

INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

**University
Microfilms
International**

300 N. ZEEB ROAD, ANN ARBOR, MI 48106
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

8107955

BRASWELL, JAMES ARNOLD

COMPETENCY-BASED MUSIC CURRICULA IN HIGHER EDUCATION

The University of Oklahoma

PH.D.

1980

University
Microfilms
International

300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1980

by

Braswell, James Arnold

All Rights Reserved

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs _____
2. Colored illustrations _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Print shows through as there is text on both sides of page _____
6. Indistinct, broken or small print on several pages ✓ _____
7. Tightly bound copy with print lost in spine _____
8. Computer printout pages with indistinct print _____
9. Page(s) _____ lacking when material received, and not available from school or author
10. Page(s) _____ seem to be missing in numbering only as text follows
11. Poor carbon copy _____
12. Not original copy, several pages with blurred type _____
13. Appendix pages are poor copy _____
14. Original copy with light type _____
15. Curling and wrinkled pages _____
16. Other _____

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

COMPETENCY-BASED MUSIC CURRICULA
IN HIGHER EDUCATION

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

BY
JAMES ARNOLD BRASWELL
University of Oklahoma
Norman, Oklahoma
1980

COMPETENCY-BASED MUSIC CURRICULA
IN HIGHER EDUCATION

APPROVED BY

Melvin C. Platt

Paul de Huskinski

Russell Mathis

Jerry Neil Amico

Colbert Hochler

DISSERTATION COMMITTEE

ACKNOWLEDGEMENTS

The writer wishes to thank the members of the dissertation committee, Dr. Russell Mathis, Dr. Colbert Hackler, Dr. Gail De Stwolinski, and Dr. Jerry Neil Smith for their time and help during the planning and completion of this study. A special note of appreciation is extended to Dr. Melvin Platt, the chairman of the committee, for his generous time and guidance while serving as my major advisor during the final writing of the dissertation. In addition the writer would like to thank his parents, E. W. and Darlene Braswell, for their continuous support both financially and spiritually in my on-going educational pursuits and for the gift of the desire to learn.

Finally, the writer wishes to thank his wife, Martha, for her tireless efforts in typing and proof-reading the final drafts and for her support throughout this project. To all these and the many friends and colleagues who provided suggestions and information during the research, I wish to express my sincere thanks.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF TABLES	v
LIST OF EXAMPLES	vi
Chapter	
I. INTRODUCTION	1
II. RELATED LITERATURE	20
III. REPORTING OF DATA	49
IV. COMPETENCY-BASED COLLEGIATE MUSIC APPROACHES: ILLUSTRATIVE EXAMPLES OF MATERIALS	68
V. SYNOPSIS OF THE RESEARCH	184
APPENDIX 1	193
APPENDIX 2	194
APPENDIX 3	195
APPENDIX 4	198
APPENDIX 5	204
APPENDIX 6	210
SELECTED BIBLIOGRAPHY	233

LIST OF TABLES

TABLE	Page
1. Response to CBMC Survey Part I	50
2. Type of Institution Utilizing Competency-Based Approaches	51
3. Number of Institutions Utilizing Competency-Based Approaches by Highest Degree Offered	51
4. Number of Institutions Utilizing Competency-Based Approaches at Each Degree Level	52
5. Number of Institutions in Each State Utilizing Competency-Based Approaches	54
6. Number of Music Faculty Identified as Active in Competency-Based Approaches by Teaching Area	55
7. Number of NASM Schools Currently Operating Competency- Based Approaches by Area of Musical Study	57
8. Number of NASM Schools Operating Competency-Based Approaches by Scope of Approach	58
9. Number of Competency-Based Approaches by Scope of Approach	59
10. Number of Approaches at Each Degree Level	60
11. Number of Approaches Indicating Characteristics	62

