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GRADUATE COLLEGE

MUSIC TEACHER PREPARATION AT
OKLAHOMA STATE UNIVERSITY

A DISSERTATION
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degree of
DOCTOR OF MUSIC EDUCATION

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Norman, Oklahoma
1969

MUSIC TEACHER PREPARATION AT
OKLAHOMA STATE UNIVERSITY

APPROVED BY

Russell Mathes
Matthew S. Eck
Dwain M. Lippert
Margaret J. Haynes
Robert C. Smith

DISSERTATION COMMITTEE

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MUSIC TEACHER PREPARATION AT OKLAHOMA STATE UNIVERSITY

CHAPTER I

THE PROBLEM AND ORGANIZATION OF THE STUDY

Introduction and Justification for the Study

It has been said that curriculum development is based largely on, "intuitive perceptions, empirical observations, and philosophical speculations."¹ Each institution involved in music teacher preparation has its unique problems of curriculum development. Some of these problems are due to external pressures exerted by regional and national agencies through their accreditation requirements and the State by its certification requirements. Other problems are internal and include the "input" of empirically obtained information and suggestions of the faculty and possible choices of curriculum based on the abilities, skills, and specialized fields of knowledge of the staff. More often than presently is the case, curriculum development should include the "feedback" from former students and graduates of the institution.

Because of the nature of requirements and the processes of developing requirements, curricular changes based on these

¹Hilda Taba, Curriculum Development (New York: Harcourt, Brace, and World, 1962), p. 4.

requirements will necessarily be confronted with the possibility of obsolescence upon implementation.

House presented another problem of curriculum development which attempts to implement the basic accreditation requirements in his statement, "It can not be assumed that any specific course or educational activity automatically supplies the needful experiences within that area."²

We are aware that though a particular course is listed in the catalog and that the course description meets the requirements, the concepts, percepts, and skills engendered by the course are not necessarily those desired as outcomes of the placement of the course in the curriculum. Only through investigation can we ascertain whether course content, teaching methods, and materials do meet the objectives of the program.

Taba also said that, "One needs to ask what the demands and requirements of culture and society are now and in the future."³

Because of rapid changes in our immediate society and unique problems of elementary and secondary schools of this society, curriculum is faced with yet another problem stated by Rosenbloom:

Our fundamental problem is that we are the first generation in history which must educate children for an unforeseeable, changing society. Many of the things

²Robert House, "Curriculum Construction in Music Education," Basic Concepts, Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I (Chicago: Chicago University Press, 1958), p. 237.

³Taba, op. cit., p. 11.

they need to know have not been discovered yet.⁴

In too many instances the goals of performance oriented faculties are not compatible with the philosophies of music education of elementary and secondary schools in the United States. Some teachers in many music teacher training institutions in the United States conceive of their positions as similar to the European conservatory which was designed to produce performers rather than elementary and secondary school music teachers. One of the problems in curriculum planning is that many of the products of these performance-oriented faculties are now serving as teachers and administrators in schools involved with music teacher preparation.

If we are to function well and with practical principles it would seem that we are forced to attempt some method of evaluation of our educational practices in order to validate current curriculum offerings. In this regard Goodlad has said that, "the need to . . . evaluate both pupil performance and program effectiveness is a first principle of curriculum design."⁵

This need for evaluation has also been stated by Troyer and Pace:

Why do we evaluate? One very clear reason we evaluate is in order to judge the effectiveness of an education program. We undertake to evaluate the program because we hope to thereby improve it. By knowing its strengths and

⁴Paul C. Rosenbloom (ed.), Modern Viewpoints in the Curriculum (New York: McGraw, Hill, and Co., 1963), p. vii.

⁵John I. Goodlad, "The Changing American School," The Sixty-Fifth Yearbook of the National Society for the Study of Education (Chicago: The University of Chicago Press, 1966), p. 50.

weaknesses we are enabled to plan more intelligently for its improvements.⁶

In a large majority of schools devoted to the training of music teachers this evaluation in depth has been largely neglected or ignored. There are various reasons for this neglect and are dependent on the individual institution. Mathis, in his study of the School of Music at Illinois Wesleyan University, suggested that one reason for the neglect of this evaluation is:

The bulk of research directly related to the present problem [evaluation of music teacher training curricula] has been completed by advanced graduate students either for the institution where they were completing doctoral studies, or for the institution that then employed them in an academic capacity.⁷

House gave another reason for the neglect of evaluation of the curriculum in his statement:

They [the music educators] fear to tamper with established musical offerings which appear adequate, not realizing that the curriculum must keep pace with cultural changes.⁸

Thus, the music educator can not assume that what may have been successful in the past will necessarily meet the needs of the present society. A new rationale for the development of curriculum must be developed rather than continue as we have in the past. Taba described the history of curricula design thusly:

⁶Maurice Troyer and C. Robert Pace, Evaluation in Higher Education (Washington, D.C.: American Council of Education, 1944), p. 2.

⁷G. Russell Mathis, "Music Teacher Preparation at Illinois Wesleyan University" (unpublished Doctoral dissertation, University of Illinois, 1962), p. 19.

⁸House, op. cit., p. 236.

Some commentators have pointed out that the whole history of curriculum revision has been piece-meal - merely shifting of pieces from one place to another, taking out a piece and replacing it with another or accelerating one piece at the expense of another without appraisal of the whole pattern.⁹

A new rationale should be based on experiences of the past with consideration for those areas of the curriculum which have been found to be successful and are meeting the needs of the society and with no fear of discarding those areas which are not successful and are not meeting the needs of the society. Curriculum development can best proceed after careful evaluation of present and past offerings of a particular institution in relation to the effectiveness of these offerings and their role in the present societal environment. There is no question as to whether change in the curriculum will come; a rapidly changing society demands that curricula change. The question is whether the changes will be "piece-meal" or evolve after careful evaluation of the curriculum now being pursued in light of the present needs of the society.

Regardless of size of an institution of music teacher preparation, each institution is unique unto itself and problems of curriculum design of each institution are unique. An evaluative study such as the one with which we are here concerned will of necessity be different from any related study, as the conclusions, suggestions, and implications are based on responses concerned with an individual institution and are affective only for that institution.

Through interviews with the Head of the Music Department and

⁹Taba, op. cit., p. 8.

members of the staff of the Music Department of Oklahoma State University¹⁰ the need for such a study at O.S.U. has been suggested. Hope was expressed that constructive changes might be instigated based on the results of this study.

The Problem

This study is concerned with the evaluation of the music teacher preparation of selected graduates in music education of the Oklahoma State University. A Commission of the Music Educator's National Conference said:

As music becomes an increasingly powerful force in American life and education it becomes increasingly necessary that the training programs of school music teachers be subject to periodic examination.¹¹

Harry S. Broudy, one of the leaders in educational philosophy in this country, has given this reason for the examination of the usefulness of the curricular offerings:

If there is a method in the teaching of music, it makes sense to ask that the teachers master it. This means that the teacher will not be left to blunder through

¹⁰Founded in 1891 as The Oklahoma Agricultural and Mechanical College and the first institution of higher learning in the State: it was known by the acronym, O.A.M.C. In 1957 the name of the institution was officially changed to The Oklahoma State University for Agriculture and Applied Science. It is this name and the acronym, O.S.U., which will be used throughout this study.

¹¹Commission of Music Educator's National Conference on Accreditation and Certification, The Evaluation of Music Education Standards for the College Curriculum for the Training of the School Music Teacher (Chicago, Ill.: Music Educator's National Conference, 1954), p. 2.

some impromptu pattern of music instruction as best he can.¹²

This study, through use of a questionnaire-checklist instrument, seeks to determine opinions of the current faculty at Oklahoma State University and of the selected graduates in music teacher preparation of the Department of Music at Oklahoma State University as to:

1. The importance of certain competencies in the training of teachers;
2. The adequacy of the preparation given to the graduates for their future vocations of elementary and secondary school music teachers.

The opinions of both faculty and graduates were sought to ascertain which objectives of the music teacher preparation program were held mutually important and which objectives might be held important unilaterally.

It is hoped that through opinions, in relation to music teaching experiences, of the faculty and graduates as to the importance and adequacy of preparation of areas of the music teacher training program at Oklahoma State University, implications may be drawn and examined concerning past strengths and weaknesses. These implications would be used to guide future changes in the development of the curriculum of music teacher preparation at Oklahoma State University.

¹²Harry S. Broudy, "A Realistic Philosophy of Music Education," Basic Concepts, Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I (Chicago, Ill.: University of Chicago Press, 1958), p. 87.

This writer holds that the opinions expressed in a questionnaire-checklist instrument consisting of direct questions to reveal opinions of graduates who have received training offered by O.S.U. does constitute one valid aspect of the evaluation of the music teacher preparation curriculum in effect now and in the immediate past at O.S.U.

In the problem as presented we seek to find ways of improving efficiency of music teacher preparation of Oklahoma State University. This improvement may necessitate changes in the curriculum resulting from agreement in opinions of faculty and graduates as to weaknesses and needs. The changes might occur through addition or deletion of courses, improvement in teaching methods and materials, and enrichment of course content.

The Purpose of the Study

Through this study we will seek to answer the following questions:

1. What music teaching competencies are deemed essential for successful music teaching in the elementary and secondary schools by the faculty and selected graduates in music teacher preparation at Oklahoma State University?
2. How important for successful teaching did the faculty and selected music teacher preparation graduates of Oklahoma State University consider these music teaching competencies?
3. In the opinion of the faculty and selected graduates, how effectively did the Music Department of Oklahoma State

University prepare graduates in these music teaching competencies?

4. What conclusions can be drawn between:

- a) The opinions of the faculty regarding the relative importance and effectiveness of the preparation of these music teaching competencies, and
- b) the opinions of selected graduates concerning the relative importance and effectiveness of the preparation of these music teaching competencies?

The term, "music teaching competencies," as used in this study, has the meaning ascribed to it in a similar study by Darnall:

Music teaching competencies refer to . . . proficiencies, skills and fields of knowledge and understandings utilized by music teachers in their music teaching situations.¹³

From these opinions curriculum revision may result pertinent to changes suggested by trends in the responses of the recipients of the questionnaire-checklist.

Procedure of the Study

The development of methodology for arriving at the solution of the main problem of this study was presented by Leonhard:

Evaluation is the process of determining the extent to which the objectives of an educational endeavor have been attained. It involves three steps:

1. The identification, formulation, and validation of objectives.
2. The collection of data relevant to status in

¹³Josiah Darnall, "An Evaluation of the Bachelor of Music Education Curriculum at Murray State College Kentucky Through an Analysis of the Opinions of its Teaching Graduates" (unpublished Doctoral dissertation, University of Indiana, 1963), p. 6.

relation to those objectives.

3. The interpretation of the data.¹⁴

The study on Evaluative Criteria by Lemons¹⁵ was used as a basis for determining the objectives of the educational endeavor of music teacher training. His study used the following steps to arrive at a suitable list of objectives for music teacher preparation evaluation:

1. Compiled an initial list of criteria from related literature and categorized the list by subject area. The initial list contained over three hundred items.
2. Submitted the initial list to sixty experienced music educators who extended the original list with thirty-nine additional criteria.
3. Constructed pilot studies to refine and clarify each criterion.
4. Obtained opinions of two groups of leaders in the music education profession on the importance of the criteria for the evaluation of undergraduate music education curriculum.
 - a) Forty-five leaders [members of the M.E.N.C. accreditation teams] rated all four hundred eleven items.
 - b) A group of one hundred fifty leaders [selected by

¹⁴Charles Leonhard, "Evaluation in Music Education," Basic Concepts in Music Education, Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I (Chicago, Ill.: University of Chicago Press, 1958), p. 310.

¹⁵Jack O. Lemons, "Evaluative Criteria for Music Education Curriculum" (unpublished Doctoral dissertation, University of Southern California, 1955).

national authorities in music education] rated only those items which were in their specialty.

After perusal of several other inquiries of parallel context concerned with other institutions, the four hundred eleven items of the Lemons study were modified in the interests of the current investigation. This modification was suggested by Darnall¹⁶ and was made in the following manner:

1. Criteria concerned with methods of implementation and not curriculum were deleted.
2. Many items on the list were consolidated to avoid duplication.
3. Some of the items were expanded to gain specificity and to increase objectivity.
4. The subject area alignment was organized to follow more closely the organization of the requirements of the National Association of Schools of Music with the limitation imposed that some of the competencies might not have been a formal part of any one area but represent an outcome of more than one course.

Much weight was also given to the items found to be important in a parallel study by Mathis.¹⁷

A pilot questionnaire was constructed containing one hundred sixteen items and was sent to the faculty of the Department of Music

¹⁶Darnall, op. cit.

¹⁷Mathis, op. cit.

at Oklahoma State University. Their opinions of the items were solicited and they were given opportunities at the conclusion of each section of the questionnaire to add any comments deemed applicable to that section. At the conclusion of the questionnaire the faculty was asked to list any competency, in light of their music teaching experiences, that might have been omitted from the questionnaire. On each of the items of the questionnaire they were asked their opinion concerning the following questions:

1. In your music teaching experiences, how important have you found the following competencies to be?
2. In your opinion, how adequately do you believe O.S.U. is preparing music teachers in these areas?

On the basis of responses from the faculty, an instrument was constructed, printed, and sent to the selected graduates asking the following questions:

1. In your teaching experiences, how important have you found the following competencies to be?
2. In your opinion, how adequate do you believe your music teacher preparation was in these competencies?

The questionnaire sent to the graduates contained the same one hundred sixteen items as the questionnaire sent to the faculty and included the opportunity for comments at the end of each section. At the end of the checklist the question was asked: "Please list any competencies, in light of your experiences, that may have been omitted from this questionnaire."

The close similarity between the questionnaire completed by the

faculty and the questionnaire completed by the graduates allowed comparisons to be made.

A few other informational facts were needed to complete the study. Such information desired from the faculty was:

1. The number of years on the academic staff of O.S.U.
2. The subject area(s) of present teaching.
3. The total number of years of teaching.
4. The number of years, if any, of teaching at the elementary and secondary school levels.

From the graduates, information was sought as to:

1. The year of graduation.
2. Advanced degrees received, if any.
3. The number of years of teaching experience in the elementary and secondary schools.
4. The area(s) of music taught.

Troyer and Pace state:

One of the advantages of the checklist type of instrument is that a large number of specific factors can be sampled without demanding too much of the graduates' time in answering them. In general, this advantage should not be lost by limiting too drastically the number of items in the checklist.¹⁸

After asking many of the respondents the approximate length of time taken to complete the questionnaire, this writer holds that the suggestions of Troyer and Pace have been fulfilled. The 116 items also seemed to allow the respondents to effectively evaluate the curriculum offerings as few criteria were suggested that were not

¹⁸Troyer and Pace, loc. cit., p. 243.

included in items on the checklist.

Validation for the use of the questionnaire type of instrument for collection of data in follow-up studies was given by Kelley:

Unless or until experimental science relieves us of the need of human judgement, or removes from our minds an interest in unique events, . . . the questionnaire will remain an indispensable helper.¹⁹

The information obtained by the questionnaire checklist type of instrument is not data consisting of facts, per se,²⁰ but rather opinions. These opinions can not be measured with laboratory precision but can be statistically significant. Data derived from such an instrument consists of information as to what the faculty and the graduates think the curriculum is and was rather than what it, in fact, is. Human opinion is important in the field of education because the content of the methods employed in schools are largely determined by human judgements. It is hoped that the spontaneity, pertinency, and vitality of the data obtained from respondents who are vitally interested in the future of the Department of Music at Oklahoma State University may compensate for any loss in its precision of measurement.

For the fulfillment of the second requirement of evaluation by Leonhard, we found that the Department of Music attempts to maintain an up-to-date file of addresses of all music education degree

¹⁹Truman L. Kelley, Scientific Method (Columbus, Ohio: Ohio State University Press, 1929), p. 83.

²⁰Carter Good, Arvil Barr, and Douglas Skates, The Methodology of Education Research (New York: The Apelson Century Company, 1936), p. 332.

recipients of Oklahoma State University.

It was necessary to set certain limitations as to the graduates to be selected for the study. The following criteria suggested by Watson were used for the establishment of this limitation:

1. The teaching graduates would be sufficiently close to their training to be able to recall their college experiences.
2. Possible effects of changes in course content due to music faculty "turnover" would be minimized.
3. Allowance would be made for extended teaching experience on the part of some graduates.
4. An adequate number of teaching graduates could be secured.²¹

With these criteria in mind the graduates of the years, 1948 to 1967, inclusive, were selected to receive the questionnaire. This writer concludes that the percentage of respondents was great enough that the chance of having the results substantially changed by those not responding was slight.

Review of Related Research

In the formulation of a study such as this the investigator is fortunate in having a large number of more or less similar studies from which to gain greater insights and to help establish a suitable methodology for the study. Of the many studies examined, some have been of great value. One of the oldest studies of teacher evaluation is the study by Charters and Waples.²² Their study developed a

²¹Jack M. Watson, The Education of School Music Teachers for Community Music Leadership (New York: University of Columbia Press, 1948), p. 21.

²²W. W. Charters and Douglas Waples, The Commonwealth Teacher Training Study (Chicago, Ill.: University of Chicago Press, 1929).

teacher "competency analysis" which has been used in the development of criteria for studies of teacher evaluation during the ensuing period of time.

The study by McEachern²³ has become somewhat of a classic in studies of music teacher evaluation and is quoted by nearly all researchers in music teacher training. The study sought to evaluate music teachers throughout the nation on the basis of criteria established by (1) a jury of superior educators of school music teachers and (2) the expressed professional need of school music teachers in the field.

A study by Wolfe²⁴ was made the same year as McEachern's and sought to analyze the music curricula in state teachers' colleges and solicit opinions of their graduates concerning the effectiveness of their training.

In an investigation by Boyd²⁵ the teachers were asked to suggest needs, values, and improvements in the field of music education. The teachers suggested that counterpoint and composition be removed from the required courses and the number of education courses required of music teachers be reduced.

²³Edna McEachern, A Survey and Evaluation of the Education of the School Music Teacher in The United States (New York: Bureau of Publications, Teachers College, Columbia University, 1937).

²⁴Irving W. Wolfe, An Analysis of the Teachers College Education of Teachers and Supervisors of Music (unpublished Doctoral dissertation, Northwestern University, 1937).

²⁵Maurice O. Boyd, An Investigation and Evaluation of Music Education in the State of Wisconsin (unpublished Doctoral dissertation, University of Wisconsin, 1942).

Watson²⁶ made a study of the opinions of music teachers in South Carolina concerning their collegiate preparation for leadership of community musical organizations within the State.

The study by Lemons²⁷ has been widely quoted in studies which have been carried out for evaluation of music education programs in particular institutions of higher learning. Most of these studies have been completed in the last fifteen years and have used opinions of graduates to gain insight into some of the strengths and weaknesses for possible improvements of a music teacher preparation curriculum. Related to the present investigation and helpful in the development of methodology for this study were the studies by Taylor,²⁸ Humphreys,²⁹ Baird,³⁰ Watson,³¹ and Andersen.³²

Due to parallel techniques of the investigations and

²⁶Watson, op. cit.

²⁷Lemons, op. cit.

²⁸Guy G. Taylor, "An Evaluation and Recommended Development of the Music Education Program at Capital University" (unpublished Doctoral thesis, Ohio State University, 1954).

²⁹Alfred W. Humphreys, "A Follow-up Study of the Graduates of the School of Music of the University of Illinois" (unpublished Doctoral thesis, University of Illinois, 1955).

³⁰Forrest J. Baird, "A Follow-up Inquiry of Secondary School Music Teachers Prepared at San Jose State College" (unpublished Doctoral thesis, Stanford University, 1955).

³¹Charles J. Watson, "A Study of the Music Education Program of Southwestern State College, Weatherford, Oklahoma" (unpublished Doctoral thesis, Teachers College, Columbia, 1963).

³²Grant F. Andersen, "Evaluation of the Music Preparation of Secondary School Music Teachers in Utah and Eastern Idaho" (unpublished Doctoral thesis, University of California, Los Angeles, 1964).

similarities of psychological and philosophical principles involved, we found the studies by Mathis,³³ Darnall,³⁴ and Worrell,³⁵ to be most beneficial.

Some of the studies sought to identify problem areas faced by public school music teachers of certain geographical sections of the United States. Two of the most helpful of these in arriving at evaluative criteria, other than the study by McEachern previously mentioned, were by Petersen³⁶ and Brown.³⁷

Teaching graduates of Kearney State Teachers College were asked by House³⁸ to rate a list of competencies on the basis of need for teaching.

Organization of the Study

This study is divided into three sections. Part One, comprising Chapters I and II, presents the bases of this investigation. Part Two consists of Chapters III, IV, and V and is concerned with

³³Mathis, op. cit.

³⁴Darnall, op. cit.

³⁵John W. Worrell, "An Evaluation of Teacher Preparation in Music Education at the University of Kentucky Through an Analysis of the Opinions of Graduates" (unpublished Doctoral dissertation, University of Illinois, 1957).

³⁶William H. Petersen, "Problem Areas in Music Education" (unpublished Doctoral dissertation, Yale University, 1956).

³⁷Robert D. Brown, "A Study Concerning the Major Weaknesses of Music Teachers in the Secondary Schools of Kansas" (unpublished Master's thesis, University of Kansas, 1955).

³⁸Robert W. House, "A Proposed Curriculum for Preparing Teachers of Music at Kearney State Teachers College" (unpublished Doctoral thesis, University of Illinois, 1954).

information about and opinions of the current faculty of the Department of Music at Oklahoma State University and the selected graduates of the University. It presents the current status of the faculty and the backgrounds of the graduate respondents as derived from information acquired via the questionnaire-checklist instrument. Part Three, consisting of Chapter VI, is the summation of the responses and contains an analysis of the findings of the questionnaire-checklist with implications for use in future curriculum development by the Oklahoma State University Department of Music.

CHAPTER II

HISTORICAL CHANGES IN THE CURRICULUM OF THE DEPARTMENT OF MUSIC

Introduction

In an evaluation of effectiveness of a curriculum it is deemed necessary that one should examine the routes by which the present status has been attained. In order to consider philosophical bases and trends which have brought about curriculum changes, one should examine the current curriculum offerings within the framework of the past.¹ This chapter, therefore, is concerned with the historical changes in curricula offered by the Department of Music at Oklahoma State University.

