIX B--continued

School	Location	Number Teachers Responding	Distance (miles) from Pine Bluff		
			In City	1-25	26-50
Thirty-fourth Elementary	Pine Bluff	1	X		
Townsend Park High	Pine Bluff	2	X		
Tucker Elementary	Tucker	1		X	
Vaster Elementary	Linwood	1		X	
Walker High	Wabbaseka	1		X	
Wallace High	Fordyce	2			X

APPENDIX C

THE FOUR-YEAR COLLEGES OF ARKANSAS

AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE (A.M.&N.) - Pine Bluff, Arkansas. Created in 1873. State-supported.

ARKANSAS AGRICULTURAL AND MECHANICAL COLLEGE (A&M) - Monticello, Arkansas. Created in 1909. State-supported.

ARKANSAS COLLEGE - Batesville. Founded in 1873. Supported by the Synod of Arkansas, Presbyterian Church.

ARKANSAS POLYTECHNIC COLLEGE (TECH) - Russellville, Arkansas. Created in 1909, opened in 1910. State-supported.

ARKANSAS STATE TEACHERS COLLEGE (ASTC) - Conway, Arkansas. Created in 1907. State-supported.

ARKANSAS STATE UNIVERSITY - Created in 1909. Located at Jonesboro, Arkansas. State-supported.

COLLEGE OF THE OZARKS - Clarksville, Arkansas. Supported by the Synod of Oklahoma, Presbyterian Church. Founded in 1834.

HARDING COLLEGE. Founded in 1919. Located at Searcy, Arkansas. Controlled by a Board of Trustees who are members of the Church of Christ.

HENDERSON STATE TEACHERS COLLEGE - Arkadelphia, Arkansas. Established in 1929. State-supported.

HENDRIX COLLEGE - Conway, Arkansas. Founded in 1884. Controlled by the Methodist Church.

JOHN BROWN UNIVERSITY - Siloam Springs, Arkansas. Founded in 1919. Operated by independent, perpetuating Board. Interdenominational.

OUACHITA BAPTIST COLLEGE - Arkadelphia, Arkansas. Established in 1885. Supported by the Arkansas Baptist State Convention.

PHILANDER SMITH COLLEGE - Little Rock, Arkansas. Founded in 1868. Supported by the Methodist Church.

SOUTHERN STATE COLLEGE - Magnolia, Arkansas. Founded in 1909. State-supported.

UNIVERSITY OF ARKANSAS - Fayetteville, Arkansas. Founded in 1871. State-supported and a Land-Grant College.

LITTLE ROCK UNIVERSITY - Little Rock, Arkansas. A municipal college. A recent act of the Legislative Branch of Arkansas (1969) has effected a merger between Little Rock University and the University of Arkansas.

APPENDIX D

AGRICULTURAL, MECHANICAL AND NORMAL COLLEGE

Department of Music

Instructional Faculty
(1968-1969)

Mrs. Josephine C. Bell - A.B., in Music, Talledega College; M.A., University of Arkansas; Special Study, Boston University, Instructor of Music Education.

Ulysses G. Dalton, III - B.S. in Music Education. A. M. and N. College; M.A., in Music, University of Michigan; Further Study, University of Michigan. Assistant Professor of Music.

John Gay - B.M., Alabama College; M.M., Birmingham-Southern College. Assistant Professor Music.

Mrs. Paula Gay - B.M.E., Alabama College. Instructor of Music.

Ariel M. Lovelace - B.S., American Conservatory; B.Mus.Ed., Sherwood Music College; M. Mus. Ed., Sherwood Music College; Further Study, Chicago Music College, Northwestern University; Professor of Music and Chairman of the Department of Music.

Shelton J. McGee - B.S., in Music Ed., A. M. and N. College, M.A., in Music, University of Indiana; Special Study, Indiana University and University of Michigan. Assistant Professor of Music and Director of the Choir.

Henry M. Moore - B. Music Ed., Chicago Musical College of Roosevelt University; M. Mus Ed., Chicago Musical College of Roosevelt University. Instructor of Band and Orchestral Instruments.

Josephus Robinson - Teaching Certificate and Senior Diploma, Chicago College of Music; B.M. Cosmopolitan School of Music; M. Music, Chicago Conservatory of Music. Assistant Professor of Music Theory and Piano.

Harold S. Strong - B.M.E., Cosmopolitan School of Music; M. Music Education, Chicago Music College of Roosevelt University; Special Study, Vandercook College of Music, Chicago Music College of Roosevelt University, University of Indiana, University of Illinois. Associate Professor of Music and Director of College Band.

Tyrone W. Tyler - B.S., in Music Education, A. M. and N. College; M.S., University of Arkansas; Further Study, University of Arkansas. Instructor of Music Education and Assistant Band Director.

Grace D. Wiley - B.S., in Music Education, Lincoln University (Mo.), M.Mus., School of Music, Northwestern University; Further Study, Northwestern University, Eastman School of Music; Workshop, University of Minnesota, University of Oklahoma. Associate Professor of Music.