LIST OF EXAMPLES

EXAMPLES	Page
1. NUSTEP Module 21	73
2. NUSTEP Module 24	78
3. Compositional Goals--Kentucky State University	82
4. Composition Module II	84
5. Composition Module V	88
6. University of Connecticut Music 266	91
7. University of Florida MUE 3313X	93
8. University of Minnesota Choral Modules	99
9. Bowling Green State University Piano Sequence	105
10. Virginia Commonwealth Comprehensive Musicianship	113
11. Crane School of Music CBTE	121
12. Crane Competency Checklist	125
13. California State University, Fullerton CBTE	129
14. West Virginia Wesleyan College Competency-Based Degree	135
15. Northwestern University Competency-Based Master's Degree	140
16. Virginia Commonwealth University's Teacher Development Model	144
17. Virginia Commonwealth University Master of Music Education Degree	146
18. Junior-Senior High School Performance Company Competencies	149
19. Mars Hill College Competency-Based Music Education Degree	155

CHAPTER I

INTRODUCTION

Higher education in America is undergoing significant alterations in its character.¹ Increasing pressures to reform educational goals, instructional methods, and governing policies are being exerted at an unparalleled level.² These demands for change are the result of several factors operating not only within the structure of the educational community, but within the very fabric of the society in which education exists and is designed to serve.³ Increasing governmental control and regulation, demands for accountability and improved performance, economic realities, and the desire for greater educational control have deepened the need for careful, insightful, and creative decisions at all levels of the educational structure.⁴

¹Stanley M. Elan, "A Brief Look at Higher Education," Phi Delta Kappan 56 (February 1975): 386.

²Louise C. Vaccaro, "The Future Look of American Education," Phi Delta Kappan 56 (February 1975): 387.

³Harold R. Sargent, "Higher Education: Anomie and Apparent Motion," The Education Forum 41 (March 1977): 359.

⁴Jack Watson, "Problem Solving in Higher Education," Music Journal 29 (November 1971): 41.

The curriculum lies at the core of any educational system. The effectiveness of any program is determined to a large degree by the effectiveness of the curriculum.¹ Educators have continuously searched for an approach which would enable clear goal-setting while providing a way to organize the complex process of education--planning, implementation, and evaluation. Competency-based education has been shown to hold many of the needed ingredients for such an approach.²

Music's place and role within higher education has also been questioned and recent curricular changes are reflective of faculty efforts towards understanding and meeting the needs of a changing society, providing improved musical instruction at all levels.³ The interest in competency-based approaches within musical instruction is one of the various efforts being made by music departments in the area of curricular development. In 1975, the National Association of Schools of Music endorsed the concept of competency-based education within the collegiate music curriculum:

Music schools should emphasize competencies, rather than course titles or credit hours and should develop means for their evaluation.

¹Darius Conger, New Directions in Higher Education (Washington D.C.: ERIC Document Reproduction Service, ED 104 862, 1975), p. 1.

²Harry Jones, Competency Based Education: The Emerging Center of Leadership (Washington D.C.: ERIC Document Reproduction Service, ED 104 862, 1975), p. 2.

³Allen Cannon, "Can Music Be A Part of the Academic Curriculum?" National Association of Schools of Music Proceedings 59 (March 1971): 122.

University and college music units need to develop greater flexibility and alternative means for demonstrating particular competencies in musical studies and in the teacher education component.¹

Music faculties must face the changes within our society with aggressive and creative curricular decisions and designs. It seems appropriate then to carefully analyze significant educational movements in an effort to clarify their potential for improving the musical teaching-learning process within collegiate education.

Purpose

The purpose of this study was to examine the impact of the competency-based education movement within collegiate music departments in the United States. Specifically, the study sought to identify and describe the competency-based curricular approaches currently being used at the post-secondary level. The following questions helped focus the research and served as the basis for its organization.

1. What are the underlying concepts upon which competency-based education curricula are based?
2. What are the characteristics of a competency-based curriculum?
3. What collegiate music departments are now utilizing a competency-based approach to musical study?
4. What areas of musical study are being organized within a competency-based framework?