Development of the Department of Music

Oklahoma State University was the first institution for higher education in Oklahoma and was organized by an act of the First Oklahoma Territorial Legislature as The Oklahoma Agricultural and Mechanical College at Stillwater. This legislative act was passed two years after the famous run into Oklahoma Territory on April 22,

¹G. Russell Mathis, "Music Teacher Preparation at Illinois Wesleyan University" (unpublished Doctoral thesis, University of Illinois, 1962), p. 24.

1889, and the College was opened as a co-educational institution on December 14, 1891, with an enrollment of forty-five students.

The first mention made of music, in the earliest catalogs, is in 1898-99, when Mrs. Ella Stevenson, Instructor in music, is listed with the faculty. As far as can be ascertained, the first attempt for an organized music activity on the A. & M. College campus was choral singing organized by Mrs. Stevenson. Besides choral singing in the chapel every morning, there was choral drill and instruction in sight-reading twice a week, free to such students as desired it. Also private instruction in voice culture and piano was given for fifty cents a lesson. A fee of five cents per hour was charged for the use of a practice piano. In the catalog of 1898-99, it was also stated that the department of music had been established a year, and that two pianos had been purchased and the department regularly installed.²

College catalogs for the years, 1900-1905, list no names in the faculty roster for music but in the catalog for 1905-1906 the following appeal was made to the students of the College:

Vocal or instrumental [piano] music is offered in certain portions of the Science and Literature course as an elective with other studies, individual instruction being given in voice culture or piano; the student is to pay for the same according to a definitely arranged schedule of fees. Special students may take vocal or instrumental music at all times in connection with other studies, individual lessons to be paid by the student. Instruction in sight reading and in quartet and chorus singing is offered free of charge to all students.³

²Oklahoma A. & M. College Catalog, 1898-1899, p. 31.

³Oklahoma A. & M. College Catalog, 1905-1906, p. 47.

In 1906-1907, Mr. James F. Lawrence is listed with the faculty as Director of Music and Instructor in Mathematics. Later in the catalog Mrs. Lawrence and Mrs. Bush are listed as Instructors in Music in the section devoted to music.⁴

Mr. Lawrence seems to have been a versatile teacher, for he is listed as assisting the president in Public Speaking courses and as Instructor in Drawing, in addition to his classes in Mathematics.

Mr. Lawrence retained his position until 1908, when President Alonzo Scott resigned and Mr. J. H. Connell became President. In 1908-1909, Mr. I. Zackheim became Director of Music, with Madge Brooks Sanders and Mrs. J. F. Lawrence as assistants in piano and Mr. H. A. Ide as Band Leader.⁵

Courses now offered were four years training in Piano and Voice, three years in Violin, and Harmony, Counterpoint, Analysis, and Orchestration, but without a curriculum outlined. Piano students were required to give a recital in their final year, not less than one hour in length, of selected repertoire from a required list of compositions.⁶

In the catalog of 1909-1910, the Department of Music made the announcement of a course in public school music:

The course in music is carefully classified for each of the grades in the public school, the work being carefully outlined to develop the vocal ability, and musical education of the pupils, to suit the particular conditions of the

⁴Oklahoma A. & M. College Catalog, 1906-1907, p. 56.

⁵Oklahoma A. & M. College Catalog, 1908-1909.

⁶Ibid.

mind and voice of the child at the average age in each grade.⁷

A bulletin dated April 15, 1910, has an interesting article concerning music at A. & M. College:

Perhaps not until quite recently has it become very widely known that there is at the Agricultural and Mechanical College a large and flourishing Department of Music. It is, even now, not very widely understood that the study of music in all its branches may be freely elected by students of the College, on the same basis as other elective studies, with no extra expense whatever for tuition. By this provision any student registering at A. & M. is given the privilege, "free gratis", of embracing all the advantages of the modern conservatory.

This is an opportunity very rarely offered by colleges of any kind in America. That the opportunity is appreciated is evidenced by the large number of students enrolled in the Music Department, and by the good results obtained in all the special work of the Department. . . .⁸

Mr. Zackheim remained until 1911, when he was replaced as Director of Music by Mr. Joseph Watson. Mr. Watson enlarged the offerings in public school music teaching methods, started the previous year by Mr. Zackheim, making the course a two-year program with the usual courses in applied music, band, and orchestra.

Under the directorship of Mr. Watson the Department grew to six faculty members. Few changes are recorded in the Department until the year, 1915-1916, when Mr. Bohumil Makovsky was appointed Director of the Music Department. The catalog of that year lists the

⁷Oklahoma A. & M. College Catalog, 1909-1910, p. 113.

⁸The New Education, "Music at A. & M. C." article by E. Carroll Beach in Bulletin of O.A.M.C., April 15, 1910, Vol. I, Number 9.

following courses for academic credit:⁹

Subject	Hours
Piano	1
Violin	1
Voice	1
Woodwind or Band Instrument	1
Public School Music	2
Music Theory or Harmony	2
Choral Practice	2/3
Band or Orchestra	2/3

Changes in organization of the Department during the next several years are summarized in the statement:

In 1915 Oklahoma A. & M. College allowed eight hours of music credit to be applied toward graduation, a marked contrast from the one credit allowed previously. The next step was to allow enough credit in music for a teaching certificate.

Many colleges developed music programs as a specialized field of study leading toward the Bachelor's and Master's degrees, and the Department of Music at Oklahoma A. and M. was abreast of this movement. In 1921, the Department was placed under the administration of the School of Science and Literature, later renamed the School of Arts and Sciences, and a major in music culminating in the Bachelors of Science degree was offered. The first degree with music as a declared major was granted by the College in 1922.¹⁰

During the twenty-eight year tenure of Mr. Makovsky as Director, the Department grew in offerings and enrollment. By 1935 the faculty had grown to fifteen members and the increase in enrollment during the 1930's stimulated the faculty to revamp the curriculum in order to achieve accreditation by the National Association of Schools of

⁹Oklahoma A. & M. College Catalog, 1915-1916, p. 142.

¹⁰Max A. Mitchell, "A Plan for Expanding the Music Program for General Students at the Oklahoma Agricultural and Mechanical College" (unpublished doctoral thesis, Teachers College, Columbia University, New York, 1950), pp. 18-19.

Music. These revisions resulted in the Bachelor of Fine Arts degree being granted in 1937 in place of the Bachelor of Science degree.

Following curricular and physical improvements, the Department was recognized as a Provisional member of the National Association of Schools of Music in 1938, and as an Institutional Member in 1940. By this time, 20 to 24 students were being granted the Bachelor of Fine Arts degree each year. This degree included the fulfillment of certification requirements for teaching music in Oklahoma.

In 1943 Dr. Makovsky retired as Director and Head of the Department of Music and Max A. Mitchell was appointed Acting Head of the Department.

World War II pared down the music enrollment to 33 music majors. With the small enrollment and a corresponding decrease in staff due to military service, it seemed wise for the faculty to evaluate its courses and curricula in preparation for the post-war period. Therefore during the 1943-44 school year, the faculty deliberated on the music offerings of the Department and submitted to the School of Arts and Sciences a plan of revision which would drop the Bachelor of Fine Arts degree and would substitute three curricula leading to the Bachelor of Arts, the Bachelor of Music, [neither of these two degrees was a music teaching degree and did not include certification] and the Bachelor of Music Education degrees. The proposal was approved and was effective in the fall of 1944.¹¹

The first Bachelor of Music Education degrees were granted in the spring commencement of 1945.

Content of the Bachelor of Music Education degree granted in 1948, and which included the Oklahoma Life Teaching Certificate,

¹¹Max A. Mitchell, "The Department of Music" (unpublished article written for use by Oklahoma A. and M. College).

was:¹²

	B.M.E. General	B.M.E. Instrument
General Culture	31 hours	31 hours
Music Preparation	38 hours	28 hours
Applied Music	38 hours	42 hours
Music Education and Education	23 hours	22 hours
Electives	<u>0 hours</u>	<u>0 hours</u>
Total	120 hours	123 hours

In June of 1950 the State Department of Education discontinued issuance of the Life certificate and instituted the Oklahoma Standard certificate which was valid for a five-year period and could be renewed upon fulfillment of certain requirements.

In 1953 the degree requirements for the Bachelor of Music Education degree were divided into three categories: Vocal, Combined, [combined vocal and instrumental] and Instrumental. The total hours requirement for each of the degrees was 133 hours, and the contents of the degrees were:¹³

General Education		40 hours
English	7	
Humanities	8	
Speech	2	
A. & S. Orientation	1	
Social Studies	6-8	
Psychology	3	
Electives to make up total including at least three of the following fields: Health and Physical Education or Military Science, Mathematics, Foreign Languages and Practical Arts.		
Basic Music		32 hours
Theory of Music	16	
History of Music	6	
Analysis and Form	2	

¹²Letter from Max Mitchell, Head, Department of Music, to Schiller Scroggs, Dean, Arts and Sciences, March 29, 1948.

¹³Department course Sequence chart for B.M.E. degree, 1953.

Conducting	2		
Counterpoint	2		
Orchestration	4		
Musical Performance (applied lessons)		30 hours	
Vocal		Combined	Instrumental
Voice	8-12	Major Inst.	8 Major Inst.
Piano	8-12	Minor Inst.	8 Minor Inst.
(total of 20)		Voice	8 (two required)
Instrument	2	Piano	4 Voice
Electives	8	(four semesters)	4 Piano
		Electives	2 (four semesters)
			Percussion
			Electives
Music Performance (musical organizations)		8 hours	
Vocal		Combined	Instrumental
Choral	6	Choral	4 Choral
Instrumental	2	Instrumental	4 Instrumental
Professional Education		23 hours	
Music Education	6		
Apprentice Teaching	6		
Schools in Amer. Soc.	3		
Educational Psychology	3		
Child and Adol. Psych.	3		
Electives	2		
Total		133 hours	

It was suggested that students pursuing the B.M.E. degree should plan to attend at least one summer session, as the normal class load of sixteen hours per semester would total 128 hours after eight semesters.

In the spring of 1957 the Oklahoma State Legislature enacted legislation to change the title of the Oklahoma Agricultural and Mechanical College to The Oklahoma State University for Agriculture and Applied Science. The governing Board of Regents adopted the legislation and effective July 1, 1957, the name of the institution was changed.

At this time the Department of Music had grown to eighteen

full-time faculty members and served approximately one hundred fifty music majors.

Requirements for the Bachelor of Music Education degree had increased to a total of 134 hours by 1958 and the three degree programs were vocal, combined, and instrumental. Content of the Bachelor of Music Education degrees was:¹⁴

General Education		41 hours
English	7	
A. & S. Orientation	1	
Humanities	8	
Speech	2-3	
Social Science	6	
Health Education, Physical Education or Defense	4	
Natural Science	4	
Psychology	3	
Electives	6	
(elected from Mathematics, Foreign Language or Practical Arts.)		
Basic Music		32 hours
Theory of Music	13	
Music Literature	9	
Analysis and Form	2	
Conducting	2	
Counterpoint	2	
Music Arranging	4	
Music Lessons (performance)		30 hours
Vocal		Combined Instrumental
Voice	8-12	Major Inst. 8-10
Piano	8-12	Minor Inst. 10-12
(total of 20)		Voice 8
Instrument	2	Piano 4-8
Electives	8	(four sem.)
		Piano 4
		Percussion 2
		Voice 2
		Electives 4

¹⁴ Departmental Course Sequence Chart for B.M.E. degree, 1958.

Musical Organizations (performance)			8 hours
Vocal	Combined	Instrumental	
Choral Org. 6	Choral Org. 4	Choral Org. 2	
Instrumental Org. 2	Instrumental 4	Wind Majors-	
		Band 6	
		or	
		String Majors	
		Orchestra 6	
Professional Education			23 hours
Music Education Methods	6		
Apprentice Teaching	6		
Schools in Amer. Soc.	3		
Educational Psychology	3		
Child and Adolescence Psych.	3		
Choice of 2 hours from			
Music Pedagogy courses			
Total			<u>134 hours</u>

It was still recognized that this total requirement was more than the usual eight-semester course-load, and it was recommended that students pursuing the B.M.E. degree should attend at least one summer session.

The requirements for the Bachelor of Music Education degree remained basically unchanged through 1960. The faculty of the Department was, however, becoming concerned about the number of students who elected to achieve public school certification in music via the Bachelor of Science degree in Education with a major emphasis in music. The total hour requirement for this degree was 124 hours and included twenty-two fewer hours of musical training than the Bachelor of Music Education degree. To alleviate the problem of graduating music teachers with fewer hours of musical training than were deemed essential by the Music Department, the requirements of the Bachelor of Music Education degree were revised in 1961 to consist of 124

total hours with the following content:¹⁵

General Education		41 hours
English	7	
A. & S. Orientation	1	
Speech	2	
Health Education, Physical Education or Defense	4	
Social Science	6	
Natural Science	4	
Psychology	3	
Humanities	8	
Six hours were to be elected from Mathematics, Foreign Languages or Practical Arts.		
Basic Music		28 hours
Theory of Music	13	
Music Literature	5	
Analysis and Form	2	
Conducting	2	
Counterpoint	2	
Music Arranging	4	
Music Lessons (performance)		26 hours
Vocal	Combined	Instrumental
Voice (or Piano) 16	Primary Inst. 10	Primary Inst. 11
Piano (or Voice) 8	Sec. Inst. 6	Sec. Inst. 8
(Organ for Piano is possible)	(Strings, Wind, or Percussion)	(four each in two fields)
Instrument 2	Voice 6	Percussion 1
	Piano 4	Piano 4
		Voice 2
Musical Organizations (performance)		8 hours
Vocal	Combined	Instrumental
Choral Org. 6	Choral Or. 4	Wind Majors -
Inst. Org. 2	Inst. Org. 4	Band 6
		or
		String Majors
		Orchestra 6
		Choral Org. 2
Professional Education		21 hours
Schools in Amer. Society	3	
Child and Adolescent Psych.	3	

¹⁵ Departmental Course Sequence Chart for B.M.E. degree, 1961.

Methods of Teaching and Measurement	3
Music Education Methods	6
Student Teaching in Music	6
Total	<u>124 hours</u>

As can be readily seen, the largest changes in required hours were in the areas of Basic Music, thirty-two hours in 1960 to twenty-eight hours in 1961, and in Music Lessons (performance) which changed from thirty hours in 1960 to twenty-six hours in 1961. Also there was a drop of two hours in Professional Education accomplished by the exclusion of two elective hours in Pedagogy. The lessened number of hours in Basic Music was achieved by lowering the required number of hours in Music Literature from nine in 1960--including Music in Daily Life--to five in 1961--excluding Music in Daily Life. The changes in Music Lessons (performance) occurred for students in the Vocal program by lowering the total hours required in Piano and Voice from the twenty-six required in 1960 to twenty-four in 1961 and deleting the electives. For the student in the combined program the changes were effected by varying the requirements to arrive at a total of twenty-six hours in 1961 rather than the thirty-four required in 1960. For the student pursuing the Instrumental program the changes involved the deletion of one hour in the Primary Instrument, one hour in Percussion, and omitting any electives.

The basic requirements for the Bachelor of Music Education degree have remained stable since the reduction of hour requirements in 1961. Enrollment and graduation figures have shown a marked lessening of students pursuing music teacher training through the

Bachelor of Science degree. Since the hours required have been the same a majority of students seemingly have been of the opinion that the Bachelor of Music Education degree better equips them for music teaching.

Past Objectives of the Department of Music

The Oklahoma Agricultural and Mechanical College, now named the Oklahoma State University of Agriculture and Applied Science, was organized as a Land-Grant institution under the aegis of the Morrill Act and one of the primary functions throughout its existence has been vocational training. In 1950, the Dean of the School of Arts and Sciences, of which the Department of Music was a part, wrote the following Statement of Policy governing Objectives of the Department of Music:

The function of a fine arts unit in a technological institution is two-fold, primarily to increase general student participation in and appreciation of fine arts, and secondarily to train major students in such fields as find justification in three contingencies:

1. If the art has a technological application in a major field of the institution; e.g., art as related to architecture.
2. If the art requires a nucleus of specialists to accomplish its cultural objectives; e.g., the orchestra.
3. If the art offers a vocational outlet to major students; e.g., the teaching in the schools.

In general, it may be said that musical training is not a major preoccupation of an agricultural and mechanical college. . . . [emphasis supplied]

Support of highly specialized music teaching, applied, theoretical and teacher training, should be contingent upon and proportional to the success which the staff of the music department attains in the fundamental aim as stated.¹⁶

¹⁶Schiller Scroggs, as quoted by Mitchell, op. cit., pp. 22, 23.

Summary

If one were to assume all that was needed to change an A. & M. College into a University was to change the name, one might be surprised to find the process of evolution so gradual. In fact, a survey of catalogues reveals that there have been few basic changes in the curriculum requirements of the B.M.E. degree since its inception in 1944. Required numbers of hours have changed, but in actuality the course content has remained very much the same since in many instances only the hours of credit have changed and the courses require similar amounts of study time as earlier course requirements.

It might be inferred that part of the reason for the lack of change in the curriculum offerings is that during the period from 1915 to the present, only two men have served as Head of the Department of Music; but parallel studies of other institutions with more frequent changes in Administration of the music teacher training programs have shown similar practices.

After citing the statement of purpose of the School of Music of Illinois Wesleyan University of 1928, Mathis states:

The dominant theme is that of fulfilling the needs of those in music teacher preparation, performance, and in the liberal arts curriculum. With this, there can be no quarrel. It is only when one examines the means to the end that criticism erupts. It hardly seems possible that the needs of the students in music teacher preparation stay constant for 25 years, yet the course offering has varied only to the degree that certification requirements have varied. Certainly it should be assumed that the increase of musicological research has greatly enriched the music history offering of today over that of 25 years ago. It is also true that developments in tonal systems and the import of experimental music of all kinds would enlarge course offerings. We know what the School considered as its function but was the School of Music

imparting a reason for its music teacher preparation graduate teaching music in the public schools? . . . From the constancy of the course offering, it would seem that the curriculum is based on the principle of "how" rather than "why" we teach music. Without a reason for teaching music, any concept of function becomes meaningless.¹⁷

There can be little doubt that for the past 25 years the Department of Music has conceived of its function as a vital and viable part of the teacher education program at Oklahoma State University and the music teacher preparation subject areas have been continuously one of the most important parts of the work of the Department. It is primarily within the area of course content that the Department of Music has been most resistant to change.

Economic limitations placed on the Department of Music by the Administration have helped to create the constancy of the course offerings. So long as the Music Department is a "step-child" of the A. & M. College philosophy, financial support will not be sufficient to allow for normal growth of faculty, facilities, or by necessity, of course offerings. Since 1940 the Department of Music has been housed in Crutchfield Hall which was built in 1910 as the first men's dormitory. Physical limitations of the building have placed bounds on the ability of the Department to solicit and provide facilities for an enlarged enrollment. Financial support for the Department derived from enrollment figures has prevented an increase in faculty and connectively, an increase in course offerings. It is felt that with the completion of the proposed Performing Arts Center, a name not contemplated by the A. & M. College philosophy,

¹⁷Mathis, op. cit., p. 78.

new growth in the enrollment, faculty size, and courses offered will be attained.

CHAPTER III

MUSIC TEACHING EXPERIENCES AS REPORTED BY THE
DEPARTMENT OF MUSIC ACADEMIC STAFF
AND SELECTED GRADUATES

Introduction

One section of the evaluative instrument sent to the faculty of the Department of Music of Oklahoma State University and selected graduates of the music teacher preparation program sought information concerning their vocational experiences. The responses of the faculty and graduates supplied revealing and perhaps significant information. The concern of this chapter is the description of music teaching experiences of the faculty and graduates as reported by responses received in the fall of 1968.

Music Teaching Experiences of the Academic Staff

The response of the faculty of the Department of Music at Oklahoma State University was quite gratifying as every member of the faculty completed the questionnaire. The faculty was asked what areas of music they had taught and were now teaching. Table 1 is a summation of the responses of the faculty regarding their music teaching experiences tabulated by subject areas.

TABLE 1.--Music teaching experiences of faculty respondents by subject areas

Subject Areas Taught	Total Number Males	Total Number Females	Total Number Responding
Music theory--composition, arranging, orchestration	4	1	5
Music education--includes methods and pedagogy classes	6	1	7
Music history--includes music literature and appreciation classes	4	1	5
Voice--includes diction and opera classes	3	2	5
Piano	2	2	4
Organ	0	1	1
Brass	3	0	3
Woodwinds	1	0	1
Percussion	1	0	1
Strings	2	0	2
Bands	2	0	2
Choral	2	1	3
Orchestra	1	0	1
Conducting	1	0	1
Administration--includes advisors	4	0	4

The faculty responses showed some interesting information regarding music teaching experiences of the faculty at various levels. This information is presented in Table 2..

TABLE 2.--Summary of music teaching experiences of faculty by grade level

Grade Level Involved	Number of Faculty Involved	Percentage of Faculty Involved	Total Number of Years Reported	Average Number of Years Reported
Elementary	3	17.6%	26	1.5
Junior high	4	23.5%	32	1.88
Senior high	6	35.3%	41	2.4
College or university	17	100.0%	146	8.6
Private (non-academic)	9	52.9%	72	4.2

The faculty exhibited an average of 13.6 years of music teaching experience of all kinds. Of special interest is the information that fifty-nine per cent of the faculty had never taught in elementary or secondary schools, and seventy-one per cent of the faculty had taught one year or less. With the realization that slightly over ninety-one per cent of the graduates of the Oklahoma State Department of Music, from 1948-1967, were enrolled in the music teacher training program, it would seem appropriate that a higher percentage of the faculty would have had experience in the public schools. It would appear that more emphasis has been placed on individual performance skills rather than experiences of teaching music in the public schools. Thus is illustrated the two conflicting philosophies of music at work, e.g., music education as opposed to the conservatory-performance-centered philosophy.