¹National Association of Schools of Music, The Undergraduate Education of the Music Teacher (Washington, D.C.: NASM, 1972), p. 2.

5. Who are the individuals within collegiate music departments now actively engaged in the development and operation of competency-based instruction in music?

6. What is the nature and extent of current competency-based music curricula?

The goal of the study was to gather and analyze curricular information to aid in the understanding of competency-based approaches to musical instruction in post-secondary education, through the views and work of music faculties actively engaged in developing such approaches.

Basic Assumptions

Several assumptions are basic to this research effort:

1. Curricula decisions and designs are based upon an overriding concept of educational organization and process.

2. Competency-based education seems to offer many positive elements for such a process and is being actively studied and experimented with nationally.

3. Higher education is in a critical period in which both external and internal forces are exerting pressure for creative direction and greater validity within post-secondary education.

4. The following criteria are necessary for the enabling of creative curricular decisions: a) an understanding of the nature of the problem; b) a grasp of the elements needed for the resolution of the problem within the available resources, and c) a vision of the alternatives and the possible consequences of each.

Need

Recent history has revealed that higher education in the United States is facing increasingly complex demands for a clarification and justification of the goals and objectives of its programs and the means by which it strives to achieve them. As a component of the educational community, collegiate music is being asked to justify its goals and the procedures used in reaching them.¹

Robert Klotman has articulated the importance of coming to grips with the struggle to resolve these issues.

Today's schools will not fit tomorrow's needs. There are too many problems facing our society and our world that must be resolved if we are to survive We are going to have to find ways in music education to resolve the issues of today²

A rapidly changing constituency, expanded vocational possibilities, and shrinking financial support are forcing educators to seek new methods of dealing with the identification of society's needs and how best to meet those needs educationally. Darius Conger's study of higher education focuses upon the need for curricular reform and modification towards a more productive system.

Recent events suggest that (the question, "Why should curricula be modified?") can no longer be ignored. Students are increasingly demanding 'relevance' in course offerings, employers are requiring more sophisticated levels of professional skills, and legislatures are requiring accountability from those receiving state and federal funds, and society is questioning the wisdom

¹Edward B. Fische, "Trying to Define the Liberal Arts Program," New York Times, 14 November 1976, p. 6.

²Robert Klotman, "Music Education in 2025," Music Education for Tomorrow's Society, ed. Arthur Motycka (Jamestown, R. I.: GAMT Music Press, 1976), p. 19.

of substantial investment in higher education¹

The curriculum has been the major focus of educator's response to these pressures. The competency-based concept has been raised to a dominant position among curricular strategies recently under study and experimentation.² Thomas Quirk has pointed out the speed with which the competency movement has spread across the country generating interest and dialogue within the educational community.

Rarely, if ever, has any movement swept through teacher education so rapidly or captured the attention of so many in so short a time as has the competency-based movement. The approach holds promise of renovating and regenerating teacher education.³

The competency-based approach to teacher education has required less than a decade to move from an idea to a legal mandate in some states.⁴ John Pitman in a recent survey of State Departments of Education revealed that all fifty states were engaged in formal or informal study of competency-based teacher education with forty-eight states involved in pilot projects or full scale programs.⁵ Robert Roth, in an extensive study of competency-based teacher education programs, emphasized the need for careful study at all levels of such a visible movement.

¹Conger, p. 1.

²Robert A. Roth, A Study of Competency Based Teacher Education: Philosophy, Research, Issues, Models (Lansing, Mich.: ERIC Document Reproduction Service, ED 123 219, 1976), p. 3.

³Thomas J. Quirk, "Some Measurement Issues in Competency-Based Teacher Education," Phi Delta Kappan 55 (January 1974): 316.

⁴Alan R. Tom, "Critique of Performance Based Teacher Education," The Educational Forum 42 (November 1977): 7.