Music Teaching Experiences of the Graduates

For the purpose of summation, the responses of the graduates have been collated into four groups of five years each. Only those graduates who were recipients of music teacher training from the Department of Music at O.S.U. were asked to complete the questionnaire-checklist. Responses were used from only those graduates who had been active in the teaching of music in public schools.

To see possible patterns in the music teaching experiences it is necessary to tabulate the responses according to vocational involvement of the respondents.

TABLE 3.--Summary of possible graduate sample 1948-1952

Year of Graduation	Total With Music Teacher Preparation	Address Unknown or Deceased	Did Not Respond	Response With Music Teaching Experience	Response No Music Teaching Experience
1948	13	3	1	9	0
1949	17	3	10	4	0
1950	22	3	6	12	1
1951	18	8	7	3	0
1952	16	3	5	8	0
Totals	86	20	29	36	1

It is interesting to note that of the thirty-six respondents who had been engaged in the teaching of music in the public schools, twenty-six had received masters degrees and two had received doctorates. It is interesting to compare the number of respondents who had

TABLE 4.--Summation of graduate responses, 1948-1954; according to subject area taught

Subject Area Taught	Number of Responses	Percentage of Responses Re Table 3, Col. 5
Voice	15	41.6
Piano	12	33.3
Organ	4	11.1
Strings	11	30.6
Wind instruments	21	58.3
Percussion	16	44.5
Music theory--includes composition and arranging	27	75.0
Musicology--includes music appreciation and general music	16	44.5
Choral	28	77.9
Band	23	63.9
Orchestra	12	33.3

shown experience in teaching Voice in ratio to directing Choral organizations. The differences in the number of respondents having had teaching experiences in Wind and Percussion Instruments in ratio to teaching Band, and the number who responded as having had experience teaching Strings in ratio to teaching Orchestra lead the writer to conclude that many of the respondents taught performing skills only in performing organizations. The number who responded as having teaching experiences in Music Theory was also surprising since there is no parallel in the number teaching in Colleges and Universities as presented in Table 5. It must be conjectured that many of the

respondents are teaching theory in the public schools either as a separate class subject or connected with General Music Classes and Organizations.

TABLE 5.--Summary of class levels taught and years of experience of graduates, 1948-1952

Grade Level	Total Number of Respondents Involved	Average Number of Years
Elementary	20	6.1
Junior high	21	6.1
Senior high	25	5.8
College or university	8	.86
Private (non-academic)	7	2.6

The average number of years teaching experience as reported by the graduates of 1948-1952 was 14.3 years. Since the sum of the average years taught in the elementary and secondary schools, as shown in Table 5, is 18.7 years, it might be conjectured that few of the respondents had taught at more than one level at the same time. The average of 14.3 years of teaching reported by the graduates of 1948-1952 was considerably more than any of the other three groups.

The total number of graduates from whom it was possible to solicit responses was slightly greater in the 1953-1957 group, while the number of responses received from them was only about seventy-five per cent of the responses received from the graduates of 1948-1952. It is also interesting to note that of the twenty-eight respondents of 1953-1957, only twelve had received masters degrees

and two had received doctoral degrees. Paradoxically, the average number of years taught by respondents of 1948-1952 and of 1953-1957 who had teaching experience in college or university was identical-- .86 years for each group.

TABLE 6.--Summary of possible graduate sample, 1953-1957

Year of Graduation	Total With Music Teacher Preparation	Address Unknown or Deceased	Did Not Respond	Response With Music Teaching Experience	Response No Music Teaching Experience
1953	17	1	10	6	0
1954	16	6	5	4	1
1955	18	2	8	7	1
1956	15	2	7	5	1
1957	16	2	11	3	0
Totals	82	13	41	25	3

Attention is called to the average number of years taught by graduates of 1953-1957 in the Private (Non-academic) category. The average reflects a large number of years of private teaching by a few respondents. The average number of years taught by respondents of the classes, 1953-1957, was 8.9 years.

With the exception of responding graduates of the classes of 1948-1952, the number of responses received from each of the five-year groups steadily increased. The response from the graduates of 1948-1952 was, in fact, greater than that of both the graduates of 1953-1957, and the graduates of 1958-1962, outnumbering the latter group by one.

TABLE 7.--Summation of graduate responses, 1953-1957, according to subject area taught

Subject Area Taught	Number of Responses	Percentage of Responses Re Table 6, Col. 5
Voice	11	44.0
Piano	11	44.0
Organ	3	12.0
Strings	2	8.0
Wind instruments	9	36.0
Percussion	6	24.0
Music theory--includes composition and arranging	16	64.0
Musicology--includes music appreciation and general music	12	48.0
Choral	19	76.0
Band	9	36.0
Orchestra	2	8.0

TABLE 8.--Summary of class levels taught and years of experience of graduates, 1953-1957

Grade Level	Total Number of Respondents Involved	Average Number of Years
Elementary	15	3.6
Junior high	14	3.2
Senior high	17	5.7
College or university	4	.86
Private (non-academic)	7	3.3

TABLE 9.--Summary of possible graduate sample, 1958-1962

Year of Graduation	Total With Music Teacher Preparation	Address Unknown or Deceased	Did Not Respond	Response With Music Teaching Experience	Response No Music Teaching Experience
1958	17	2	6	9	0
1959	18	2	6	7	3
1960	18	1	10	6	1
1961	14	0	8	5	1
1962	17	2	6	8	1
Totals	85	7	36	35	6

Ten of the responding graduates of 1958-1962 had received masters degrees, two had received Fifth Year Diplomas, and none had received doctoral degrees.

There was a considerable number of respondents who stated that they taught Music Theory. Among the graduates of 1958-1962 were none who had teaching experience at the college or university level. No item in the general information section of the questionnaire listed Music Theory taught contingent to other course work in such classes as Musical Organizations, but there was opportunity for response in teaching general music classes which might include instruction in music theory. The number who are shown as having taught Music Theory includes those who responded to the items, Arranging and Composition, with General Music in another category.

TABLE 10.--Summation of graduate responses, 1958-1962, according to subject area taught

Subject Area Taught	Number of Responses	Percentage of Responses Re Table 9, Col. 5
Voice	15	42.9
Piano	16	45.7
Organ	4	11.4
Strings	1	2.9
Wind instruments	15	42.9
Percussion	10	28.5
Music theory--includes composition and arranging	17	48.6
Musicology--includes music appreciation and general music	15	42.9
Choral	24	68.6
Band	12	34.3
Orchestra	3	8.6

TABLE 11.--Summary of class levels taught and years of experience of graduates, 1958-1962

Grade Level	Total Number of Respondents Involved	Average Number of Years
Elementary	27	3.6
Junior high	23	3.6
Senior high	24	3.9
College or university	0	0
Private (non-academic)	16	3.1

The average number of years teaching by the responding graduates of 1957-1962 who had taught was 5.7 years.

TABLE 12.--Summary of possible graduate sample, 1963-1967

Year of Graduation	Total With Music Teacher Preparation	Address Unknown or Deceased	Did Not Respond	Response With Music Teaching Experience	Response No Music Teaching Experience
1963	14	0	6	8	0
1964	21	2	8	10	1
1965	19	0	6	10	3
1966	21	1	7	12	2
1967	15	0	8	6	1
Totals	90	3	35	46	7

Of the three hundred eleven graduates for whom addresses could be found, a total of one hundred fifty-nine, or a total of fifty-two per cent, returned the questionnaire. Several other graduates informed the writer that they had not taught public schools since graduation and did not believe that they should complete the questionnaire.

In each of the four groups of responding graduates a few respondents listed other musical activities in the space provided. The two most common additions were Church Choir and Dance or Stage Bands. Also added were such activities as Drill Teams and Drum and Bugle Corps.

The average number of years taught by the responding graduates of 1963-1967 was 2.7 years.

TABLE 13.--Summation of graduate responses, 1963-1967, according to subject area taught

Subject Area Taught	Number of Responses	Percentage of Responses Re Table 12, Col. 5
Voice	18	39.2
Piano	15	32.6
Organ	1	2.2
Strings	3	6.5
Wind instruments	21	45.6
Percussion	13	28.3
Music theory--includes composition and arranging	20	45.5
Musicology--includes music appreciation and general music	19	41.3
Choral	32	69.6
Band	22	46.9
Orchestra	5	10.9

TABLE 14.--Summary of class levels taught and years of experience of graduates, 1963-1967

Grade Level	Total Number of Respondents Involved	Average Number of Years
Elementary	29	1.9
Junior high	32	1.9
Senior high	30	1.8
College or university	2	.04
Private (non-academic)	14	1.1

In only the group of graduate respondents of 1953-1957 was there a large deviation between the number of years taught in any of the three areas of public school, and in this one group the average number of years experience was two and one-half years more at the senior high level. It would appear that many of the respondents were teaching in junior and senior high programs concurrently.

Summary

The average number of years teaching experience of the respondents was 7.6 years. This length of teaching experience, it is believed, will give adequate validity to the data used in this study as the majority of the respondents appear to have enough professional experience to impart objectivity to their reports.

Of the graduates who responded to the questionnaire, sixty-five per cent had taught Choral Music and forty-six per cent had taught Band. It is assumed that the fifteen per cent of the respondents who reported experience in teaching Orchestra were, for the main part, working in positions requiring them to teach both Band and Orchestra, as the total of the percentages is greater than one hundred. This total percentage also allows for the assumption that at least a few of the respondents are involved in positions requiring them to teach both Band and Choral Music.

It is seemingly paradoxical that in two of the groups responding, the graduates of 1948-1952 and 1963-1967, more of the respondents taught Wind Instruments than Voice, and in one group of respondents, the graduates of 1958-1962, the number teaching Wind

Instruments and Voice was the same, yet the number responding as having taught Choral exceeded the number having taught Band in all three groups. This would appear to further validate the assumption that some of the respondents teach both Band and Choral Music.

Physical limitations of the facilities available to the Department have restricted the number of staff and enrolling students. The average number of recipients of music teacher training during the twenty-year span of this study is sixteen. In only four of the years involved was this number exceeded by more than two. Room has not been available for additional or experimental classes and the number of students has furnished the financial basis upon which the Department has been forced to function. Thus, while the rest of the University has enjoyed much growth, the academic staff and the number of graduates of the Department of Music has remained rather constant.

CHAPTER IV

FACULTY EVALUATION OF MUSIC TEACHER PREPARATION

AT OKLAHOMA STATE UNIVERSITY

Introduction

In this chapter we shall be concerned with the opinions of the faculty members as to the importance of selected objectives of music teacher preparation and with the opinions of the faculty as to how well these objectives are being met by the Department of Music at Oklahoma State University.

Skills and Competencies

Musicianship (Basic Music)

Listening competencies. Seventy-two per cent of the faculty checked items as being in the "very important" category when expressing their opinions of these objectives. Individual items considered most important by the faculty were: Hear melodic patterns, (88%); Comprehend meter-rhythm patterns, (88%); Hear mistakes in musical performance, (76%); Hear harmonic progressions and resolutions, (71%); Make value judgements in repertoire, performance, etc., (65%). The least important objective in the opinion of the faculty was: Comprehend form and design, (47%). The only item to receive

response in the category, "not important," was Make value judgements in repertoire, performance, etc., and it received a single response in this category.

When evaluating how well the graduates were prepared in these objectives, seven per cent of the faculty responded in the category, "very well prepared," thirty-eight per cent in the "well prepared" category, forty-two per cent in the "minimally prepared" category, and nine per cent in the "poorly or not at all" category.

Arranging and composing competencies. The faculty was of the opinion that these competencies were of less importance. In fact, eighty-three per cent of the faculty responded in either the "of some importance" category or the "not important" category. The only items in the section to receive more than fifty per cent response in the "important" or "very important" categories were: Arranging for choral groups, (57%); and, Arranging for instrumental groups, (56%). The item receiving the highest percentage of response in the "not important" category was Composing musical shows, (80%).

Not one response was given in the "very well prepared" category by the faculty when asked their opinion as to the adequacy of preparation. Over ninety per cent of the faculty were of the opinion that the graduates were "minimally prepared" or "poorly or not at all," in these areas.

Preparation in musical understandings. The faculty response averaged sixty-eight per cent to the "very important" category for items in this section. The highest number of "very important"

TABLE 15.--Listening competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Hear melodic patterns	88 ¹	12	0	0	8	46	46	0
2.Hear harmonic progressions and resolutions	71	29	0	0	0	50	43	7
3.Comprehend meter-rhythm patterns	88	6	6	0	15	38	46	0
4.Comprehend form and design	47	47	6	0	0	31	62	8
5.Hear mistakes in musical performance	76	6	12	0	0	42	33	25
6.Make value judgements in repertoire, performance, etc.	65	23	0	7	8	23	54	15

TABLE 16.--Arranging and composing competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Arranging-choral	38	19	44	0	0	18	45	36
2.Arranging-instrument	25	31	44	0	0	36	55	9
3.Arranging-combination	31	0	69	0	0	30	50	20
4.Composing-vocal solos	0	0	73	27	0	0	40	60
5.Composing-instrument solos	0	0	73	27	0	0	50	50
6.Composing-choral ensemble	0	0	80	20	0	0	40	60

¹All figures listed in tables in this chapter are percentages.

TABLE 16.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
7.Composing-instrumental groups	0	0	80	20	0	0	30	70
8.Composing-combination	6	6	69	19	0	0	33	66
9.Composing musical shows	0	6	31	63	0	0	20	80

TABLE 17.--Preparation in musical understandings, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Understanding the role of music in life	74	13	13	0	9	27	55	9
2.Understanding development of music as part of human culture	69	31	0	0	0	25	50	25
3.Understanding the traditions and characteristics of styles								
Chants and modes	50	38	12	0	0	33	42	35
Medieval	50	25	25	0	0	33	50	17
Renaissance	65	23	12	0	0	33	50	17
Baroque	76	18	6	0	0	42	42	16
Classical	76	18	6	0	9	45	36	18
Romantic	76	18	6	0	9	55	27	18
Impressionistic	71	18	12	0	0	33	42	25
Contemporary	76	18	6	0	9	27	45	27

responses were to the items: Understanding the traditions and characteristics of music styles in the Baroque, Classical, Romantic, and Contemporary periods--each receiving seventy-six per cent. One faculty member made the comment that the items, understanding the role of music in life, and understanding the development of music as part of human culture, were "jargon," and did not respond to those items within the categories provided.

On the evaluation of preparation, fifty-nine per cent of the faculty responded in the "minimally prepared" or "poorly or not at all" categories. Only four per cent of the responses were in the "very well prepared" category.

Musicianship (Musical Performance)

Vocal competencies. Fifty-eight per cent of the faculty were of the opinion that the items in this section were "very important." The three items receiving the highest response in this category were: Have a wide knowledge of repertoire, (87%); Sing music at sight, (80%); and Sing an independent part, (80%). Lowest responses in this category were for: Sing as a soloist, (25%); and Memorize to perform, (27%). However, seventy-three per cent were of the opinion that Memorize to perform was "important" or "very important," and sixty-six per cent were of the opinion that Sing as a soloist was "important" or "of some importance."

The faculty was of the opinion that graduates were "very well prepared" or "well prepared" for the items in this section in sixty-one per cent of the responses. Fifty-five per cent were of the

TABLE 18.--Vocal competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mimi- mally Prepared	Poorly or Not At All
1.Sing as a soloist	25	25	41	6	18	73	9	0
2.Sing music at sight	80	20	0	0	0	50	40	10
3.Sing an independent part	80	20	0	0	0	50	50	0
4.Sing in large groups	56	6	38	0	55	36	9	0
5.Sing in small groups	53	18	29	0	27	27	46	0
6.Have a wide knowledge of repertoire	87	13	0	0	0	36	55	9
7.Memorize to perform	27	66	7	0	22	56	22	0

TABLE 19.--Major instrument (other than piano or voice), faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Read music at sight	81	19	0	0	9	27	64	0
2.Play in large group	75	19	6	0	36	36	27	0
3.Play in small group	69	31	0	0	9	27	27	36
4.Demonstrate good playing technique	75	9	6	0	9	64	27	0
5.Play as a soloist	27	40	27	7	0	40	60	0
6.Have a wide knowledge of repertoire	69	31	0	0	9	27	55	9

opinion that the graduates were "very well prepared" in Sing in large ensembles, the only item to receive over fifty per cent response in this category.

Piano competencies. Only forty-four per cent of the faculty were of the opinion that the items listed in this section were "very important." The highest response in the "very important" category was for the items, Read music at sight, (71%); Have a wide knowledge of repertoire, (67%); and Play for group singing, (53%). The "very important" and "important" categories received a combined average of seventy-nine per cent of the responses of the faculty.

Only thirty-one per cent of the faculty were of the opinion that the graduates were "very well prepared" or "well prepared," while forty-seven per cent felt they were "minimally prepared" and twenty-four per cent responded in the "poorly or not at all" category to the items of this section.

Major instrument (other than piano or voice). Sixty-six per cent of the faculty were of the opinion that these competencies or skills were "very important" and only four per cent held the opinion that they were "of some importance" or "not important." The individual items with the highest percentage of response in the category, "very important," were: Read music at sight, (81%); Play in large ensembles, (75%); Demonstrate good playing technique, (75%); Have a wide knowledge or repertoire, (69%); and Play in small ensembles, (69%).

Fifty per cent of the faculty were of the opinion that the

TABLE 20.--Piano competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	33	13	40	13	25	50	25	0
2. Read music at sight	71	29	0	0	0	8	58	33
3. Play accompaniments for pupils' lessons	62	25	13	0	0	20	30	50
4. Play accompaniments for finished soloist	35	47	12	6	0	17	50	33
5. Play for group singing	53	47	0	0	0	30	50	20
6. Improvise accompaniments for familiar songs	44	50	6	0	0	10	60	30
7. Use piano as a teaching aid in classroom	41	47	12	0	0	42	58	0
8. Memorize to perform	18	41	29	12	18	45	36	0
9. Have wide knowledge of repertoire	67	20	13	0	0	18	82	0
10. Realize instrumental scores on piano	20	27	40	13	0	9	18	73

TABLE 21.--Knowledge of teaching materials, ensembles, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for Mixed Chorus-								
Elementary	47	27	13	13	22	22	44	11
Junior high	53	33	13	0	22	44	22	11
Senior high	87	7	7	0	33	33	22	11
2. Materials for Girls' Chorus-								
Elementary	53	20	27	0	33	11	44	11
Junior high	64	29	7	0	33	22	44	0
Senior high	80	13	7	0	33	44	22	0
3. Materials for Boys' Chorus-								
Elementary	50	7	21	21	22	22	44	11
Junior high	53	20	27	0	22	44	33	0
Senior high	67	20	13	0	33	44	22	0
4. Materials for Orchestra-								
Elementary	53	20	27	0	22	22	33	22
Junior high	63	36	7	0	22	22	33	22
Senior high	79	21	0	0	22	33	22	22
5. Materials for Concert Band-								
Elementary	50	25	19	6	33	11	44	11
Junior high	57	29	7	7	33	33	22	11
Senior high	71	29	0	0	44	33	11	11
6. Materials for Marching Band-								
Elementary	40	7	20	33	22	22	22	33
Junior high	47	20	20	13	33	22	22	22
Senior high	64	36	0	0	33	44	11	11
7. Church choir	47	37	37	0	11	22	67	0
8. Civic chorus	40	27	27	7	11	11	56	22

TABLE 21.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
9. Civic band	36	28	36	0	11	33	33	22
10. Civic orchestra	36	36	28	0	11	22	22	44
11. Materials for small ensembles	50	43	7	0	0	33	44	22
12. Operettas	21	36	36	7	0	0	37	63

TABLE 22.--Knowledge of teaching materials, other than ensembles, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. General music classes								
Elementary	46	46	8	0	60	20	20	0
Junior high	46	54	0	0	30	40	20	10
Senior high	46	46	8	0	30	30	20	20
2. Individual lessons								
Keyboard	43	57	0	0	36	45	18	0
Voice	36	64	0	0	27	73	0	0
Instruments	46	54	0	0	27	64	9	0

preparation of the graduates in these items was minimal, poor, or not at all. Only twelve per cent of the faculty responded in the "very well prepared" category, and only thirty-seven per cent responded in the "well prepared" category.

Knowledge of Teaching Materials

Ensembles. Slightly over half of the faculty were of the opinion that items of this section were "very important," (54%). Another fourth, (25%), responded in the "important" category. The items receiving the highest number of responses in the "very important" category were: Materials for mixed chorus, senior high, (87%); Materials for girls' chorus, senior high, (80%); and Materials for orchestra, senior high, (79%). Of least importance, in the opinion of the faculty, were Materials for operettas.

The faculty was divided in their opinions of how well the graduates were prepared in these competencies and skills. Twenty-three per cent of the faculty responded in the "very important" category, and sixteen per cent responded in the "poorly or not at all" category. The other responses were divided evenly between the two remaining categories. The faculty response was evenly divided throughout the four categories for individual items in this section. Only three individual category-item possibilities received more than fifty per cent of the responses. These three were: Church Choir - "minimally prepared," (67%); Civic Chorus - "minimally prepared," (56%); and Operettas - "poorly or not at all," (63%).

Other than ensembles. Ninety-nine per cent of the faculty were of the opinion that the items in this section were either "very important" or "important." Lowest in percentage of response in the category, "very important," was Individual lessons in voice, (36%).

In these competencies and skills sixty per cent of the faculty responses "very well prepared"; forty-five per cent responded "well prepared"; fifteen per cent responded "minimally prepared"; and five per cent responded "poorly or not at all."

Conducting Competencies

Seventy per cent of the faculty held the opinion that these competencies and skills were "very important." Items receiving the greatest number of responses in this category were: Diagnosing and correcting mistakes in rehearsal, (88%); Conduct so as to express inherent musical values, (88%); Know markings of tempi, expression, etc., (88%). Least number of responses in either of the two most important categories was received by Memorize scores, where only a third, (34%), of the faculty held the item to be either "very important" or "important."