⁵John C. Pitman, Action Taken by State Departments of Education in Developing CBTE Certification Systems (Washington D.C.: ERIC Document Reproduction Service, ED 107 607, 1975), p. 22.

With state legislatures, state departments of education, teacher association, and higher education administrators initiating action involving the competency approach, it is essential that these groups as well as individual faculty members learn as much as they can about this approach in order that informed decisions be made.¹

Teacher training has been the major focus of much of competency-based development within higher education, but many writers have pointed to its potential influence in all spheres of the educational matrix.

Allen Schmeider in a report for the American Association of Colleges of Teacher Education stated that

competency- or performance-based teacher education and certification have been described as 'the most significant lever for educational reform since Sputnik.'²

Collegiate music faculty have also supported the examination of competency-based approaches within music curricula. In 1975, Ronald Lee, speaking to the College Music Society, emphasized the importance of becoming aware of developments in competency approaches and their possibilities for collegiate music instruction.³ The Music Educators National Conference, the National Association of Schools of Music, and the College Music Society have applied their support for the competency movement. The final report of the Commission of Teacher Education in Music of the Music Educators National Conference states

¹Roth, p. 2.

²Allen A. Schmeider, Competency-Based Teacher Education: The State of the Scene (Washington D.C.: American Association of Colleges of Teacher Education, 1973), p. 5.

³Ronald Lee, "What is a Competency-Based Curriculum," College Music Symposium 16 (Spring 1975): 151.

the development of music teacher competencies should result from the total program of the teacher training institution. The demonstration of competency, rather than the passing of a course, would be the deciding factor in certification.¹

The support of the National Association of Schools of Music for the philosophy of competency-based approaches has previously been cited. In addition to the influences of the College Music Society, the Music Educators National Conference, and the National Association of Schools of Music, college music faculties have offered support and shown an interest in a more responsive approach to curricula needs. Mary Ann Mulligan, in a study of concerns of college music educators, revealed their continuing study and investigation of competency-based teacher certification and the identification of musical behaviors.² Meetings of music educators have continued to reflect

a general awareness of a need for self-examination and continuing study. . . and. . . an apparent need for objective data which could help to clarify attitudes and procedures involving an educational, philosophical concept of music education from elementary grades through graduate work.³

Daniel Winters, speaking to the National Association of Schools of Music, suggested two areas in which the profession needs to take action. First, collegiate music faculties need to establish some uniformity within assessment means among the nation's music schools, and

¹"Task Group I: Qualities and Competencies for Music Education: Basic Assumptions," Teacher Education in Music: Final Report (Washington D.C.: MENC, 1972), p. 4.

²Mary Ann Mulligan, "College Music Educators: Their Current Concerns," College Music Symposium 17 (Fall 1976): 102.

³Jackson Ehlert, "Report on Regional Suggestions," National Association of Schools of Music Proceedings 60 (March 1972): 187.

second, NASM members "need to come to grips with the whole question of competency-based degrees."¹

Richard Mountford in a synthesis of related research in competency-based teacher education in music emphasized the importance of an understanding of the competency movement for the enabling of decision making.

All of us are bound to be confronted with CBTE and we may endorse it whole-heartedly, oppose it and try to keep matters as they always have been, or we can be eclectic and adopt those attributes we find most promising and useful. It is resting on all of us as educators and musicians, however, to be knowledgeable of CBTE so that we might make informed, intelligent decisions. . . .²

Spurred by the accountability pressures, desires for improved teacher training, and the need for clarifying assessment of achievements, competency-based education has been thrust into national view.³ This growing interest in competency-based education "implies changes so basic that it should be developed within a framework of consensual validation, based on perceptions of NASM members."⁴ Joel Stegall, in validating competencies for undergraduate music education majors,

¹Daniel W. Winters, "The Present and Future Role of the NASM," National Association of Schools of Music Proceedings 65 (March 1977): 73.

²Richard Mountford, "Competency-Based Teacher Education: The Controversy and A Synthesis of Related Research in Music from 1964 to 1974," Council of Research in Music Education Bulletin 41 (Spring 1976): 1.

³Samuel D. Miller, "Competency-Based Teacher Education in Music," National Association of Schools of Music Proceedings 63 (March 1975): 136; and Richard L. Andrews, "How Sound are the Assumptions of Competency-Based Programs?" Educational Leadership 31 (January 1974): 310.

⁴Joel Stegall, Jack Blackburn, and Richard Coop, "Administrators' Ratings of Competencies for an Undergraduate Music Education Curriculum," Journal of Research in Music Education 26 (Spring 1978): 4.

states that

the administrator must be the educational innovator, for herein lies the greatest challenge. He must encourage faculty to experiment. He must develop a system for group interaction within the faculty and where rigid departmental autonomies exist, he must subtly seek to dissolve the boundaries. It is the administrator's responsibility to keep administrative structures fluid, flexible, and open to change. . .keep the curricular structure viable and dynamic, keeping it from becoming static and calcified.¹

The need for this study has grown from the increasing influence and use of competency-based approaches within all levels of education in an effort to deal effectively with the changing needs of society and students. A careful consideration of current collegiate music programs seems to hold great potential for our understanding of the problems, possibilities, and alternatives of competency-based music curricula. The present study suggests that a greater clarification of the developing curricular structures could be enhanced by sharing information concerning current competency-based approaches to musical study within higher education.

Definition of Terms

Competency. This term refers to a demonstrated ability to perform a task adequately--that condition of having the capability to perform the necessities of a job or role.

Competency-Based Education. This term refers to an educational system which (1) specifies learner objectives in behavioral terms, (2) specifies the means for determining whether the performance meets the indicated criterion levels, (3) provides for one or more modes of

¹Stegall, p. 4.

instruction pertinent to each objective through which the learning activities, criteria, and means utilized in assessment, (4) assesses the learning experience in terms of the competency criteria, and finally (5) holds the learner accountable for meeting the predetermined performance criteria.

Performance-Based Education. This term refers to an educational system which is essentially the same or equivalent to competency-based education. Some advocates of PBE often focus on the manner in which students demonstrate knowledge or skills, while some CBE proponents emphasize a minimum standard.

Competency-Based Teacher Education. This term refers to a system of teacher education which identifies specific roles and functions of successful teachers as the basis of training. Each role or function is broken into its component behaviors, which are then the foci of instructional efforts. CBTE programs are characterized by:

1. the specific learner objectives derived from successful models,
2. the performance expectations used in assessment stated clearly in advance of instruction,
3. the learning activities and learner needs determined by the successful mastery of each objective,
4. the learner being held accountable for demonstrating the various competencies and the instructors being held accountable for the materials, activities, and procedures within instruction,
5. achievement being held constant while allowing instructional time and process to vary, and

6. the placing of emphasis upon exit requirements, as opposed to entrance requirements, with considerable flexibility within admission policies.

Performance-Based Teacher Education. This term refers to a system of teacher education which essentially is the same or equivalent to competency-based teacher education.

Competency-Based Approach. This term refers to a discrete instructional mode or offering having characteristics found in competency-based programs. An approach may vary in scope from individual modules to complete degree programs.

Limitation of the Study

The investigation dealt with the identification and analysis of competency-based music curricula currently in use within collegiate departments of music in the United States. The population on which the study was based was limited to those institutions of higher education holding full membership in the National Association of Schools of Music as listed in the 1979 NASM Directory of Member Institutions. Full membership in the association indicates that each institution offers at least a baccalaureate degree in some field of musical study and meets all other criteria of the association.

Procedures

The research effort was organized in four stages. The first stage sought to establish a framework for the current research within (1) the developments and current realities facing higher education, (2) the emergence of the competency-based education movement and its

effect upon education in general and music education specifically, and (3) the position of music in relation to each of the above within a collegiate setting.