The faculty, however, was of the opinion that the graduates were not too well prepared in these competencies and skills. An average of only eight per cent of the responses was in the "very well prepared" category, while twenty-eight per cent of the responses were in the "poorly or not at all" category. A total of sixty-seven per cent of the responses for all of the items of the section was in the categories, "minimally prepared" or "poorly or not at all." Only

TABLE 23.--Conducting competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Direct choral groups	82	12	6	0	18	27	27	27
2. Direct instrumental groups	77	29	0	0	17	33	42	8
3. Direct group singing	53	35	18	0	9	18	45	27
4. Diagnosing and correcting mistakes in rehearsal	88	6	6	0	0	18	55	27
5. Conduct so as to express musical values	88	12	0	0	9	36	36	18
6. Transpose scores at sight	29	35	29	6	10	10	30	50
7. Pre-hear the sound of a score at sight	53	24	18	6	0	18	27	55
8. Know markings of tempi expression, etc.	88	12	0	0	9	45	18	27
9. Memorize scores	29	6	41	18	0	9	64	27
10. Have knowledge of good programming	71	29	0	0	9	45	27	18
11. Have wide knowledge of repertoire	82	18	0	0	9	27	56	9

three of the individual items rated as high as fifty per cent in the two combined categories, "very well prepared" and "well prepared." These three items were: Direct instrumental groups, (50%); Know markings of tempi, expression, etc., (54%); and Have knowledge of good programming, (54%).

Professional Education

Philosophical-psychological competencies. The average number of responses by the faculty for the competencies of this section was sixty-nine per cent in the "very important" category. All of the items received over fifty per cent of the responses in the "very important" category. The individual items with the highest percentages in this category were: Have a personal philosophy of music and music teaching, (81%); Understand the place of music education in the total educational program, (80%); Construct a valid curriculum in senior high, (75%).

Fifty per cent of the faculty responses were in the categories, "Minimally prepared" or "poorly or not at all." This section of the questionnaire was second only to the immediately preceding section, Conducting Competencies, in the low opinions of the faculty regarding the adequacy of preparation of the graduates. None of the individual items received fifty per cent of the responses in the "very well prepared" category. One of the members of the faculty again responded that he felt the items as stated were "jargon," and declined to respond to any of the categories available either as to importance or preparation. Other members of the faculty commented that they could

TABLE 24.--Philosophical-psychological competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress made toward object	59	35	6	0	10	30	60	0
2. Have a personal philosophy of music and music teaching	81	19	0	0	20	40	20	20
3. Build objectives derived from sound educational principles	53	47	0	0	0	40	50	10
4. Construct a valid curriculum- Elementary	68	19	13	0	40	30	30	0
Junior high	68	25	6	0	30	30	30	10
Senior high	75	25	0	0	30	40	20	10
5. Understand the place of music in the total educational program	80	20	0	0	10	20	70	0
6. Apply psychological principles to music teaching	68	19	13	0	0	30	50	20

not evaluate the items as these faculty members were without experience in teaching public schools.

Administrative and supervisory competencies. Fifty-two per cent of the faculty held the importance of the items in this section to be quite high, e.g., "very important." There were only two items receiving responses in the "not important" category: Recruitment of membership for ensembles, (7%); and Knowledge of baton twirling techniques, (20%). As was reported in the preceding section, Philosophical-psychological competencies, a few of the faculty did not regard themselves as qualified to respond to the items of this section since they were without teaching experience in the public schools.

Only fifteen per cent of the responses were in the "very well prepared" category, and the majority of the responses were in the "well prepared" category, (38%), or "minimally prepared" category, (36%). The largest response for the majority of the items was under the "minimally prepared" category.

Summary

In summary it can be said that in the opinions of the faculty members of the Music Department of Oklahoma State University, the most important objectives for music teacher training were in the area of listening competencies and skills. Seventy-two per cent of the faculty held the opinion that these competencies and skills were very important. However, only forty-four per cent held the opinion that the graduates were either well prepared or very well prepared

TABLE 25.--Administrative and supervisory competencies, faculty

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding and supervising the solving of problems of classroom teachers who teach their own music	68	6	25	0	20	40	40	0
2. Handling problems of administration of the music program as to								
Finance and fund raising	56	31	13	0	22	22	44	11
Curricula	62	31	6	0	11	33	44	11
Publicity and pub. relations	65	18	18	0	22	33	44	0
Recordings	31	25	44	0	0	33	44	22
Grading	33	33	33	0	11	33	56	0
Liaison with administrative officials	87	7	7	0	22	56	22	0
Trips	40	40	20	0	22	33	33	11
Discipline in class	81	6	13	0	11	56	33	0
3. Testing and classification of voices								
Elementary	62	15	23	0	22	56	22	0
Junior high	62	38	0	0	11	67	11	11
Senior high	80	10	10	0	29	29	43	0
4. Using audio-visual equipment	28	53	13	7	0	20	60	20
5. Recruitment of members	50	31	19	0	0	60	20	20
6. Procurement of attire	37	31	31	0	20	30	40	10
7. Maintenance of attire	47	20	33	0	10	30	60	0
8. Procure equipment	62	25	13	0	30	50	10	10
9. Maintain equipment	56	25	19	0	30	40	20	10
10. Knowledge of baton twirling techniques	0	27	53	20	0	10	50	40

in these competencies or skills.

Almost as important, in the opinion of the faculty, as listening competencies and skills, were conducting competencies and skills. The section regarding conducting competencies and skills received an average of seventy per cent of the responses under the "very important" category. Thirty-four per cent of the faculty held that the graduates were either very well prepared or well prepared. The percentage of responses to the "poorly or not all" category was the highest of any section in the questionnaire, (24%).

The section eliciting response concerning opinions on preparation in musical understandings was also regarded by the faculty as being quite important. This section received sixty-nine per cent of the responses in the "very important" column. Again, less than fifty per cent of the faculty were of the opinion that the graduates were very well prepared or well prepared, (39%).

Forty-four per cent of the faculty were of the opinion that piano competencies were very important, and thirty-five per cent were of the opinion that they were important. However, only twenty-nine per cent held the opinion that the graduates were either well prepared or very well prepared in piano competencies and skills, and twenty-four per cent of the faculty responded under the "poorly or not at all" category.

At the opposite end of the scale of importance, in the opinions of the faculty, were competencies and skills in arranging and composing. Eighty-three per cent of the faculty responded to these items under the two lowest possible categories of importance.

The areas of listening competencies, preparation in musical understanding, conducting competencies, and piano competencies were regarded by the majority of the faculty as being very important or important, yet in most need of revisions of sorts which would better prepare the graduates for music teaching careers.

CHAPTER V

GRADUATES' EVALUATION OF MUSIC TEACHER PREPARATION AT OKLAHOMA STATE UNIVERSITY

Introduction

In Chapter Five we are concerned with the opinions of selected recipients of music teacher training and music teaching degrees from the Department of Music at Oklahoma State University as to the importance of selected objectives of music teacher preparation and with the opinions of these graduates as to the adequacy of the Department in preparing the graduates to meet these objectives.

Skills and Competencies

Classes of 1948-1952

Musicianship (Basic Music)

Listening competencies. Well over fifty per cent of the graduates of 1948-1952 were of the opinion that the items in this section of the questionnaire were "very important" with the exception of the item, Comprehend form and design. To this item only twenty-two per cent responded under the category, "very important," and a total of thirty-seven per cent responded to either the category, "of some importance" or "poorly or not at all." The individual items

TABLE 26.--Listening competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Hear melodic patterns	68 ¹	24	5	0	40	43	16	0
2. Hear harmonic progressions and resolutions	62	24	14	0	38	38	24	0
3. Comprehend meter-rhythm patterns	70	24	3	0	54	38	8	0
4. Comprehend form and design	22	40	32	5	14	40	40	5
5. Hear mistakes in musical performance	75	25	0	0	25	47	19	8
6. Make value judgements in repertoire, performance, etc.	57	35	8	0	24	35	30	11

TABLE 27.--Arranging and composing competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Arranging-choral	11	20	54	14	11	9	58	11
2. Arranging-instrumental	14	43	29	14	9	40	37	14
3. Arranging-combination	6	32	47	15	0	33	38	26
4. Composing-vocal solos	0	3	29	68	0	12	36	52
5. Composing-instrument solos	0	3	38	59	0	12	47	41

¹All figures listed in tables in this chapter are percentages.

TABLE 27.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
6. Composing-choral	0	12	38	50	3	16	44	37
7. Composing-instrumental groups	3	13	35	55	3	19	50	28
8. Composing-combination	0	6	39	55	0	16	39	45
9. Composing musicals	3	18	30	49	0	13	37	50

TABLE 28.--Preparation in musical understandings, 1948-1952

1. Understanding the role of music in life	64	25	11	0	36	34	34	6
2. Understanding development of music as part of human culture	53	33	14	0	14	43	37	6
3. Understand the traditions and characteristics of styles								
Chants and modes	28	25	42	6	12	25	44	19
Medieval	23	23	48	6	6	12	62	18
Renaissance	26	26	44	3	6	21	59	14
Baroque	29	35	29	6	12	24	53	12
Classical	38	35	26	0	12	44	35	9
Romantic	38	29	33	0	11	40	40	9
Impressionistic	29	35	26	9	9	26	56	9
Contemporary	41	35	18	6	9	24	41	21

receiving the largest percentages in the "very important" category were: Hear mistakes in musical performance, (75%); Comprehend meter-rhythm patterns, (70%); and Hear melodic patterns, (68%).

Only one item in this section received more than fifty per cent of the response under the "very well prepared" category, and that was the item, Comprehend meter-rhythm patterns, (54%). The average response to the "very well prepared" category for this section was thirty-two per cent. The average response to the "poorly or not at all" category of this section was three per cent, and for one-half of the items there were no responses in the "poorly or not at all" category.

Arranging and composing competencies. The opinion of the majority of the graduates was that the items in this section were neither "important," (17%); nor "very important," (4%). It should be pointed out, however, that thirty-one per cent of the graduates were of the opinion that Arranging for choral groups was "important" or "very important" while fifty-four per cent held this item to be "of some importance." Also, Arranging for instrumental ensembles received fifty-four per cent of the responses in the "very important" and "important" categories.

The graduates' opinions of the adequacy of preparation of the items in this section was rather low. None of the items received fifty per cent of the responses in the combined categories, "very well prepared" or "well prepared." More than half of the items failed to receive a single response in the category, "very well

prepared."

One graduate used the following comment to justify his opinions as to the importance of the items in this section: "Plenty of good materials available unless one feels the urge to compose and then one should study beyond [public school] teaching requirements." Another graduate expressed his feeling very succinctly when he said, "the preparation was adequate to the need."

Preparation in musical understandings. The graduates were of the opinion that the most important item in this section was Understanding the role of music in life, which received sixty-four per cent of the responses in the "very important" category, and twenty-five per cent of the responses in the "important" category. Second in importance in this section was Understanding development of music as part of human culture, which received eighty-six per cent of the responses in either the "very important" or "important" categories. Of lesser importance, in the opinions of the graduates, were the items: Chants and modes, Medieval, and Renaissance styles and characteristics. All three of these items received about fifty per cent of the responses in the combined categories, "very important" and "important." None of the categories received as much as ten per cent of the responses in the "not important" category and the average response in this category for this section was slightly over three per cent.

Concerning adequacy of preparation, the items received a majority of responses in the "well prepared" and "minimally prepared"

categories. Only the item, Understanding the role of music in life, received one-third of the responses in the "very well prepared" category. The category, "poorly or not at all," received an average response of twelve per cent.

Musicianship (Musical Performance)

Vocal competencies. An average of thirty-eight per cent of the graduates held the opinion that competencies in this section were "very important." Items receiving the highest percentages of response in this category were: Sing an independent part, (56%); Sing music at sight, (53%); and Have a wide knowledge of repertoire, (50%). Items deemed to be of lesser importance and receiving the largest response in the "not important" category were: Memorize to perform, (26%); and Sing as a soloist, (21%). These were the only items to receive fewer than fifty per cent response in the categories, "very important" and "important."

None of the items in this section received fifty per cent of the responses in the "very well prepared" category; however, the item, Sing an independent part, received forty-two per cent in this category. None of the items received as many as twenty per cent of the responses in the "poorly or not at all" category, but the item, Have a wide knowledge of repertoire, received fifty-nine per cent of the response in the "minimally prepared" category. Since this item was regarded as "very important" or "important" by seventy-six per cent of the respondents it seems significantly low in the opinions of the graduates as to the adequacy of preparation. In all other

TABLE 29.--Vocal competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Sing as a soloist	24	21	35	21	21	21	45	12
2. Sing music at sight	53	33	14	0	14	43	37	6
3. Sing an independent part	56	24	12	8	42	37	17	4
4. Sing in large groups	32	35	26	6	32	44	18	6
5. Sing in small groups	29	29	29	12	21	24	39	15
6. Have a wide knowledge of repertoire	50	26	24	0	6	21	59	12
7. Memorize to perform	24	18	37	26	19	41	28	12

TABLE 30.--Major instrument (other than piano or voice), 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Read music at sight	72	25	0	0	43	43	10	3
2. Play in large group	66	24	10	0	66	24	7	3
3. Play in small group	59	28	10	3	41	34	21	3
4. Demonstrate good playing technique	67	30	3	0	50	33	10	7
5. Play as a soloist	37	30	23	10	33	20	33	3
6. Have a wide knowledge of repertoire	57	33	10	0	20	47	20	3

instances the items which received fewer responses in the higher categories of preparation were regarded as of lesser importance.

Major instruments (other than piano or voice). Only one item in this section received less than a majority of responses in the "very important" category. This item was: Play as a soloist, (37%). The items receiving the most responses in the "very important" category were: Read music at sight, (72%); Demonstrate good playing technique, (67%); and Play in large ensembles, (66%). Items in this section received an average of sixty per cent response in the "very well prepared" category. Only two items received response in the "not important" category. They were: Play as a soloist, (10%); and Play in small ensembles, (3%).

All of the items of this section received more than fifty per cent response in the categories, "very well prepared" or "well prepared." The item, Have a wide knowledge of repertoire, received only twenty per cent response in the "very well prepared" category, but this item received forty-seven per cent response in the "well prepared" category.

Piano competencies. In the opinions of the graduates, the items of this section varied greatly in their importance. Receiving the highest percentage of responses in the categories, "very important" or "important" were: Read music at sight, (76%); Use piano as a teaching aid in classroom, (76%); Play accompaniments for pupils' lessons, (73%); and Improvise accompaniments for familiar songs, (70%). Receiving the lowest percentage of responses in these two

TABLE 31.--Piano competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	9	12	44	35	9	18	32	41
2. Read music at sight	50	26	24	0	9	26	53	12
3. Play accompaniments for pupils' lessons	38	35	25	3	9	29	29	12
4. Play accompaniments for finished soloists	14	24	44	18	9	12	26	53
5. Play for group singing	26	26	29	18	6	15	38	41
6. Improvise accompaniments for familiar songs	30	40	20	10	6	24	29	41
7. Use piano as a teaching aid in classroom	38	38	24	0	6	32	44	18
8. Memorize to perform	18	9	24	50	18	21	25	36
9. Have wide knowledge of repertoire	26	24	32	18	7	24	34	34
10. Realize instrumental scores on piano	30	21	39	9	3	15	52	30

categories were: Play as a soloist, (19%); and Memorize to perform, (27%). This last item, Memorize to perform, received fifty per cent of the responses in the "not important" category.

In the opinions of this group of graduates, the adequacy of preparation of the items in this section was quite low. None of the items of this section received fifty per cent response in the combined categories, "very well prepared" or "well prepared." Over thirty per cent of the respondents were of the opinion that their preparation best fit the category, "poorly or not at all." The item, Improvise accompaniments for familiar songs, which was regarded as an important competency, received forty-one per cent response in the category, "poorly or not at all." One graduate summed it up for them in the statement: "Piano competency for teachers is a must."

Knowledge of Teaching Materials

Ensembles. There was an average response of thirty-four per cent in the category, "very important" for this section. Items receiving fifty per cent or more of the responses in this category were: Materials for mixed chorus, senior high, (58%); Materials for concert band, senior high, (53%); Materials for girls' chorus, senior high, (52%); and Materials for small ensembles, (50%). Twenty-four per cent of the responses for items of this section were in the "important" category. When this response is combined with the average response for the "very important" category we find that the majority of these graduates regard items of this section as

TABLE 32.--Knowledge of teaching materials (ensembles), 1948-1952.

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for mixed chorus-								
Elementary	33	22	26	9	14	14	46	25
Junior high	42	23	19	15	7	15	67	11
Senior high	58	19	15	8	12	36	50	7
2. Materials for girls' chorus-								
Elementary	30	15	26	30	7	7	53	33
Junior high	39	19	15	27	8	16	60	16
Senior high	52	15	19	15	8	19	65	8
3. Materials for boys' chorus-								
Elementary	22	15	33	30	4	4	56	37
Junior high	31	23	19	27	4	15	58	23
Senior high	42	23	15	19	7	15	59	19
4. Materials for orchestra-								
Elementary	37	15	26	22	12	8	40	40
Junior high	44	16	16	24	12	8	44	33
Senior high	44	16	16	24	16	12	42	29
5. Materials for concert band-								
Elementary	31	28	16	22	20	20	37	23
Junior high	19	29	32	19	17	23	33	33
Senior high	53	27	3	17	31	24	24	21
6. Materials for marching band-								
Elementary	19	19	22	41	17	17	30	37
Junior high	19	29	32	19	17	23	33	33
Senior high	29	23	13	16	23	33	23	20
7. Church choir	34	25	28	13	13	3	41	6

TABLE 32.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
8. Civic chorus	16	19	42	23	7	21	24	28
9. Civic band	7	24	33	33	11	44	19	26
10. Civic orchestra	36	36	28	0	11	22	22	44
11. Materials for small ensembles	50	43	7	0	0	33	44	22
12. Operettas	21	36	36	7	0	0	37	63

TABLE 33.--Knowledge of teaching materials (other than ensembles), 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. General music classes								
Elementary	39	23	26	13	20	13	47	20
Junior high	44	22	22	12	16	13	55	16
Senior high	33	23	40	7	16	13	55	13
2. Individual lessons								
Keyboard	27	27	31	7	26	15	52	7
Voice	41	30	19	11	32	25	36	7
Instruments	54	25	18	4	30	45	22	4

being important competencies. Averages were, of course, lowered by items with few responses in the two highest categories of importance. Items having this low status of importance were: Civic band, (31%); Civic chorus, (35%); and Materials for marching band, elementary, (38%). An average of nineteen per cent was of the opinion that items in this section were "not important."

These graduates held themselves "very well prepared" or "well prepared" in fifty per cent of the responses for the items, Materials for concert band, senior high, (55%); Materials for marching band, senior high, (55%); and Civic band, (55%). Items receiving the highest percentage of response in the category, "poorly or not at all," were: Operettas, (63%); Materials for orchestra, elementary, (40%); Materials for marching band, elementary, (37%); and Materials for boys' chorus, elementary, (37%).

Other than ensembles. All of the items of this section received more than fifty per cent of the responses in the combined categories, "very well prepared" and "well prepared." Items receiving the highest percentage of responses in these categories were: Individual lessons, instruments, (79%); and General music classes, junior high, (66%). None of the items received as high a response as fifteen per cent in the category, "not important."

The average response to the combined categories, "very well prepared" and "well prepared" was forty-four per cent. The items which received the most responses in the categories, "very well prepared" and "well prepared," were: Individual lessons,

instruments, (75%); and Individual lessons, voice, (57%). None of the other items received as much as fifty per cent combined response for these categories. None of the items received more than twenty per cent response in the category, "poorly or not at all," and the average percentage of the response was eleven per cent.

Conducting Competencies

An average of fifty-seven per cent of the respondents of this group opined that the items of this section were either "very important" or "important." Highest in percentage of response in the "very important" category was the item, Diagnosing and correcting mistakes in rehearsal, receiving eighty-six per cent response.

Sixty-three per cent of the graduates were of the opinion that they were "well prepared" or "very well prepared" in the competencies and skills of this section.

Professional Education

Philosophical-psychological competencies. The average response to the category, "very important," for the items in this section by the graduates of 1948-1952 was sixty-five per cent. All of the items of this section received more than fifty per cent of the responses in the "very important" category.

The average response for the items of this section in the combined categories, "very well prepared" and "well prepared," was fifty-eight per cent. The item receiving the most responses in the category, "very well prepared," was: Have a personal philosophy of

TABLE 34.--Conducting competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All	
1. Direct choral groups	57	29	11	3	23	40	34	3	
2. Direct instrumental groups	68	15	15	3	35	41	15	9	
3. Direct group singing	36	28	22	14	26	26	38	9	
4. Diagnosing and correcting mistakes in rehearsal	86	14	0	0	24	44	24	9	
5. Conduct so as to express musical value	74	23	3	0	28	43	22	8	8
6. Transpose scores at sight	35	27	22	16	20	26	34	20	
7. Pre-hear markings of tempi, expression, etc.	60	26	11	3	24	35	32	8	
8. Memorize scores	14	25	44	17	11	43	26	20	
9. Have knowledge of good programming	70	22	8	0	31	44	17	8	
10. Have wide knowledge of repertoire	72	19	8	0	16	43	32	8	

TABLE 35.--Philosophical-psychological competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress made toward object	57	37	6	0	14	43	26	17
2. Have a personal philosophy of music and music teaching	78	14	9	0	23	40	29	9
3. Build objectives derived from sound educational principles	67	22	11	0	18	32	35	14
4. Construct a valid curriculum								
Elementary	64	21	7	7	21	29	32	19
Junior high	64	25	7	4	21	41	24	14
Senior high	65	25	4	4	18	41	29	11
5. Understand the place of music in the total educational program	71	29	0	0	21	47	24	9
6. Apply psychological principles to music teaching	56	29	12	3	15	35	32	18

music and music teaching, (28%). The average response for the items of this section in the "poorly or not at all" category was thirteen per cent, and no item exceeded twenty per cent of the response in this category.

Administrative and supervisory competencies. There was an average of forty per cent of the responses in the category, "very important," to the items in this section, but the individual items were quite varied in the percentages of responses in this category. The items received a range of response from nine per cent for the item, Knowledge of baton twirling techniques, to seventy-seven per cent response for the item, Discipline in the classroom.