The second stage involved the collection of data and was divided into three successive steps, each designed to reach a different population among those responsible for the development of curricular reforms within collegiate music departments. Step one dealt with the identification of those colleges and universities utilizing a competency-based approach in some area of musical instruction, those individual music faculty members engaged in competency approaches, and the areas of musical study presently being organized within a competency framework. This was accomplished through the use of the Competency-Based Music Curricula Survey Part I which was mailed to each of the music executives of the full-member institutions of NASM.¹ The initial mailing of the CBMCS Part I was sent in August 1979 followed by a six-week response period, at the end of which a second mailing was sent to those executives failing to answer or return the survey form. A cover letter explaining the research effort and an accompanying letter of support from the chairman of the dissertation committee and the director of the school of music at the University of Oklahoma were included in each of the mailings.²

¹See Appendix 1 for a copy of the CBMC Survey Part I.

²See Appendix 2 for copies of the cover letter and support letters included in each mailing.

The second step of the data collection process was concerned with obtaining a descriptive overview of the competency-based programs located during step one, their scope, their characteristic elements, and their areas of use within the total music curriculum. Individual faculty members, identified in step one, were mailed the Competency-Based Music Curricula Survey Part II in late September 1979; a six-week response period was again allowed, followed by a remailing to those individuals failing to respond.¹

The third and final step of the data collection process involved personal visits to selected campuses identified within the first two steps. These on-campus visits were conducted to further clarify and broaden the understanding of the steps needed for the planning, development, implementation, and maintenance of a competency-based program and the process of converting theoretical concepts into practical teaching-learning dynamics. Those schools selected for an on-campus visit were those judged to have a well-developed competency-based approach established and operating in more than one area of musical study. Four on-campus visits were conducted. In each the researcher was able to talk to individual faculty members involved in the competency-based approach, the chairman of the program, and additional faculty not directly involved within the competency process concerning the program and their reaction and views about it.

The third stage of the research was concerned with the presentation and interpretation of the data gathered in the most usable form.

¹See Appendix 3 for a copy of the CBMC Survey Part II.

One of the goals of the study was to encourage discussion between institutions utilizing competency-based approaches. For this reason a number of appendixes are used presenting those schools and faculty actively engaged by areas of music study. In addition, Chapter IV gives a number of examples of materials and organizational patterns which further amplify the numerical data in Chapter III.

The final stage of the research summarizes the direction and scope of current competency-based music curricula, suggesting common elements and divergent views. In addition, future strategies are suggested for the enhancement and advancement of competency-based music programs with suggestions for future research efforts.

Development of the Surveys

The survey instruments were developed through an adaption of three existing tools for the evaluation of competency-based programs within general and teacher education: Robert Roth's A Study of Competency-Based Teacher Education,¹ A Survey Instrument to Determine the Status of Competency-Based Teacher Education,² and J. Bruce Burke's Criteria for Describing and Assessing Competency-Based Programs.³ The

¹Roth, A Study of Competency-Based Teacher Education: Philosophy Research, Issues, Models, p. 3.

²Robert A. Roth. A Survey Instrument to Determine the Status of Competency-Based Teacher Education in a Particular State. (Lansing, Mich.: ERIC Document Reproduction Service, ED 42 557, 1974); p. 10.

³J. Bruce Burke, et al., Criteria for Describing and Assessing Competency-Based Programs (Washington D.C.: ERIC Document Reproduction Service, ED 114 384, 1974), p. 88.

initial draft of the survey consisted of a single, rather lengthy list of descriptive phrases concerning competency-based education and competency-based curricular approaches. After several reviews by a committee of the graduate music faculty at the University of Oklahoma, including members from each area of musical study (performance, music education, musicology, theory, and conducting), the forms were revised twice and divided into their present two-step organization. An effort was made to keep the survey instruments as simple and brief as possible in order to encourage response while providing useful descriptive information concerning the basic characteristics of each approach.