An average of forty-six per cent of these graduates was of the opinion that they were either "well prepared" or "very well prepared" in the skills and competencies of this section. The item, Understanding and supervising the solving of problems of classroom teachers who teach their own music, was regarded by these graduates as being an important competency, yet sixty-three per cent of the responses were in the "minimally prepared" or "poorly or not at all" categories. In reverse, the item, Knowledge of baton twirling techniques, received sixty-eight per cent response in the category "poorly or not at all," while only eighteen per cent regarded this skill or competency as either "important" or "very important."

TABLE 36.--Administrative and supervisory competencies, 1948-1952

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding and supervising the solving of problems of classroom teachers who teach their own music	39	51	6	3	3	35	39	24
2. Handling problems of administration of the music program as to:								
Finance and fund raising	42	38	12	6	12	33	39	15
Curricula	48	42	6	3	12	48	30	9
Publicity and public relations	51	35	9	3	21	42	30	6
Recordings	23	23	52	3	9	22	19	50
Grading	27	30	33	9	9	30	30	30
Liaison with administrative officials	52	36	9	3	12	45	24	18
Trips	39	21	36	3	12	45	24	18
Discipline in class	77	18	3	3	15	35	29	21
3. Testing & classification of voices								
Elementary	29	26	29	16	16	29	42	13
Junior high	39	39	16	6	13	26	55	6
Senior high	58	19	16	6	12	20	57	10
4. Using audio-visual equipment	15	56	29	0	3	15	52	30
5. Recruitment of members	32	50	18	0	15	44	26	15
6. Procure attire	29	24	41	6	16	31	34	19
7. Maintain attire	32	26	35	6	18	30	30	21
8. Procure equipment	57	40	3	0	29	32	26	12
9. Maintain equipment	57	38	6	0	26	35	26	12
10. Knowledge of baton twirling techniques	9	9	42	39	6	0	26	68

Skills and CompetenciesClasses of 1953-1957

Musicianship (Basic Music)

Listening competencies. An average of seventy per cent of the responses to the items in this section by these graduates was in the category, "very important." This average was lowered by the item, Comprehend form and design, which received only five per cent response in this category. The average response in the category, "not important" was less than one per cent. Highest percentage of responses in the category, "very important" was received by the item, Hear mistakes in musical performance, (87%).

The majority of these graduates was of the opinion that they were either "well prepared" or "very well prepared" in these skills and competencies except for the item, Comprehend form and design. Though this item received the fewest responses in the category, "very well prepared," it received sixty-four per cent of the responses in the category, "important," and it would seem significant that sixty-eight per cent of these graduates opined that they were either "minimally prepared" or "poorly or not at all" prepared.

Arranging and composing competencies. Again, the majority of this group of graduates was of the opinion that these skills and competencies were not of great importance. Only the item, Arranging for choral groups, received more than fifty per cent response in the categories, "very important" and "important."

TABLE 37.--Listening competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Hear melodic patterns	65	35	0	0	32	45	23	0
2. Hear harmonic progressions and resolutions	57	39	4	0	14	50	36	0
3. Comprehend meter-rhythm patterns	74	17	9	0	36	27	32	4
4. Comprehend form and design	5	64	32	0	5	27	50	18
5. Hear mistakes in musical performance	87	9	4	0	23	32	45	0
6. Make value judgements in repertoire, performance, etc.	74	17	4	4	14	27	55	5

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TABLE 38.--Arranging and composing competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Arranging-choral	30	35	20	15	0	35	43	22
2. Arranging-instrumental	17	29	33	21	5	29	48	19
3. Arranging-combination	14	27	45	14	5	14	38	43
4. Composing-vocal solos	0	14	29	57	0	5	26	68
5. Composing-instrumental solos	0	0	50	50	0	5	24	72
6. Composing-choral	5	15	55	25	0	5	45	47

TABLE 38.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
7. Composing-instrumental groups	5	5	50	41	5	0	48	48
8. Composing-combination	0	10	43	47	0	0	32	68
9. Composing musicals	5	18	27	50	0	0	27	73

TABLE 39.--Preparation in musical understandings, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding the role of music in life	70	22	9	0	4	39	52	4
2. Understanding development of music as part of human culture	65	26	8	0	4	35	57	4
3. Understand the traditions and characteristics of styles								
Chants and modes	26	57	17	0	9	23	64	5
Medieval	17	43	30	9	4	17	70	9
Renaissance	17	48	30	4	4	17	78	0
Baroque	16	39	35	0	4	35	61	0
Classical	26	52	22	0	9	30	61	0
Romantic	26	58	26	0	9	27	64	4
Impressionistic	30	43	26	0	4	25	67	4
Contemporary	35	43	22	0	5	27	64	9

The average response for the items of this section as to adequacy of preparation was nine per cent in the categories, "very well prepared" combined with "well prepared." An average of fifty-eight per cent of these graduates was of the opinion that their preparation in these skills and competencies was "poorly or not at all."

Preparation in musical understandings. An average of seventy-six per cent of these graduates was of the opinion that the skills and competencies in this section were either "important" or "very important." The response in the category, "not important," was a one per cent average. The items receiving the largest response in the "very important" category were: Understanding the role of music in life, (70%); and Understanding development of music as part of human culture, (65%).

None of the items of this section received fifty per cent of the response in the combined categories, "very well prepared" or "well prepared." All of the items received more than fifty per cent response for the category, "minimally prepared," in this section.

Musicianship (Musical Performance)

Vocal competencies. The graduates were of the opinion that the skills and competencies of this section were rather important. An average of eighty-seven per cent of the graduates responded to either the "very important" or the "important" category. Only two items received responses in the "not important" category, and they were: Sing as a soloist, (14%); and Memorize to perform, (18%).

The graduates opined themselves "very well prepared" or "well prepared" in over half of the responses for items in this section, and there were few responses in the category, "poorly or not at all," an average of seven per cent.

Major instrument (other than piano or voice). Again, all of the skills and competencies of this section were deemed by this group of graduates to be of importance. The average response to the categories, "very important" and "important," was seventy-three per cent. Only one item received response in the "poorly or not at all" category: Play as a soloist, (12%).

Sixty per cent of the graduates were of the opinion that they were either "well prepared" or "very well prepared" in the skills and competencies of this section. The only item to receive responses in the "poorly or not at all" category was Play in large ensemble, and this item received six per cent response in this category.

Piano competencies. The items of this section were held to be "very important" or "important" by sixty-six per cent of the respondents. The items, Play as a soloist and Memorize to perform, were recipients of fewer than fifty per cent of the responses in these two categories.

Over a third, (35%), of these graduates were of the opinion that they had been "poorly or not all" prepared in these skills and competencies, while thirty-seven per cent were of the opinion that they were either "well prepared" or "very well prepared" in these skills and competencies. One graduate stated her feelings about her

TABLE 40.--Vocal competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Sing as a soloist	19	47	19	14	5	45	40	10
2. Sing music at sight	90	10	0	0	30	35	35	0
3. Sing an independent part	86	14	0	0	40	30	30	0
4. Sing in large groups	55	41	5	0	43	48	5	5
5. Sing in small groups	55	32	14	0	24	24	43	11
6. Have wide knowledge of repertoire	80	15	5	0	11	39	42	11
7. Memorize to perform	36	32	14	18	15	30	45	10

TABLE 41.--Major instrument (other than piano or voice), 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Read music at sight	71	12	18	0	29	29	41	0
2. Play in large groups	41	29	29	0	41	29	24	6
3. Play in small groups	29	47	24	0	24	35	41	0
4. Demonstrate good playing technique	65	12	24	0	37	25	37	0
5. Play as a soloist	35	18	38	12	24	35	41	0
6. Have wide knowledge of repertoire	53	29	18	0	35	18	41	0

TABLE 42.--Piano competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	14	24	10	52	5	29	38	29
2. Read music at sight	67	29	0	5	14	43	29	14
3. Play accompaniments for pupils' lessons	48	38	10	5	10	33	24	33
4. Play accompaniments for finished soloists	29	29	33	10	14	24	10	52
5. Play for group singing	48	33	14	5	19	29	19	33
6. Improvise accompaniments for familiar songs	35	35	15	15	15	5	25	55
7. Use piano as a teaching aid in classroom	43	43	10	5	5	29	38	24
8. Memorize to perform	20	15	25	40	10	35	20	35
9. Have wide knowledge of repertoire	30	30	25	15	0	35	40	25
10. Realize instrumental scores on piano	19	38	29	14	0	14	29	57

preparation thusly: "My own talents were my limitation."

Knowledge of Teaching Materials

Ensembles. An average of sixty-one per cent of these graduates was of the opinion that the skills and competencies of this section which applied to public school ensembles were either "important" or "very important." Some items received substantial response in the "not important" category. These items were: Materials for boys' chorus, elementary, (24%); Materials for orchestra, elementary, (38%), junior high, (32%); Materials for concert band, elementary, (32%); Materials for marching band, elementary, (39%); and Civic ensembles, (35%).

The graduates for the most part did not feel well prepared in these competencies and skills. Only five per cent of the graduates responded in the "very well prepared" while only twenty-nine per cent responded in the "well prepared" category. There was an average of thirty-five per cent of the responses in the category, "poorly or not at all" prepared.

Other than ensembles. The graduates of this group were of the opinion that these skills and competencies were highly important, as seventy-five per cent of the responses were in either the "very important" or "important" categories. There was approximately ten per cent of the respondents who held them as "not important."

Forty-three per cent of the graduates were of the opinion that they were "well prepared" in these skills and competencies; however,

TABLE 43.--Knowledge of teaching materials (ensembles), 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for mixed chorus-								
Elementary	53	12	29	6	12	24	41	24
Junior high	53	24	12	6	12	29	41	28
Senior high	81	12	0	0	12	47	29	18
2. Materials for girls' chorus-								
Elementary	41	24	18	18	6	24	41	29
Junior high	44	44	6	6	12	29	35	24
Senior high	62	31	0	6	9	32	46	14
3. Materials for boys' chorus-								
Elementary	41	24	12	24	6	25	37	31
Junior high	56	25	12	6	6	35	35	24
Senior high	50	39	0	6	6	47	29	18
4. Materials for orchestra-								
Elementary	33	7	33	38	0	12	37	50
Junior high	26	11	32	32	0	10	45	45
Senior high	39	6	33	22	0	20	50	30
5. Materials for concert band-								
Elementary	26	16	26	32	4	25	17	54
Junior high	30	10	35	25	6	33	22	39
Senior high	42	11	26	21	11	33	22	33
6. Materials for marching band-								
Elementary	22	11	28	39	0	28	28	45
Junior high	22	22	22	33	0	29	29	41
Senior high	28	22	22	28	11	22	28	39
7. Church choir	15	35	45	5	0	35	35	30

TABLE 43.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
8. Civic chorus	5	15	50	30	0	17	45	39
9. Civic band	0	0	61	39	0	28	17	55
10. Civic orchestra	0	6	59	35	0	29	18	53
11. Materials for small ensembles	24	43	24	9	10	25	35	30
12. Operettas	12	12	47	29	0	19	25	56

TABLE 44.--Knowledge of teaching materials (other than ensembles), 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. General music classes								
Elementary	50	25	15	10	10	40	25	25
Junior high	42	42	5	11	0	50	30	20
Senior high	42	26	21	11	0	45	30	25
2. Individual lessons								
Keyboard	35	40	20	5	11	42	21	26
Voice	35	40	15	10	5	55	20	20
Instruments	26	32	26	16	11	28	44	17

only six per cent responded in the category, "very well prepared." Twenty-two per cent of the responses were in the "poorly or not at all" category.

Conducting Competencies

This section was regarded by the graduates of this group as the section of highest importance of the questionnaire. Eighty-two per cent of the responses were in the categories, "very important" or "important," and fifty-five of these were in the category of highest importance. This section contained the only item to receive all the responses of all respondents in one category. That item was: Diagnosing and correcting mistakes in rehearsal, which received one hundred per cent response in the category, "very important."

Twelve per cent of the responses were given to the category, "very well prepared" to the item of this section, and forty per cent of the responses were in the category, "well prepared." Only sixteen per cent of the respondents were of the opinion that their preparation fit the "poorly or not at all" category.

Professional Education

Philosophical-psychological competencies. All of the items of this section received more than fifty per cent of the responses. The average was fifty-nine per cent of the responses in this category. There was four per cent response in the combined categories, "of some importance" and "not important."

The majority of the graduates was of the opinion that they were

TABLE 45.--Conducting competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Direct choral groups	64	27	9	0	14	50	32	5
2. Direct instrumental groups	27	50	14	9	14	45	23	18
3. Direct group singing	32	45	18	5	9	50	36	0
4. Diagnosing and correcting mistakes in rehearsal	100	0	0	0	18	45	27	9
5. Conduct so as to express musical values	86	14	0	0	23	27	45	5
6. Transpose scores to concert at sight	36	18	27	18	0	27	32	41
7. Pre-hear markings of tempi, expression, etc.	50	41	5	5	10	48	38	5
8. Memorize scores	14	18	41	37	5	27	41	27
9. Have knowledge of good programming	77	23	0	0	14	45	36	5
10. Have wide knowledge of repertoire	59	36	5	0	9	36	50	5

TABLE 46.--Philosophical-psychological competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress made toward objective	59	36	5	0	9	18	50	23
2. Have personal philosophy of music and music teaching	55	41	5	0	9	36	41	14
3. Build objectives derived from sound educational principles	55	41	5	0	9	27	45	18
4. Construct a valid curriculum in:								
Elementary	62	29	9	0	0	40	50	10
Junior high	55	45	0	0	0	37	58	11
Senior high	58	42	0	0	0	37	58	11
5. Understand the place of music in the total educational program	77	23	0	0	0	57	33	14
6. Apply psychological principles to music teaching	50	41	5	5	5	24	57	14

"minimally prepared" and there were only four per cent of the respondents who thought they were "very well prepared." The item, Skill in evaluating pupil progress, received the largest response in the "poorly or not at all" category with twenty-three per cent of the responses in this category. Considering the high importance given to items of this section, the graduates seem to have been of the opinion that their preparation was not as complete as they would have wished.

Administrative and supervisory competencies. The graduates' of this group responses were seventy-six per cent in the "very important" or "important" categories. The largest deviant from this opinion of importance was the item, Knowledge of baton twirling techniques, which received fifty per cent response in the category, "poorly or not at all."

In this section, also, the graduates did not opine themselves as highly prepared. The response in the category, "very well prepared" was only three per cent and response in the category, "well prepared," averaged twenty-five per cent. The combined average percentage of response given to the highest two categories of preparation was given to the "poorly or not at all" category, twenty-eight per cent.

Skills and Competencies

Classes of 1958-1962

Musicianship (Basic Music)

Listening competencies. The graduates of 1958-1962 were of the

TABLE 47.--Administrative and supervisory competencies, 1953-1957

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding and supervising the solving of problems of classroom teachers who teach their own music	37	37	21	5	5	26	32	37
2. Handling problems of administration of the music programs as to:								
Finance and fund raising	53	37	5	5	0	39	33	28
Curricula	58	37	0	5	6	11	67	17
Publicity and pub. relations	69	26	0	5	4	17	74	17
Recordings	21	42	26	10	0	11	55	33
Grading	21	58	16	5	0	33	39	28
Liaison with administrative officials	68	26	0	5	11	22	39	28
Trips	58	21	16	5	0	29	47	24
Discipline in class	79	16	5	0	0	29	53	18
3. Testing & classification of voices:								
Elementary	27	21	32	11	5	42	32	21
Junior high	50	20	20	10	5	26	53	16
Senior high	61	11	17	11	6	28	55	11
4. Using audio-visual equipment	40	30	15	15	0	20	40	40
5. Recruitment of members	47	37	11	5	0	30	40	30
6. Procurement of attire	30	45	10	25	0	25	40	35
7. Maintain attire	25	45	20	10	0	20	45	35
8. Procure equipment	50	40	5	5	5	30	45	20
9. Maintain equipment	45	45	10	0	10	30	40	20
10. Knowledge of baton twirling techniques	0	11	39	50	0	0	17	83

opinion that skills and competencies of this section were highly important, as most of the items received over seventy per cent of the responses in the "very important" category. The item, Comprehend form and design, received thirty per cent of the responses in the category, "very important," but this item received forty-one per cent of the responses in the "important" category. The average response for items of this section in the "not important" category was one per cent.

Sixty-one per cent of this group of respondents held the opinion they were either "well prepared" or "very well prepared" in these skills and competencies. An average of six per cent was of the opinion they were "poorly or not at all" prepared.

Arranging and composing competencies. The graduates did not tend to regard the skills and competencies of this section as of large importance. Two items of this section did receive responses in reverse of this trend. These items received over fifty per cent response in the categories, "very important" and "important." The items and the percentage of response in these two categories were: Arranging for choral groups, (64%); and, Arranging for instrumental groups, (55%). Items of this section were believed to be "not important" by over a third of the respondents, (35%).

An average of nineteen per cent of the graduates was of the opinion that they were either "well prepared" or "very well prepared" in skills and competencies of this section. Forty-six per cent of the respondents were of the opinion that their preparation had been

TABLE 48.--Listening competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Hear melodic patterns	73	27	0	0	27	54	19	0
2. Hear harmonic progressions and resolutions	57	32	11	0	19	32	46	3
3. Comprehend meter-rhythm patterns	78	19	3	0	19	53	25	3
4. Comprehend form and design	30	41	27	3	8	28	47	17
5. Hear mistakes in musical performance	76	16	5	3	22	50	28	0
6. Make value judgements in reper- toire, performance, etc.	70	22	8	0	28	36	25	11

TABLE 49.--Arranging and composing competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Arranging-choral	25	39	25	11	9	21	47	23
2. Arranging-instrumental	19	36	19	25	9	18	50	23
3. Arranging-combination	22	25	31	22	6	19	39	36
4. Composing-vocal solos	3	16	35	46	3	13	32	51
5. Composing-instrumental solos	0	9	40	52	0	12	26	62
6. Composing-choral	3	38	27	32	0	22	33	44

TABLE 49.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
7. Composing-instrumental groups	6	17	39	39	0	14	29	57
8. Composing-combination	3	19	42	36	0	14	29	54
9. Composing-musicals	8	8	32	51	0	8	25	67

TABLE 50.--Preparation in musical understandings, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding the role of music in life	62	27	11	0	22	39	28	11
2. Understanding development of music as part of human culture	51	38	11	0	22	44	22	11
3. Understand the traditions and characteristics of styles								
Chants and modes	32	27	32	8	14	29	49	6
Medieval	17	26	59	9	11	23	60	11
Renaissance	23	29	46	3	14	23	54	11
Baroque	26	31	43	0	14	30	49	8
Classical	29	49	20	0	14	37	46	12
Romantic	34	46	20	0	5	32	49	5
Impressionistic	34	40	26	0	8	24	62	8
Contemporary	43	34	23	0	11	19	37	13

"poorly or not at all." As these skills and competencies were not considered as highly important, there seems to be little significance to the opinions regarding lack of preparation.

Preparation in musical understandings. The only items to receive more than fifty per cent response in the "very important" category were: Understanding the role of music in life (62%); and Understanding development of music as part of human culture, (51%). Items in this section received an average response in the "very important" category of thirty-five per cent. The same percentage of responses was received by items in the "important" category. Only two per cent of the responses were in the "not important" category.

The majority of this group of graduates did not believe themselves to be highly prepared. The total average response in the categories, "very well prepared" and "well prepared," was forty-three per cent, yet only ten per cent of the responses were received in the "poorly or not at all" category.

Musicianship (Musical Performance)

Vocal competencies. The competencies and skills of this section were rather highly regarded in importance by this group of graduates. An average of seventy-nine per cent of the responses was given in either the category, "very important," or the category, "important." An average of five per cent was given to the items in the "not important" category.

The graduates also regarded themselves as rather well prepared

in these skills and competencies as they gave an average of sixty-one per cent of the responses to the categories, "very well prepared" or "well prepared." Sixteen per cent of the responses were given in the category, "poorly or not at all."

Major instrument (other than voice or piano). Regarding the competencies and skills of this section, the graduates held them as being of much importance. The items received an average of sixty-seven per cent of the responses in either of the categories, "very important" or "important." Fifteen per cent of the responses were in the category, "not important."

Over seventy per cent of the responses regarding preparation were in either the category, "very well prepared" or the category, "well prepared." Only ten per cent of the graduates of this group were of the opinion that they were "poorly or not at all" prepared in the skills and competencies of this section.

Piano competencies. A majority of the graduates of this group was of the opinion that these skills and competencies were either "very important," which received thirty-five per cent of the responses, or "important," to which they gave thirty-two per cent of the responses. The category, "poorly or not at all," received only eight per cent of the responses.

The categories, "very well prepared" and "well prepared," received only thirty-four per cent of the responses of the graduates for these items. There would seem to be significance to these items being opined as quite important and yet the graduates reporting the

TABLE 51.--Vocal competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Sing as a soloist	19	41	27	14	22	38	22	19
2. Sing music at sight	70	22	5	2	24	41	27	8
3. Sing an independent part	73	19	5	2	46	26	14	14
4. Sing in large groups	43	38	14	5	49	32	11	8
5. Sing in small groups	35	46	14	5	41	11	24	24
6. Have wide knowledge of repertoire	51	27	16	5	11	22	43	24
7. Memorize to perform	32	35	27	5	24	41	19	16

TABLE 52.--Major instrument (other than voice or piano), 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Read music at sight	49	27	15	11	27	41	16	6
2. Play in large groups	36	36	15	12	35	39	23	3
3. Play in small groups	27	36	15	21	23	23	42	13
4. Demonstrate good playing technique	56	19	22	3	19	44	28	9
5. Play as a soloist	34	25	25	16	19	31	39	10
6. Have a wide knowledge of repertoire	28	31	34	6	13	29	39	19

TABLE 53.--Piano competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	14	33	42	11	8	31	56	6
2. Read music at sight	56	33	11	0	16	27	43	14
3. Play accompaniments for pupils' lessons	41	41	14	5	16	24	32	27
4. Play accompaniments for finished soloists	35	35	22	8	14	16	32	38
5. Play for group singing	41	38	16	5	16	22	32	30
6. Improvise accompaniments for familiar songs	38	30	22	11	5	16	38	41
7. Use piano as a teaching aid in classroom	46	35	19	0	14	27	46	14
8. Memorize to perform	24	19	35	22	14	32	32	19
9. Have wide knowledge of repertoire	32	27	30	11	8	16	46	30
10. Realize instrumental scores on piano	22	33	39	6	8	11	43	37

opinion that they felt less than adequately prepared in these competencies and skills.

Knowledge of Teaching Materials

Ensembles. All of the items of this section which concerned materials for public school ensembles received fifty per cent, or more, of the responses in the categories, "very important" or "important." Of items concerned with civic ensembles, only one received more than fifty per cent response in these two categories. This item was: Church choir, which received sixty per cent of the responses in these two categories. Receiving the largest percentages of response in the category, "not important," were: Materials for orchestra, elementary, (34%); Civic band, (49%); and Civic orchestra, (55%).

None of the items of this section received as much as fifty per cent of the responses in the combined categories, "very well prepared" or "well prepared." Forty-four per cent of the graduates of this group responded that they regarded themselves as "poorly or not at all" prepared in the skills and competencies of this section.

Other than ensembles. The items of this section had a substantial percentage of response in the two highest categories of importance, "very well prepared" and "well prepared." The average for these two categories was seventy-five per cent. None of the items received as large a response in the category, "not important" as twenty-five per cent of the responses.

The graduates of this group regarded themselves as somewhat

TABLE 54.--Knowledge of teaching materials (ensembles), 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for mixed chorus-								
Elementary	38	24	22	16	14	24	27	35
Junior high	47	32	14	11	11	22	36	31
Senior high	47	31	17	6	11	33	28	28
2. Materials for girls' chorus-								
Elementary	37	30	24	14	14	22	27	38
Junior high	44	28	17	11	14	17	36	33
Senior high	42	33	17	12	14	22	27	35
3. Materials for boys' chorus-								
Elementary	31	28	25	17	8	24	27	41
Junior high	42	28	17	14	11	19	33	36
Senior high	42	28	22	8	11	23	31	34
4. Materials for orchestra-								
Elementary	14	26	26	34	0	6	29	68
Junior high	19	28	25	28	0	6	30	64
Senior high	18	29	26	26	0	6	30	64
5. Materials for concert band-								
Elementary	29	21	21	29	9	16	27	47
Junior high	32	24	18	26	9	28	24	21
Senior high	35	29	12	29	12	18	24	46
6. Materials for marching band-								
Elementary	23	17	37	33	6	16	22	56
Junior high	24	30	12	33	9	15	27	49
Senior high	42	15	9	33	9	24	24	44
7. Church choir	30	30	11	30	15	21	29	35

TABLE 54.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
8. Civic chorus	22	27	19	32	9	17	34	40
9. Civic band	6	23	23	49	3	6	33	58
10. Civic orchestra	6	21	18	55	0	3	27	70
11. Materials for small ensembles	39	42	6	12	0	24	36	39
12. Operettas	24	21	38	18	0	17	26	57

TABLE 55.--Knowledge of teaching materials (other than ensembles), 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. General music classes								
Elementary	54	24	19	3	17	36	28	19
Junior high	51	29	14	6	18	29	32	21
Senior high	43	37	11	9	15	31	35	18
2. Individual lessons								
Keyboard	30	46	22	3	21	24	33	21
Voice	39	36	15	12	27	33	21	18
Instruments	36	24	19	22	16	19	31	39

adequately prepared as forty-eight per cent responded either "very well prepared" or "well prepared" to the items of this section, and only twenty-three per cent believed themselves "poorly or not at all" prepared.

Conducting Competencies

The average response for items of this section in the category, "very important," was sixty per cent. When this percentage is added to the average response in the "important" category of twenty per cent, we find the graduates have been of the opinion that these skills and competencies are highly important. Only a single item, Memorize scores, received fewer than fifty per cent response in these two categories.

Fifty-three per cent of the responses of the graduates were in the categories, "very well prepared" or "well prepared." The "poorly or not at all" category received fifteen per cent of the responses. Nearly a third of the graduates then regarded themselves as "minimally prepared" in these skills and competencies.

Professional Education

Philosophical-psychological competencies. The item receiving the highest percentage of response in the category, "very important," was: Understand the place of music in the total educational program, the recipient of seventy-eight per cent of the responses. All of the items received over fifty per cent response in this category, with the average, sixty-four per cent.

TABLE 56.--Conducting competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Direct choral groups	62	30	5	2	24	43	24	8
2. Direct instrumental groups	54	11	26	9	24	40	37	9
3. Direct group singing	32	35	27	5	16	40	24	19
4. Diagnosing and correcting mistakes in rehearsal	89	8	3	0	22	42	22	14
5. Conduct so as to express musical values	83	14	3	0	27	30	35	8
6. Transpose scores to concert at sight	45	13	34	8	8	19	46	27
7. Pre-hear marking of tempi, expression, etc.	58	31	11	0	9	54	29	9
8. Memorize scores	19	27	32	22	11	25	36	28
9. Have knowledge of good programming	87	8	5	0	28	31	31	11
10. Have wide knowledge of repertoire	70	22	8	0	14	25	47	14

TABLE 57.--Philosophical-psychological competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress made toward objectives	65	33	2	0	14	40	29	17
2. Have personal philosophy of music and music teaching	62	35	3	0	20	43	26	11
3. Build objectives derived from sound educational principles	60	40	0	0	9	52	26	14
4. Construct a valid curriculum in:								
Elementary	63	28	6	3	23	42	20	14
Junior high	62	32	3	3	21	38	23	18
Senior high	59	32	6	3	18	37	23	21
5. Understand the place of music in the total educational program	78	19	3	0	22	41	24	14
6. Apply psychological principles to music teaching	59	33	8	0	19	38	24	19

All of the items received more than fifty per cent of the responses in the categories, "very well prepared" or "well prepared," with the average response in these categories sixty per cent. Sixteen per cent of the responses were in the "poorly or not at all" category.

Administrative and supervisory competencies. One item of this section was regarded as unimportant by the graduates. The item, Knowledge of baton twirling techniques, received fifty-seven per cent response in the "not important" category. All of the other items received over fifty per cent in the "very important" and "important" categories. In fact, omitting the one item regarded as unimportant, the other items received an average of fifty per cent of the responses in the "very important" category.

Only nine per cent of the graduates believed they were "very well prepared" in these skills and competencies, and twenty-eight per cent responded in the "well prepared" category. The responses varied to a large extent in the opinions of the graduates regarding adequacy of preparation for the items regarded as important from a low percentage of twenty per cent response in the two highest categories of preparation, to a high of sixty-six per cent response in these same categories. A third of the respondents were of the opinion that the preparation they had received at O.S.U. best fit the category, "poorly or not at all."

TABLE 58.--Administrative and supervisory competencies, 1958-1962

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding and supervising the solving of problems of classroom teachers who teach their own music	42	33	14	11	3	23	48	42
2. Handling problems of administration of the music program as to:								
Finance and fund raising	44	44	9	3	9	33	26	32
Curricula	57	37	6	0	11	34	40	14
Publicity & public relations	60	34	6	0	25	22	36	17
Recordings	26	41	29	3	0	20	46	34
Grading	44	34	18	3	6	26	26	20
Liaison with administrative officials	68	24	9	0	0	31	38	22
Trips	46	37	14	3	9	40	29	26
Discipline in class	89	11	0	0	26	40	20	14
3. Testing & classification of voices								
Elementary	39	28	22	11	11	23	31	34
Junior high	56	26	9	9	9	29	23	38
Senior high	62	24	9	6	14	24	24	33
4. Using audio-visual equipment	34	34	29	3	6	12	32	50
5. Recruitment of members	47	41	9	3	3	41	24	26
6. Procurement of attire	42	42	14	3	8	28	25	36
7. Maintain attire	46	29	17	9	6	29	29	35
8. Procure equipment	50	33	14	3	14	24	39	25
9. Maintain equipment	50	39	8	3	11	40	20	29
10. Knowledge of baton twirling techniques	11	6	26	57	3	12	9	72

Skills and CompetenciesClasses of 1963-1967

Musicianship (Basic Music)

Listening competencies. The graduates of 1963-1967 were of the opinion that skills and competencies of this section were quite important with the exception of the item, Comprehend form and design, which received twenty-seven per cent response in the "very important" category. All of the other items received over sixty per cent response in this category and the average response for this category was sixty-seven per cent including the item, Comprehend form and design, and seventy-five per cent when it was deleted. This one item was not regarded as unimportant, however, as it received sixty-eight per cent response in the two highest categories of importance.

Sixty-one per cent of the responses were in the categories, "very well prepared" or "well prepared," for the items of this section. The category, "poorly or not at all," received an average of six per cent of the responses.

Arranging and composing competencies. As has been seen in the responses of the other groups of graduates, the graduates of 1963-1967 did not regard these skills of great importance, with the exceptions of Arranging for choral groups and Arranging for instrumental groups which received a total of sixty-one per cent and fifty-one per cent, respectively, of the responses in the two categories, "very important" and "important."

Fifty-three per cent of the responses in this section were in the "poorly or not at all" prepared category. The two items to receive lower percentages of response in this category were the items regarded as most important of the section. These arranging items were believed to be "minimally prepared" by the majority of the respondents.

Preparation in musical understandings. The items of this section were regarded by this group of graduates as being either "very important" or "important" in seventy-six per cent of the responses. Receiving the highest percentage of response in the "very important" category was Understanding the role of music in life. One graduate replied that he did not know how to answer this question as he still wondered what the role of music was.

The majority of the graduates responded in the "minimally prepared" category to the items of this section. Only the items, Understanding the role of music in life, Understanding development of music as part of human culture, and Understanding the traditions and characteristics of styles, classical, received more than fifty per cent of the responses in the categories, "very well prepared" and "well prepared." An average of ten per cent of the graduates was of the opinion that they had been "poorly or not at all" prepared.

Musicianship (Musical Performance)

Vocal competencies. All of the items of this section received more than fifty per cent response in the combined categories, "very

TABLE 59.--Listening competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Hear melodic patterns	73	23	5	0	35	45	19	0
2. Hear harmonic progressions and resolutions	62	31	12	0	18	48	34	0
3. Comprehend meter-rhythm patterns	82	16	2	0	24	48	18	0
4. Comprehend form and design	27	41	30	2	4	33	51	11
5. Hear mistakes in musical performance	86	9	2	0	30	39	16	16
6. Make value judgement in repertoire, performance, etc.	72	30	7	0	9	30	44	16

TABLE 60.--Arranging and composing competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Arranging-choral	26	35	26	14	7	16	49	26
2. Arranging-instrumental	24	27	27	22	11	13	58	18
3. Arranging-combination	9	25	41	25	2	2	45	50
4. Composing-vocal solos	2	7	36	55	0	5	29	66
5. Composing-instrumental solos	5	5	21	69	0	8	26	67
6. Composing-choral	20	15	34	32	2	10	37	51

TABLE 60.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
7. Composing-instrumental groups	12	14	30	44	2	9	40	49
8. Composing-combination	7	12	45	36	0	2	32	66
9. Composing-musicals	5	21	30	44	0	0	17	83

TABLE 61.--Preparation in musical understandings, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding the role of music in life	50	36	14	0	18	45	27	9
2. Understanding development of music as part of human culture	39	52	9	0	9	44	42	5
3. Understand the traditions and characteristics of styles								
Chants and modes	23	50	23	5	5	23	58	12
Medieval	14	36	43	7	2	19	62	17
Renaissance	19	50	29	2	0	32	56	12
Baroque	30	49	19	2	7	37	51	5
Classical	42	54	5	0	7	44	42	7
Romantic	42	51	7	0	2	40	44	9
Impressionistic	36	50	14	0	0	29	60	14
Contemporary	46	40	14	0	2	21	55	21

important" and "important."

All of the items in this section received more than fifty per cent of the responses in the combined categories, "very well prepared" or "well prepared," except for the item, Have a wide knowledge of repertoire, which received only thirty-six per cent of the responses in these two categories.

Major instrument (other than piano or voice). Of the items in this section only the one, play as a soloist, received fewer than fifty per cent of the responses in the two categories of highest importance. Slightly more than one-fourth of the respondents regarded it as "not important."

Two items in this section received fewer than forty per cent of the responses in either the category, "well prepared" or the category, "very well prepared," and they were: Play in small ensembles, (38%); and Have a wide knowledge of repertoire, (36%). The remainder of the items of this section received more than fifty per cent of the responses in these two categories.

Piano competencies. The items, Play as a soloist, Memorize to perform, and Have a wide knowledge of repertoire were regarded by this group of graduates as of lesser importance as they failed to receive fifty per cent of the responses in the combined categories, "very important" and "important." All other items received more than fifty per cent of the response in these two categories.

The only item in which the graduates considered themselves "very well prepared" or "well prepared" in fifty per cent or more of the

TABLE 62.--Vocal competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Sing as a soloist	33	26	31	10	17	41	34	7
2. Sing music at sight	88	12	0	0	31	40	26	2
3. Sing an independent part	78	22	0	0	31	40	26	2
4. Sing in large groups	50	33	14	2	50	43	5	2
5. Sing in small groups	44	39	12	5	29	33	21	17
6. Have a wide knowledge of repertoire	63	19	16	2	5	31	55	10
7. Memorize to perform	33	36	21	10	29	39	29	2

TABLE 63.--Major instrument (other than piano or voice), 1963-1967

1. Read music at sight	53	29	13	5	28	47	17	8
2. Play in large group	37	29	18	16	39	28	22	11
3. Play in small group	32	24	29	16	19	19	35	24
4. Demonstrate good playing technique	47	26	16	11	17	44	25	14
5. Play as a soloist	24	24	26	26	22	33	22	22
6. Have wide knowledge of repertoire	37	24	21	18	19	17	36	28

TABLE 64.--Piano competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	19	24	38	19	8	34	40	18
2. Read music at sight	74	19	2	5	18	26	33	23
3. Play accompaniments for pupils' lessons	57	24	10	10	11	29	29	31
4. Play accompaniments for finished soloists	41	32	12	15	8	24	34	34
5. Play for group singing	60	29	7	5	13	27	27	31
6. Improvise accompaniments for familiar songs	49	29	19	2	10	18	33	38
7. Use piano as a teaching aid in classroom	57	29	10	5	18	38	18	26
8. Memorize to perform	24	17	29	29	16	42	29	13
9. Have wide knowledge of repertoire	31	14	43	12	2	20	50	27
10. Realize instrumental scores on piano	31	23	33	13	3	14	40	43

responses, was Memorize to perform, which received fifty-eight per cent of the responses in these categories. Twenty-eight per cent of the graduates were of the opinion that their preparation in these competencies had been "poorly or not at all."

Knowledge of Teaching Materials

Ensembles. All of the items which would apply to public school teaching, except for the items regarding orchestra materials at all three levels, were deemed of much importance. The item regarding church choir materials was the only one extraneous to the public school situations to receive more than fifty per cent response in the two categories of greatest importance.

Paradoxically, the item, Materials for marching band, junior high, was the only item to receive more than a majority of the responses in the two categories of most adequate preparation. Over forty per cent of the graduates of 1963-1967 responded in the category, "poorly or not at all" for the items of this section. Obviously this is a point of significance as so many of them regard these skills and competencies of much importance.

Other than ensembles. More than a majority of these graduates were of the opinion that the items in this section were of much importance. An average of forty-seven per cent responded in the "very important" category, and twenty-six per cent responded in the "important" category. One-third of the graduates regard the item, Knowledge of materials for general music classes at the junior high

TABLE 65.--Knowledge of teaching materials (ensembles), 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for mixed chorus-								
Elementary	58	8	26	8	18	18	42	21
Junior high	60	16	16	8	3	21	53	24
Senior high	74	8	11	8	8	29	57	16
2. Materials for girls- chorus-								
Elementary	38	16	19	24	11	9	43	37
Junior high	53	21	16	11	5	16	43	43
Senior high	63	16	13	8	8	15	44	33
3. Materials for boys' chorus-								
Elementary	43	11	24	22	12	9	42	36
Junior high	53	13	16	16	3	18	45	34
Senior high	63	13	16	8	3	19	46	30
4. Materials for orchestra-								
Elementary	29	16	18	37	0	5	37	58
Junior high	33	13	15	38	0	5	37	58
Senior high	31	13	15	41	5	2	34	58
5. Materials for concert band-								
Elementary	50	12	8	30	10	28	23	38
Junior high	55	12	5	27	12	25	25	38
Senior high	54	10	8	28	13	26	23	39
6. Materials for marching band-								
Elementary	35	15	5	45	13	13	26	47
Junior high	44	18	5	33	43	19	27	38
Senior high	56	10	2	32	16	19	27	38
7. Church choir	33	33	20	13	3	15	44	38

TABLE 65.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
8. Civic chorus	18	28	33	2	5	11	42	42
9. Civic band	16	8	35	41	11	8	32	49
10. Civic orchestra	16	8	30	46	6	3	31	58
11. Materials for small ensembles	51	23	13	10	8	16	4	35
12. Operettas	22	32	32	12	0	5	31	64

TABLE 66.--Knowledge of teaching materials (other than ensembles), 1963-1967

1. General music classes								
Elementary	60	25	10	5	35	27	22	15
Junior high	44	18	5	33	43	19	27	38
Senior high	56	10	2	32	16	19	27	38
2. Individual lessons								
Keyboard	35	28	25	12	26	15	41	18
Voice	44	33	18	5	26	31	33	8
Instruments	43	39	14	14	17	24	39	20

and senior level, as being "not important."

The majority of the graduates regarded themselves as either "very well prepared" or "well prepared" in all except two items. These were: Materials for general music at the senior high level, and Materials for individual lesson in keyboard.

Conducting Competencies

The skills and competencies of this section all received well over seventy per cent of the responses in the two categories of greatest importance with the exception of the item, Memorize scores. This one item received fifty-four per cent of the responses in these two categories.

Fifty-six per cent of these graduates were of the opinion that they were either "minimally prepared" or "poorly or not at all" prepared in these skills and competencies. The average response in the "very well prepared" category for this section was twelve per cent.

Professional Education

Philosophical-psychological competencies. An average of sixty-two per cent of the respondents was of the opinion that the items of this section were "very important." The average response for the two categories of lesser importance was twelve per cent.

The graduates in sixty-three per cent of the responses regarded their preparation to be best described as "very well prepared" or "well prepared" for the items of this section. Eleven per cent

TABLE 67.--Conducting competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Direct choral groups	81	15	2	2	24	29	41	5
2. Direct instrumental groups	69	2	19	10	23	30	40	7
3. Direct group singing	39	42	19	0	15	28	41	15
4. Diagnosing and correcting mistakes in rehearsal	96	4	0	0	18	26	44	11
5. Conduct so as to express musical values	91	7	2	0	9	49	30	12
6. Transpose scores to concert at sight	52	28	16	7	5	28	44	33
7. Pre-hear markings of tempi, expression, etc.	69	26	5	0	5	46	48	10
8. Memorize scores	24	32	22	22	2	22	39	37
9. Have knowledge of good programming	77	18	5	0	14	49	33	5
10. Have wide knowledge of repertoire	64	34	2	0	5	32	48	16

TABLE 68.--Philosophical-psychological competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress made toward objectives	39	27	22	12	5	41	37	17
2. Have personal philosophy of music and music teaching	61	32	7	0	23	43	25	9
3. Build objectives derived from sound educational principles	56	28	16	0	9	43	34	14
4. Construct a valid curriculum in:								
Elementary	71	21	5	2	32	31	29	2
Junior high	71	21	2	5	12	43	33	12
Senior high	65	25	5	5	18	44	33	5
5. Understand the place of music in the total educational program	77	16	7	0	30	42	23	5
6. Apply psychological principles to music teaching	52	39	7	2	7	48	30	16

regarded their preparation as "poorly or not at all."

Administrative and supervisory competencies. Seventy-eight per cent of the graduates were of the opinion that these skills and competencies were either "very important" or "important." The one item to reverse this trend was: Knowledge of baton twirling techniques, which received twenty-nine per cent response in these two categories. This item was regarded as "not important" by fifty-two per cent of the respondents.

The items of this section received an average of forty-four per cent of the responses in either the "very well prepared" or "well prepared" categories, while one-fourth of the responses were in the category, "poorly or not at all." Strangely enough, the item, Using audio visual equipment, received fifty-seven per cent of the responses in this category. Considering that these are recent graduates, 1963-1967, it seems quite significant that they regard their preparation as inadequate in a competency they regard as important.

Summary

In evaluating the responses of the graduates of the four groupings of graduates, there appears to be consistency of response concerning the skills and competencies both in importance and adequacy of preparation. Certain items such as Diagnosing and correcting mistakes in rehearsal, Hear melodic patterns, Understanding the place of music in the total educational program, and Discipline in the classroom appear to be of great importance in the opinions of the graduates of each group. Preparation appears to be regarded as inadequate

TABLE 69.--Administrative and supervisory competencies, 1963-1967

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding and supervising the solving of problems of classroom teachers who teach their own music	39	27	22	12	5	41	37	17
2. Handling problems of administration of the music program as to:								
Finance and fund raising	44	27	22	7	12	28	32	28
Curricula	46	42	7	5	5	57	24	14
Publicity & public relations	62	25	10	2	17	43	24	17
Recordings	20	41	37	2	2	33	33	31
Grading	45	36	17	2	5	41	34	20
Liaison with administrative officials	66	24	10	0	20	41	17	22
Trips	40	36	22	2	17	41	17	24
Discipline in class	83	14	2	0	17	41	19	22
3. Testing & classification of voices								
Elementary	41	29	22	7	27	21	39	12
Junior high	56	29	7	7	10	32	46	12
Senior high	55	35	5	5	12	33	42	13
4. Using audio-visual equipment	37	35	26	2	7	11	25	57
5. Recruit membership	60	30	5	5	10	28	44	19
6. Procurement of attire	44	32	23	0	14	32	34	20
7. Maintain attire	34	46	16	5	11	35	28	26
8. Procure equipment	55	36	7	2	17	36	33	14
9. Maintain equipment	60	30	7	2	14	26	38	21
10. Knowledge of baton twirling techniques	10	19	19	52	0	0	17	83

in areas of composing, piano competencies, and knowledge of teaching materials by the graduates of all four groupings.

Comments by the graduates were of an apologetic nature in many instances, as if the graduates regretted needing to say anything derogatory about their University, but some graduates seemed delighted to have an opportunity to scourge the Music Department for what they regarded as weaknesses. Many of the graduates closed the questionnaire with a statement of appreciation for the opportunity to help in improvements in the Department of Music and for being asked their opinions. Comments of the respondents may be examined in greater depth via the appropriate appendices.

CHAPTER VI

SUMMATION OF THE RESPONSES AND IMPLICATIONS OF THE STUDY

Introduction

The purpose of this chapter is to present composite views of the selected graduates and members of the current academic staff of the Department of Music at Oklahoma State University, and to present suggestions, implications, and recommendations of the opinions expressed. It is emphasized that the suggestions, implications, and recommendations are not those of the writer, but of his respondents. The writer has, to the best of his ability, served only in the capacity of reporter. His task has been that of compilation, identification, and organization.

Skills and Competencies

Composite

Musicianship (Basic Music)

Listening competencies. The graduates and faculty were very much in agreement as to the importance of items of this section. The item, Comprehend form and design, did receive a much higher faculty response in the "very important" category than it received

from the graduates, forty-seven per cent opposed to twenty-one per cent, but the majority of both groups was of the opinion that this competency was either "very important" or "important."

The graduates tended to regard themselves as better prepared in these skills and competencies than did the faculty. An average of twenty-seven per cent of the graduates responded in the "very well prepared" category while only five per cent of the faculty responded in this category. Attention is called to the item, Hear mistakes in musical performance, as one-fourth of the graduates responded in the category, "very well prepared" while none of the faculty believed the graduates to be "very well prepared."

Arranging and composing competencies. These items were not regarded as being of great importance by either the faculty or graduates, however, the faculty tended to consider them as of more importance than did the graduates. Thirty-eight per cent of the graduates regarded these items as being "not important," while just half that percentage, nineteen per cent of the faculty, regarded these competencies as "not important." The majority of both groups responded in either the category, "very important" or the category, "important" to the items, Arranging for choral groups, and Arranging for instrumental groups.

Neither of the groups regarded the preparation of the graduates to have been of more than minimal adequacy. In fact, only nine per cent of the faculty responded in categories higher than "minimally prepared." Sixteen per cent of the graduates responded in one or the

TABLE 70.--Listening competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Hear melodic patterns	70(81) ¹	27(12)	3(0)	0(0)	34(8)	47(46)	19(46)	0(0)
2. Hear harmonic progressions and resolutions	59(71)	31(29)	10(0)	0(0)	22(0)	42(50)	35(43)	1(7)
3. Comprehend meter-rhythm patterns	76(88)	19(6)	4(6)	0(0)	33(15)	42(38)	21(46)	2(0)
4. Comprehend form and design	21(47)	47(47)	30(6)	2(0)	8(0)	32(31)	47(62)	13(8)
5. Hear mistakes in musical performance	81(76)	15(6)	3(12)	1(0)	25(0)	42(42)	27(33)	6(25)
6. Make value judgements in reper- toire, performance, etc.	69(65)	23(23)	7(0)	1(7)	19(8)	32(23)	39(54)	11(15)

TABLE 71.--Arranging and composing competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Arranging-choral	23(38)	32(19)	31(44)	14(0)	8(0)	21(18)	49(45)	21(36)
2. Arranging-instrumental	19(25)	34(31)	27(44)	20(0)	9(0)	25(36)	48(55)	18(9)
3. Arranging-combination	13(31)	27(0)	41(69)	19(0)	3(0)	17(30)	40(50)	39(20)
4. Composing-vocal solos	1(0)	10(0)	32(73)	56(27)	1(0)	9(0)	30(40)	59(60)
5. Composing-instrumental solos	1(0)	4(0)	37(73)	58(27)	0(0)	9(0)	31(50)	60(50)

¹Faculty percentages are given in parentheses.

TABLE 71.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
6. Composing-choral	7(0)	20(0)	38(80)	35(20)	1(0)	12(0)	40(40)	45(60)
7. Composing-instrumental groups	6(0)	12(0)	38(80)	45(20)	2(0)	11(0)	42(30)	45(70)
8. Composing-combination	2(6)	12(6)	42(69)	43(19)	0(0)	8(0)	33(33)	58(66)
9. Composing musicals	5(0)	16(6)	30(31)	49(63)	0(0)	5(0)	26(20)	68(80)

TABLE 72.--Preparation in musical understandings (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Understanding the role of music in life	61(74)	28(13)	11(13)	0(0)	20(9)	39(27)	35(55)	7(9)
2. Understand development of music as part of human culture	52(69)	37(31)	10(0)	0(0)	12(0)	42(25)	39(50)	7(25)
3. Understand the traditions and characteristics of styles								
Chants and modes	27(50)	40(38)	28(12)	5(0)	10(0)	25(33)	54(42)	11(35)
Medieval	17(50)	31(25)	45(25)	7(0)	6(0)	18(33)	61(50)	16(17)
Renaissance	21(65)	38(23)	37(12)	3(0)	6(0)	23(33)	62(50)	9(17)
Baroque	26(76)	38(18)	32(6)	3(0)	9(0)	32(42)	53(42)	6(17)
Classical	34(76)	47(18)	18(6)	0(0)	10(0)	38(45)	46(36)	7(18)
Romantic	34(76)	46(18)	21(6)	0(0)	8(0)	35(55)	49(27)	7(18)
Impressionistic	32(71)	42(18)	23(12)	2(0)	5(0)	26(33)	62(42)	7(25)
Contemporary	41(76)	38(18)	19(6)	2(0)	8(9)	24(27)	52(45)	15(27)

other of these two categories. Forty-nine per cent of the graduates and fifty per cent of the faculty responded in the "poorly or not at all" category.

Preparation in musical understanding. The graduates were of the opinion that the skills and competencies of this section were of slightly less importance than the faculty. Sixty-eight per cent of the faculty deemed these items as "very important," while only thirty-eight per cent of the graduates held this opinion. When analyzing the percentages of response in the two categories of most importance, the average response for the faculty is ninety per cent compared to eighty-two per cent for the graduates.

A large majority of both groups responded in the categories, "well prepared" or "minimally prepared" for the items of this section. Few regarded the graduates as being either "very well prepared" or "poorly or not at all" prepared.

Musicianship (Musical Performance)

Vocal competencies. The average response in the categories, "very important" and important," was seventy-nine per cent for the graduates and eighty-two per cent by the faculty. However, the items, Have a wide knowledge of repertoire, and Memorize to perform were not regarded nearly so important by the graduates as by the faculty.

The average response for items in this section regarding preparation was quite similar but the faculty and graduates differed

rather strikingly in their responses as to preparation for three of the items. The item, Sing as a soloist, received ninety-one per cent of the faculty response in the categories, "very well prepared" and "well prepared" but fifty-two per cent of the graduates responded in these categories. The reverse was the case for the item, Sing an independent part, for which seventy-three per cent of the graduates regarded themselves as "well prepared" or "very well prepared" and the faculty responses were fifty per cent in these categories. Also for the item, Sing music at sight, the graduates' responses were sixty-five per cent in the two categories of highest adequacy of preparation and the faculty response was fifty per cent in these two categories. In both of these two items there was no faculty response in the category, "very well prepared."

Major instrument (other than piano or voice). While regarded as important by the graduates the items of this section were not regarded as highly as by the faculty. Forty-six per cent of the graduates were of the opinion that these skills and competencies were "very important" and sixty-six per cent of the faculty held this opinion. The response in the category, "important," was nearly the same, twenty-seven per cent and twenty-five per cent. The largest deviation was for the item, Have a wide knowledge of repertoire, to which one hundred per cent of the faculty responses were in the categories, "very important" or "important," and seventy-three per cent of the graduates responded in these categories.

Thirty-one per cent of the graduates were of the opinion that

TABLE 73.--Vocal competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Sing as a soloist	28(25)	30(25)	27(41)	14(6)	16(18)	36(73)	35(9)	12(0)
2.Sing music at sight	74(80)	19(20)	5(0)	1(0)	25(0)	40(50)	31(40)	4(10)
3.Sing an independent part	73(80)	20(20)	4(0)	3(0)	40(0)	33(50)	22(50)	5(0)
4.Sing in large groups	45(56)	37(6)	15(38)	3(9)	43(55)	42(36)	10(9)	5(0)
5.Sing in small groups	41(53)	36(18)	17(29)	6(0)	29(27)	23(27)	32(46)	17(0)
6.Have wide knowledge of repertoire	61(87)	22(13)	15(0)	2(0)	8(0)	28(36)	50(55)	14(9)
7.Memorize to perform	31(27)	30(66)	25(7)	15(0)	22(22)	38(56)	30(22)	10(0)

TABLE 74.--Major instrument (other than piano or voice) (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Read music at sight	61(81)	23(19)	12(0)	4(0)	33(0)	41(27)	22(64)	4(0)
2.Play in large groups	45(75)	30(19)	18(6)	7(0)	45(36)	30(36)	19(27)	6(0)
3.Play in small groups	37(69)	34(31)	19(0)	10(0)	27(9)	28(27)	35(27)	10(36)
4.Demonstrate good playing techn.	59(75)	22(9)	16(6)	3(0)	31(9)	36(64)	25(27)	8(0)
5.Play as a soloist	32(27)	24(40)	28(27)	16(7)	25(0)	31(40)	34(60)	9(0)
6.Have wide knowledge of repertoire	44(69)	29(31)	21(0)	6(0)	23(9)	29(27)	35(55)	13(9)

they were "very well prepared" in these items and only twelve per cent of the faculty had this high an opinion of the preparation. The greatest discrepancy was found in responses to the item, Play in small ensembles, to which fifty-five per cent of the graduates responded in either the "very well prepared" or "well prepared" categories, while thirty-six per cent of the faculty responses were in these categories. Also for this same item thirty-six per cent of the faculty regarded the preparation as having been "poorly or not at all" while only ten per cent of the graduates responded in this category.

Piano competencies. The average percentage of response was similar for categories of this section for graduates and faculty, but these averages are deceptive. For example, fifty per cent of the graduates were of the opinion the item, Have a wide knowledge of repertoire, was "important" or "not important," and eighty-seven per cent of the faculty responded in these categories. Fifty-six per cent of the graduates regarded the item, Play accompaniments for finished soloists, as "important" or "very important" while eighty-two per cent of the faculty responded in these categories. The item, Memorize to perform, received thirty-seven per cent of the graduates' responses and fifty-nine per cent of the faculty responses in the two highest categories of importance. The items receiving the highest percentage of response from the graduates in the "not important" category were: Memorize to perform, (35%); and Play as a soloist, (29%). This compares to the faculty response for these items in this

TABLE 75.--Piano competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Play as a soloist	14(33)	23(13)	33(40)	29(13)	7(25)	28(50)	41(25)	24(0)
2. Read music at sight	62(71)	27(29)	9(0)	2(0)	14(0)	31(8)	40(58)	15(33)
3. Play accompaniments for pupils' lessons	45(62)	36(25)	14(13)	5(0)	13(0)	30(20)	30(30)	27(50)
4. Play accompaniments for finished soloists	28(35)	28(47)	26(12)	11(6)	11(0)	19(17)	26(50)	44(33)
5. Play for group singing	44(53)	32(47)	16(0)	8(0)	13(0)	23(30)	29(50)	34(20)
6. Improvise accompaniments for familiar songs	38(44)	34(50)	19(6)	9(0)	9(0)	16(10)	31(60)	44(30)
7. Use piano as a teaching aid in classroom	46(41)	36(47)	16(12)	2(0)	11(0)	31(42)	37(58)	21(0)
8. Memorize to perform	22(18)	15(41)	28(20)	35(12)	15(18)	32(45)	27(36)	26(0)
9. Have wide knowledge of repertoire	30(67)	24(20)	33(13)	14(0)	4(0)	24(18)	43(82)	29(0)
10. Realize instrumental scores on piano	25(20)	29(27)	35(40)	11(13)	3(0)	14(9)	41(18)	42(73)

category of twelve and thirteen per cent, respectively. Forty-seven per cent of the graduates' responses were in the two lowest categories of importance for the item, Have a wide knowledge of repertoire, as opposed to thirteen per cent of the faculty responses.

The graduates tended to regard themselves as better prepared than did the faculty in most items of this section. The items the graduates regarded as more important usually obtained more response in the categories of higher adequacy of preparation. Exceptions to this, and the graduates' percentage of response in the category, "poorly or not at all," are as follows: Play for group singing, (34%), faculty, (20%); Improvise accompaniments for familiar songs, (44%), faculty (30%); and Use piano as a teaching aid in classroom, (21%), faculty, (0%).

Knowledge of Teaching Materials

Ensembles. This section was regarded by the faculty as of much greater importance than by the graduates. The faculty response in the two highest categories of importance was an average of eighty-five per cent as compared to the graduates' response of fifty-six per cent for these categories. The one item to receive more response in the two highest categories of importance from the graduates than faculty was: Materials for concert band, elementary. There were only six percentage points deviation between faculty and graduates for this item. Twenty-seven per cent of the graduates responded in the "not important" category as compared to six per cent response from the faculty for this category.

TABLE 76.--Knowledge of teaching materials (ensembles) (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Materials for mixed chorus-								
Elementary	45(47)	18(27)	26(13)	10(13)	14(22)	20(22)	39(44)	26(11)
Junior high	51(53)	24(33)	15(13)	10(0)	8(22)	22(44)	49(22)	22(11)
Senior high	66(87)	17(7)	12(7)	5(0)	11(33)	36(33)	41(22)	17(11)
2. Materials for girls' chorus-								
Elementary	36(53)	21(20)	22(27)	21(0)	9(33)	16(11)	41(44)	34(11)
Junior high	45(64)	28(29)	13(7)	14(0)	33(10)	18(22)	43(44)	29(0)
Senior high	55(80)	24(13)	12(7)	10(0)	10(33)	22(44)	45(22)	23(0)
3. Materials for boys' chorus-								
Elementary	34(50)	20(7)	23(21)	23(21)	7(22)	16(22)	40(44)	37(11)
Junior high	45(53)	22(20)	16(27)	22(0)	6(22)	22(44)	43(33)	29(0)
Senior high	49(67)	26(20)	13(13)	11(0)	7(33)	26(44)	41(22)	25(0)
4. Materials for orchestra-								
Elementary	28(53)	16(20)	26(27)	33(0)	3(22)	8(22)	36(33)	54(22)
Junior high	30(63)	17(36)	22(7)	30(0)	3(22)	7(22)	39(33)	50(22)
Senior high	33(71)	16(29)	22(0)	23(0)	5(44)	10(33)	29(11)	45(11)
5. Materials for concert band-								
Elementary	34(40)	19(7)	18(20)	29(33)	11(22)	22(22)	26(22)	41(33)
Junior high	34(47)	19(20)	22(20)	24(13)	11(33)	28(22)	27(22)	33(22)
Senior high	46(64)	19(36)	12(0)	24(0)	17(33)	25(44)	23(11)	36(11)
6. Materials for marching band-								
Elementary	25(40)	14(7)	22(20)	39(33)	9(22)	18(22)	27(22)	46(33)
Junior high	27(47)	25(20)	18(20)	30(13)	17(33)	22(22)	20(22)	41(22)
Senior high	40(64)	18(36)	13(0)	28(0)	15(33)	25(44)	26(11)	33(11)
7. Church choir	23(47)	31(37)	26(37)	15(0)	10(11)	20(22)	41(67)	29(0)

TABLE 76.--(Continued)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
8. Civic chorus	16(40)	23(27)	37(27)	23(7)	6(11)	18(11)	37(56)	38(22)
9. Civic band	7(36)	14(28)	38(36)	41(0)	6(11)	22(33)	25(33)	47(22)
10. Civic orchestra	14(36)	18(36)	34(28)	34(0)	4(11)	14(22)	25(22)	56(44)
11. Materials for small ensembles	41(50)	38(43)	12(7)	8(0)	6(0)	26(33)	33(44)	34(22)
12. Operettas	20(21)	25(36)	38(36)	17(7)	0(0)	10(0)	30(37)	60(63)

TABLE 77.--Knowledge of teaching materials (other than ensembles) (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. General music classes								
Elementary	51(46)	25(46)	17(8)	8(0)	21(60)	29(20)	30(20)	20(0)
Junior high	45(46)	29(54)	12(0)	15(0)	18(30)	26(40)	34(20)	23(10)
Senior high	43(46)	24(46)	18(8)	15(0)	12(30)	27(30)	37(20)	24(20)
2. Individual lessons								
Keyboard	32(43)	35(57)	25(0)	7(0)	21(36)	24(45)	37(18)	18(0)
Voice	40(36)	36(64)	16(0)	9(0)	22(27)	36(73)	28(0)	13(0)
Instruments	40(46)	29(54)	18(0)	13(0)	18(27)	29(64)	34(9)	20(0)

The graduates regarded their preparation as being more inadequate than did the faculty for items of this section. The average graduates' response for items in the categories, "very well prepared" and "well prepared," was twenty-six per cent. The average faculty response for these categories was forty-nine per cent. The graduate responses for the category, "poorly or not at all," averaged thirty-seven per cent, while only seventeen per cent of the faculty responded in this category.

Other than ensembles. Ninety-eight per cent of the faculty were of the opinion that the competencies and skills of this section were either "very important" or "important," while sixty-two per cent of the graduates' responses were in these two categories. None of the faculty regarded these items as "not important," while eleven per cent of the graduates responded in this category.

Seventy per cent of the faculty regarded the graduates as either "very well prepared" or "well prepared" in these items, while forty-seven per cent of the graduates regarded their preparation as having been this adequate. Twenty per cent of the graduates' responses were in the "poorly or not at all" category, while five per cent of the faculty held this opinion of adequacy of preparation. All the faculty responses in this category were for the items, General music classes, junior high and senior high.

Conducting Competencies

The average response of the graduates and the faculty as to the importance of these items was four percentage points apart for the

TABLE 78.--Conducting competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Direct choral groups	66(82)	25(12)	7(6)	2(0)	21(18)	40(27)	33(27)	15(27)
2. Direct instrumental groups	54(77)	20(29)	19(0)	8(0)	23(17)	39(33)	28(42)	10(8)
3. Direct group singing	37(53)	37(35)	21(18)	6(0)	16(9)	36(18)	37(45)	11(27)
4. Diagnosing and correcting mistakes in rehearsal	93(88)	6(6)	1(6)	0(0)	20(0)	39(18)	29(55)	11(27)
5. Conduct so as to express musical value	84(88)	14(12)	2(0)	0(0)	22(9)	37(36)	33(36)	8(18)
6. Transpose scores to concert at sight	42(29)	22(35)	25(29)	12(6)	8(10)	24(10)	38(30)	30(50)
7. Pre-hear markings of tempi, expression, etc.	59(70)	31(18)	8(0)	2(3)	12(4)	45(32)	36(22)	8(41)
8. Memorize scores	18(29)	25(6)	34(41)	24(18)	8(0)	29(9)	35(64)	28(27)
9. Have knowledge of good programming	78(71)	18(29)	4(0)	0(0)	22(0)	42(45)	29(27)	7(18)
10. Have wide knowledge of repertoire	66(82)	28(18)	6(0)	0(0)	11(9)	34(27)	44(56)	10(9)

two categories of greatest importance. The largest response given any item in the entire questionnaire by the graduates was given to the item, Diagnosing and correcting mistakes in rehearsal, which received ninety-nine per cent of the responses in either "very important" or "important" categories.

Forty per cent of the graduates regarded their preparation in this item, Diagnosing and correcting mistakes in rehearsals, as belonging in the categories, "minimally prepared" or "poorly or not at all" prepared. The faculty believed even more strongly that this was an area weak in preparation as eighty-two per cent of the faculty responded either "minimally prepared" or "poorly or not at all" prepared. For the most part the faculty regarded the graduates as less prepared than did the graduates. Fifty-three per cent of the graduates opined their preparation as belonging in one of the two highest categories of preparation, while thirty-three per cent of the faculty had this high an opinion of the adequacy of preparation.

Professional Education

Philosophical-psychological competencies. The average response for graduates and faculty for items of this section was in close agreement. Between the items in the categories, "very important" and "important," there was five percentage points difference. Two per cent of the graduates regarded these items as "not important," whereas the faculty response in this category was nil.

In categories of adequacy of preparation there was close agreement also. Less than five percentage points separated averages in

TABLE 79.--Philosophical-psychological competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1. Skill in evaluating pupil progress in light of progress toward objectives	55(59)	32(35)	9(6)	3(0)	10(10)	36(30)	36(60)	18(0)
2. Have a personal philosophy of music and music teaching	64(81)	30(19)	6(0)	0(0)	18(20)	41(40)	30(20)	11(20)
3. Build objectives derived from sound educational principles	59(53)	33(47)	8(0)	0(0)	14(0)	37(40)	34(50)	10(15)
4. Construct a valid curriculum-								
Elementary	65(68)	25(19)	7(13)	3(0)	19(40)	30(36)	33(30)	11(0)
Junior high	63(68)	31(25)	2(6)	3(0)	13(30)	40(30)	34(30)	13(10)
Senior high	62(75)	31(25)	4(0)	3(0)	13(30)	40(40)	36(20)	12(10)
5. Understand the place of music in the total educational program	76(80)	22(20)	2(0)	0(0)	18(10)	47(20)	26(70)	10(0)
6. Apply psychological principles to music teaching	53(68)	35(19)	5(13)	8(0)	11(0)	36(30)	36(50)	17(20)

any category of preparation adequacy. Attention is called to the items, Construct a valid curriculum in elementary, junior high, and senior high. A third of the faculty regarded the graduates as being "very well prepared" and only fifteen per cent of the graduates regarded themselves as being "very well prepared" in these skills and competencies.

Administrative and supervisory competencies. Again, the average percentage of graduate and faculty response showed only slight deviation, four percentage points, while individual items did exhibit discrepancies of opinions. The item, Understanding and supervising the solving of problems of classroom teachers who teach their own music, received seventy-four per cent of the faculty response in either the category, "very well prepared," or the category, "well prepared," while only forty-five per cent of the graduates regarded this item as being of this great an importance. Variance in opinions of importance of other items in the section was not regarded as large enough to be significant.

Thirty-eight per cent of the graduates regarded their preparation as deserving response in either "very well prepared" or "well prepared" categories, while fifty-three per cent of the faculty believed the graduates to be "very well prepared" or "well prepared." Twenty-seven per cent of the graduates responded "poorly or not at all" for these items and nine per cent of the faculty regarded the preparation of the graduates as this inadequate.

TABLE 80.--Administrative and supervisory competencies (composite)

Item	Very Impor- tant	Impor- tant	Of Some Impor- tance	Not Impor- tant	Very Well Prepared	Well Prepared	Mini- mally Prepared	Poorly or Not At All
1.Understand and supervise the solv- ing of problems of classroom teachers who teach their own music	39(68)	37(6)	16(25)	8(0)	4(20)	30(40)	38(40)	29(0)
2.Handle problems of administration of the music program as to:								
Finance and fund raising	46(56)	37(31)	12(13)	5(0)	8(22)	33(22)	32(44)	26(11)
Curricula	52(62)	39(31)	5(6)	3(0)	8(11)	38(33)	40(44)	14(11)
Publicity & public relations	61(65)	30(18)	6(18)	3(0)	16(22)	30(33)	40(44)	14(0)
Recordings	22(31)	37(25)	36(44)	5(0)	3(0)	22(33)	38(44)	37(22)
Grading	34(33)	40(33)	21(33)	5(0)	6(11)	34(33)	33(56)	26(0)
Liaison with administrative officials	63(87)	28(7)	7(7)	2(0)	11(22)	35(56)	30(22)	23(0)
Trips	46(40)	29(40)	22(20)	3(0)	10(22)	39(33)	29(33)	23(11)
Discipline in class	82(81)	15(6)	2(13)	1(0)	14(11)	36(56)	30(33)	19(0)
3.Testing & classification of voices								
Elementary	36(62)	26(15)	26(23)	12(0)	15(22)	19(56)	36(22)	20(0)
Junior high	50(62)	29(38)	13(0)	8(0)	9(11)	28(67)	44(11)	18(11)
Senior high	59(80)	22(10)	12(10)	8(0)	11(29)	26(29)	45(43)	17(0)
4.Using audio-visual equipment	31(28)	39(53)	25(13)	4(7)	7(0)	14(20)	36(60)	43(20)
5.Recruitment of members	46(50)	40(31)	11(19)	3(0)	7(0)	36(60)	34(20)	23(20)
6.Procure attire	36(37)	35(31)	22(31)	8(0)	9(20)	29(30)	33(40)	29(10)
7.Maintain attire	34(47)	36(20)	22(33)	8(0)	9(10)	28(30)	33(60)	30(0)
8.Procure equipment	53(62)	37(25)	7(13)	3(0)	16(30)	30(50)	36(10)	18(10)
9.Maintain equipment	53(56)	38(25)	8(19)	1(0)	16(30)	32(40)	31(20)	21(10)
10.Knowledge of baton twirling techniques	7(0)	11(27)	32(53)	50(20)	2(0)	3(10)	27(50)	78(40)

Implications of the Study forCurriculum Development

The writer would like to re-state that his position has been one of reporter and interpreter of the data contained within this study. To the best of his ability he has attempted to remain objective in reporting this data and he believes that it would be presumptuous for him to make suggestions for the use of the findings of this study. Use of this study is left to the Department of Music of the Oklahoma State University and its faculty.

It would seem pertinent to a discussion of implications of this study that we re-examine the original questions, answers for which data of this study have been obtained. The original questions were:

1. What music teaching competencies are deemed essential for successful music teaching in the elementary and secondary schools by the faculty and selected graduates in music teacher preparation at Oklahoma State University?
2. How important for successful teaching did the faculty and selected music teacher preparation graduates of Oklahoma State University consider these music teaching competencies?
3. In the opinions of the faculty and selected graduates, how effectively did the Music Department of Oklahoma State University prepare graduates in these music teaching competencies?
4. What conclusions can be drawn between:
 - a) the opinions of the faculty regarding the relative importance and effectiveness of the preparation of these music

teaching competencies, and

- b) the opinions of selected graduates concerning the relative importance and effectiveness of the preparation of these music teaching competencies?

Answers to the first three of these questions have been presented in earlier chapters and our purpose here is to direct attention toward answers to this final question.

It appears to the writer that conclusions can be drawn of status of curriculum within the Music Department of O.S.U. These are not presented in any order of priority but are salient points derived from the data:

1. The opinions of the graduates indicate that weaknesses of the curriculum existing in 1948-1952 were still present in 1963-1967. There are differences between groups and within groups, but for the most part, individual group opinions are allied rather closely with composite opinions of the graduates.

2. The graduates regard the ability to hear mistakes in musical performance as exceedingly important for their vocations. All listening competencies are believed to be of much importance by both faculty and graduates.

3. A majority of the graduates regard their preparation in arranging and composing competencies as, at best, minimal. They are of the opinion that arranging skills and competencies are important and composing skills and competencies are of lesser importance.

4. A majority of the graduates are of the opinion that they were adequately prepared in understanding the traditions and

characteristics of styles. The greatest percentages of responses in lower categories regarding preparation are for the item, contemporary period.

5. Faculty respondents place more emphasis on repertoire in vocal, major instruments, and piano than do the graduates.

6. Faculty respondents place more emphasis on memorization than do the graduates.

7. The graduates place more emphasis on singing in large groups than do the faculty.

8. The graduates are of the opinion that preparation in playing for group singing, improving accompaniments for familiar songs, and ability to use the piano as a teaching aid in classroom needs more stress.

9. Faculty respondents regard skills and competencies of comprehending form and design as of more importance than do the graduates.

10. The graduates are of the opinion that preparation in knowledge of teaching materials for ensembles is less than adequate.

11. The graduates are of the opinion that more preparation is needed in knowledge of materials for general music classes at the junior high and senior high levels.

12. The faculty and graduates regard conducting competencies as of great importance and the graduates regard themselves as having better preparation in these skills and competencies than does the faculty.

13. A majority of the graduates opine themselves as less than

adequately prepared in administrative and supervisory competencies, and faculty and graduates deem these competencies as of importance.

14. Half of the graduates believe themselves to be poorly or not at all prepared in using audio-visual equipment.

15. The graduates appear to regard themselves as inadequately prepared in procuring and maintaining performance attire.

16. The faculty and graduates show remarkable agreement in opinions of relative importance of skills and competencies, and for a vast majority of items on the questionnaire-checklist show agreement regarding adequacy of preparation.

Suggestions of the Study for

Curriculum Development

It would appear that opinions given suggest the following areas of curriculum that might be investigated for possible curriculum improvements:

1. More accompaniment and improvisation skills and competencies taught in piano rather than performance skills, per se.

2. Less stress on memorization and repertoire for voice, major instruments, and piano.

3. More stress on practical arranging skills for instrumental and choral groups.

4. More stress on knowledge of materials for ensembles at all levels and types within the public schools.

5. More stress on teaching materials for general music classes at the junior high and senior high levels.

6. More preparation in the use of audio-visual equipment.
7. More opportunity to rehearse, as conductor, groups both instrumental and vocal, and possibly establishment of ensembles for this specific purpose.
8. Opportunities to learn techniques for developing dance or stage bands. This suggestion is drawn from "open end" comments by a seemingly significant number of respondents.
9. More application of all areas of instruction toward the felt needs of the public school teacher with consideration as to how course content can best be utilized by public school teachers.
10. More stress on the "why" of what is being done in the classrooms.
11. Realization by the Department that public school teachers at the Bachelors degree level do not regard the need of the same music theory and musicological emphasis as more advanced levels might.
12. Improved practice teaching procedures to give more opportunities to develop rehearsal techniques and administrative and supervisory competencies and skills.

This writer wishes to suggest that future studies of graduates with specific major emphasis might be undertaken to investigate the possible need for more delineation of the specific programs of training, and preparing band, orchestra, choral directors, and elementary, junior high, and senior high general music teachers. Responses from many graduates now serving as instrumental specialists tended to regard choral, vocal, and piano as of little importance, and vice

versa. It was interesting that the general trend of graduate responses was to regard items held to be of greater importance as being of higher levels of preparation. One assumption which might be drawn is that the graduates tended to work more in areas they deemed important.

This writer also wishes to state that the respondents, for the most part, regard their University with affection and tried not to be overly critical of the Department of Music.

In closing it should be stated that the close agreement of the graduates and faculty in the vast majority of instances would seem to show that the current academic staff is aware of many shortcomings in the preparation of graduates and is capable of suggesting curriculum changes affecting better preparation of the graduates. It is hoped this study will provide the impetus for such curriculum changes to be instituted.

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September 12, 1968

To the Music Faculty
Oklahoma State University

I am very pleased that our colleague -- Professor Hoover Fisher -- will focus on the curriculum of our Department in his pursuit of the Doctor of Music Education Degree at the University of Oklahoma. You have an opportunity to help him and the Department by completing the attached questionnaire. I urge you to do so.

A parallel instrument will be sent to music graduates of O.S.U. of the past 20 years. Information gained will assess the worth of our curricular offerings in music education and will serve us as a basis for possible revisions of the program.

Completion of the questionnaire is urgent, and it will be sincerely appreciated if it is returned to Prof. Fisher by September 20.

Thank you,

/s/ Max A. Mitchell

Max A. Mitchell
Professor and Head
Department of Music

October 28, 1968

. . .
. . .
. . .

Dear _____:

We are in need of your help as one of Oklahoma State University's graduates in Music!

Hoover P. Fisher, Assistant Professor of Music at O.S.U. and presently director of our Choir and Men's Glee Club, is making a survey of the opinions of selected O.S.U. music graduates for the past several years regarding our teacher-preparation program. I heartily endorse Professor Fisher's study and encourage you to answer his questionnaire.

As you are aware, the many changes in our society, and more especially the schools of the nations during the past several years, have made it imperative that the colleges and universities preparing teachers constantly strive to evaluate and improve teacher-preparation programs. It will be extremely valuable to the Department of Music to have your judgments as positive guidelines are developed for the future.

It is our sincere hope that you will give that small amount of time needed to complete the enclosed instrument.

Thank you for an early reply.

Truly yours,

/s/ Max A. Mitchell

Max A. Mitchell, Prof. and Head
Department of Music

/s/ Hoover P. Fisher

Hoover P. Fisher
Assistant Professor

November 20, 1968

Dear Fellow Alum:

A few weeks ago you were sent a questionnaire concerning an evaluation of the music teacher training program at Oklahoma State University. The results so far have been gratifying and much valuable information has already been received. Knowing that you are busy, it is understandable that you have not had the time to return the questionnaire; however, we need and value your opinions. The more returns we have the more valid will be the study, and the more useful will be the information gained for the future planning at Oklahoma State.

If you have not taught since graduation, would you please complete the questionnaire basing your opinions on what experiences you have had in music and return it.

We look forward to receiving your questionnaire at your earliest convenience!

Sincerely,

/s/ Hoover Fisher

Hoover Fisher

P.S. If you have already returned your questionnaire we thank you.

Year of Graduation (B.M.E.) _____ Highest degree beyond Bachelor's _____ Total number of years experience teaching? _____

Elementary _____ Junior High _____ Senior High _____ College or University _____ Private _____

Grades taught most extensively in Public Schools

Subject areas in which you have taught in public school, college or in the home. (Mark all areas that apply to you.)

PRIVATE TEACHING

_____ Voice
 _____ Piano
 _____ Organ
 _____ Strings
 _____ Wind Instruments
 _____ Percussion
 _____ Other _____
 (specify)

MUSIC THEORY

☐ Beginning Theory
☐ Advanced Theory
☐ Composition
☐ Arranging
☐ Orchestration
☐ Counterpoint
☐ Other _____ (specify)

ORGANIZATIONS (Please list grades involved.)

_____ Choral _____
 _____ Band _____
 _____ Orchestra _____
 _____ Other _____
 (specify)

MUSICOLOGY & MUSIC HISTORY

☐ Music History
☐ Music Literature
☐ Music Appreciation
☐ Conducting
☐ General Music
☐ Other _____
 (specify)

CLASS LESSONS

☐ Voice
☐ Piano
☐ Organ
☐ Strings
☐ Wind Instruments
☐ Percussion
☐ Other _____
 (specify)

In your teaching experiences how important have you found the following competencies to be; and how adequate do you feel your music teacher preparation was in these competencies?

MUSICLANSHIP:
(Basic Music)

[illegible]

COMMENTS:

<u>Arranging and Composing</u>	[]	[]	[]	[]	[]	[]	[]	[]
<u>Compositions:</u>								
1. Arranging for choral groups	[]	[]	[]	[]	[]	[]	[]	[]
8. Arranging for instrumental groups	[]	[]	[]	[]	[]	[]	[]	[]
9. Arranging for combinations of vocal-instrumental groups	[]	[]	[]	[]	[]	[]	[]	[]

	Very Important	Important	Of Some Importance	Not Important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
10. Composing for vocal solos	[]	[]	[]	[]	[]	[]	[]	[]
11. Composing for instrumental solos	[]	[]	[]	[]	[]	[]	[]	[]
12. Composing for choral groups	[]	[]	[]	[]	[]	[]	[]	[]
13. Composing for instrumental groups	[]	[]	[]	[]	[]	[]	[]	[]
14. Composing for combinations of vocal-instrumental groups	[]	[]	[]	[]	[]	[]	[]	[]
15. Composing musical shows	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

Preparation in Musical Understanding:

	Very Important	Important	Of Some Importance	Not Important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
16. Understand the role of music in life	[]	[]	[]	[]	[]	[]	[]	[]
17. Understanding development of music as part of human culture	[]	[]	[]	[]	[]	[]	[]	[]
18. Understanding the traditions and characteristics of music styles	[]	[]	[]	[]	[]	[]	[]	[]
a. Chants and Modes								
b. Medieval	[]	[]	[]	[]	[]	[]	[]	[]
c. Renaissance	[]	[]	[]	[]	[]	[]	[]	[]
d. Baroque	[]	[]	[]	[]	[]	[]	[]	[]
e. Classical	[]	[]	[]	[]	[]	[]	[]	[]
f. Romantic	[]	[]	[]	[]	[]	[]	[]	[]
g. Impressionistic	[]	[]	[]	[]	[]	[]	[]	[]
h. Contemporary	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

II. MUSICIANSHIP
(Musical Performance)Vocal Competencies:

	Very Important	Important	Of Some Importance	Not Important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
1. Sing as a soloist	[]	[]	[]	[]	[]	[]	[]	[]
2. Sing music at sight	[]	[]	[]	[]	[]	[]	[]	[]
3. Sing an independent part	[]	[]	[]	[]	[]	[]	[]	[]
4. Sing in large ensembles	[]	[]	[]	[]	[]	[]	[]	[]
5. Sing in small ensembles	[]	[]	[]	[]	[]	[]	[]	[]
6. Have a wide knowledge of repertoire	[]	[]	[]	[]	[]	[]	[]	[]
7. Memorize to perform	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

[illegible]

III. Knowledge of Teaching Materials

[illegible]

	Very important	important	Of Some importance	Not important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
5. Materials for Concert Band								
a. Elementary	[]	[]	[]	[]	[]	[]	[]	[]
b. Junior High	[]	[]	[]	[]	[]	[]	[]	[]
c. Senior High	[]	[]	[]	[]	[]	[]	[]	[]
5. Materials for Marching Band								
a. Elementary	[]	[]	[]	[]	[]	[]	[]	[]
b. Junior High	[]	[]	[]	[]	[]	[]	[]	[]
c. Senior High	[]	[]	[]	[]	[]	[]	[]	[]
7. Church Choir	[]	[]	[]	[]	[]	[]	[]	[]
8. Civic Chorus	[]	[]	[]	[]	[]	[]	[]	[]
9. Civic Band	[]	[]	[]	[]	[]	[]	[]	[]
10. Civic Orchestra	[]	[]	[]	[]	[]	[]	[]	[]
11. Materials for small ensembles	[]	[]	[]	[]	[]	[]	[]	[]
12. Operettas	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

Other Than Ensembles:	Very Important	Important	Of Some Importance	Not Important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
13. General Music Classes								
a. Elementary	[]	[]	[]	[]	[]	[]	[]	[]
b. Junior High	[]	[]	[]	[]	[]	[]	[]	[]
c. Senior High	[]	[]	[]	[]	[]	[]	[]	[]
14. Individual Lessons								
a. Keyboard	[]	[]	[]	[]	[]	[]	[]	[]
b. Voice	[]	[]	[]	[]	[]	[]	[]	[]
c. Instruments	[]	[]	[]	[]	[]	[]	[]	[]

IV. CONDUCTING COMPETENCIES	Very Important	Important	Of Some Importance	Not Important	Very Well Prepared	Well Prepared	Minimally Prepared	Poorly or Not at all
1. Direct Choral Groups	[]	[]	[]	[]	[]	[]	[]	[]
2. Direct Instrumental Groups	[]	[]	[]	[]	[]	[]	[]	[]
3. Direct Group Singing	[]	[]	[]	[]	[]	[]	[]	[]
4. Diagnosing and correcting mistakes in rehearsal	[]	[]	[]	[]	[]	[]	[]	[]
5. Conduct so as to express inherent musical values	[]	[]	[]	[]	[]	[]	[]	[]
6. Transpose scores to concert pitch at sight	[]	[]	[]	[]	[]	[]	[]	[]
7. Pre-hear markings of tempo, expression, etc.	[]	[]	[]	[]	[]	[]	[]	[]
9. Memorize scores	[]	[]	[]	[]	[]	[]	[]	[]
10. Have knowledge of good programming	[]	[]	[]	[]	[]	[]	[]	[]
11. Have a wide know- ledge of repertoire	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

V. PROFESSIONAL EDUCATION:

[illegible]

COMMENTS:

[illegible]

14. Procurement of Equipment	[]	[]	[]	[]	[]	[]	[]	[]
15. Maintenance of equipment	[]	[]	[]	[]	[]	[]	[]	[]
16. Knowledge of Baton Twirling techniques	[]	[]	[]	[]	[]	[]	[]	[]

COMMENTS: _____

Please list any competencies, in light of your experience, that may have been omitted from this questionnaire.

Sample Comments of Responding Graduates

"More technical knowledge of the piano needs to be given the music education major. I spent two years of hard research after graduating before I had the confidence to purchase my own new piano. We were exposed to these facts in _____'s class but few students are able to take it."

"Thank you very much for giving me this opportunity to voice my opinions. I love our University and am willing to help in any way I can to help our Department grow and improve."

"I lack the proper knowledge with which to advise students upon the qualities to look for when purchasing an instrument."

"A course in school law should be included in any teacher preparation program."

"Private study on as many instruments as possible should be encouraged for all band majors."

"I have found that in most cases I'm called upon to use my initiative and completely construct a music program - for my students - one that is a good balance of music rhythm and singing games, music theory, music history and an adequate knowledge of all musical instruments."

"By the way, I use an auto-harp and find it more convenient as well as instructive."

"Thank you for asking."

"Students are not given enough experience in the classroom. There should be more time spent in observing and in practice teaching."

"I feel too much time was spent making piano lessons, for not-piano majors, meet the same standard (with less degree) as piano majors. I feel Bach and the masters' music are important but for people going out in the teaching field, that are not piano majors, need to have more experiences with some accompanying."

"At _____ where I am completing my seventeenth year, there is a strong demand for band drills at football games as well as co-ordinating the band show with a drill team. I had very little training in preparing band drill shows and no training in working with girls' drill teams."

"Although I have participated in band contests, I had no preparation in college for either participating or judging."

"More student teaching would be most valuable."

"Much more knowledge needed on training the boy's changing voice. Would like more competency in the organization of secondary school choirs."

"Please be advised, that by choice, some of us are still teaching beginners and intermediate students only."

"More diversification - student will be surprised what may end up teaching - and may enjoy other area better."

"Communicate with students - set ideas and phrase descriptions of effects desired so as to get right results. Ability to teach students a standard of self-evaluation."

"Felt the need for dance band experiences that would help me in building dance bands in the schools."

"The college that doesn't have a stage band program is behind."

"I believe a music student should be given an opportunity to develop a philosophy of secondary education before they [sic] are put on their own in the classroom situation. Possibly an opportunity to interact and discuss problems and educational goals with teachers actually involved in secondary teaching would give a student a much better understanding of what is actually happening."

"There seems to be a gap between University instruction and practical application of subject matter in the field. Please place an accent on personality and administration. Ninety per cent of the musicians have their heads in a cloud and common sense is little known among them. Thank you."

"In evaluating these questions I feel that I got a sound beginning in music history, theory, etc., but I do not feel I was prepared for the practical side of putting the theories into practice. However, one's education is only the foundation, and much has to be learned by experience. One is limited by his own ability, and yet goes forward with his own ingenuity."

"Both vocal and instrumental emphasis majors should have a strong piano ability. I had rather see more emphasis on class piano than so much harmony and form. Every music teacher needs to be able to accompany group singing with the piano. It is expected."

"I feel that I was pretty well prepared to handle the teaching of band, and that any failure was more on my part than that of the instrumental staff at College."

"I feel that more preparation on individual instruments are needed. Less "Mickey Mouse" courses outside of the Music Department."

"I spent the first year when I taught music in the public schools learning by trial and error (many of them) how to teach music. I have been quite negative about the training I received at O.S.U."

"I do hope the format in two areas - conducting and music history - have been changed."

"Music educators should lead their students and community into a total musical experience. Communities, large or small, and the schools that serve them, will never receive a true musical heritage unless the Band director is trained (or re-trained) to become an instrumental director. By that I mean an equalization of the values and experiences in wind, percussion, and string instruments. If we, as music educators, are to achieve this it must start somewhere; and it seems to me the logical place to start is in the colleges and universities where the future music educators are trained. In training instrumental music teachers, more emphasis should be placed upon the teaching of the beginning and young musicians, along with the available method books and the techniques of explanation to a child, and above all, the strong emphasis and inclusion of string instruments and orchestra."

"Much more training in rehearsal techniques. Much more training regarding what problems to expect and how to meet them. Let's not leave it all to be gained by experience on the part of the neophyte teacher."