The Surveys

The Competency-Based Music Curricular Survey Part I offered a general definition of a competency-based approach to musical study. Each respondent was asked, based upon the definition given, if his department operated a competency-based program or approach in any area of musical study. If a positive response was given, the survey asked for the name and teaching areas of the faculty members most involved and knowledgeable concerning the program or approach. The respondent was asked to give their names and addresses.

The Competency-Based Music Curricular Survey Part II was organized under two main questions. The first dealt with the scope of the competency-based approach in use. Four choices were given: single course, individually organized; sequences of courses or areas of musical study; total degree programs; or other possibilities. Examples were given for each of the four choices. The faculty member

was asked to give the title of the course, the area or degree which was handled or organized within a competency framework. The second question dealt with a description of the characteristics of the competency-based approach presently utilized. This section was divided into five sub-divisions following the major considerations of any competency-based program: competencies, assessment criteria, assessment procedures, general program features, and a section for additional explanation or clarification.

Summary

The goal of the study was to provide an overview of the current development of competency-based curricular approaches to musical instruction at the collegiate level. While the research in the assessment of competency-based programs has often been far more detailed within the field of teacher education in general, the present study assesses the field of collegiate musical study in particular. This study endeavors to improve the professions' awareness of the quantity and quality of active programs within this area of curricular developments, describe the basic elements common to competency-based approaches in collegiate music, and identify those individuals and schools undertaking the application of competency-based principles to instruction.

The interest in competency-based standards and programs can be interpreted as a concern about defining the goals and objectives of education, developing effective educational processes to attain these goals, and identifying appropriate methods to measure such attainments.¹

¹Statewide Developments in Performance-Based Education (Washington, D.C.: National Center for Educational Statistics, 1976), p. vi.

It is common place to say that there is nothing new in any of the movements in education. . .it is true that many people have been identifying, sharing with students and evaluating behavioral objectives for many years. It is also commonplace to say that movements come and go--that there are always 'swings of the pendulum.' But with each swing, a little momentum is added, a little information gathered. So it is with the competency-based education movement It does have unique qualities not heretofore utilized in this area. The movement cannot be ignored, whether we regard it positively or negatively.¹

Two survey instruments were designed, revised, and distributed to two distinct populations in departments of music in the United States--music executives of departments of music and individual music faculty active in the development and/or operation of competency-based programs in music. On-campus visits were made to four selected campuses where program efforts appeared to be well-developed, providing additional insight into the operational characteristics of successful implementation of a competency-based approaches to musical study within an ongoing collegiate setting.

The competency-based education movement is an important and potentially powerful force for educational reform in our country. Several factors have been identified as directly related to the interest in and use of competency approach. Competency-based education seems to offer many positive elements for the organizing, planning, designing, and implementation of the dynamic curricula needed to meet the rapidly changing music student and society as a whole. The

¹Gretchen Hieronumus, "Competency-Based Programs in Teacher Education," National Association of Schools of Music Proceedings 62 (March 1974): 78.

present research is directed towards examining the impact of this movement upon music curricula in higher education towards an improved understanding and the enabling of creative curricula designs.

CHAPTER II

RELATED LITERATURE

Introduction

The purpose of this study was to examine the impact of the Competency-Based Education movement upon music curricula in higher education. The study sought to identify music faculty and music departments actively engaged in the implementation and development of competency-based approaches, the area of musical study so organized, and the characteristic elements of each. Chapter II reviews the educational context in which the current research is set, the growth and development of the Competency-Based Education movement, and collegiate music's response. The following review is divided into ten sections moving from the general educational background for the study to specific research in competency-based music curricula.

The Educational Context

The setting of this research within higher education may best be understood when placed within the atmosphere in which curricular decisions are made. The American system of higher education has become closely interrelated to the social and political systems within the United States and thus more sensitive to social and political pressures. Roger Heyns, speaking to the NASM concerning educational

leadership within the American society, points to this growing awareness stating, "there is the closest kind of ties between the society and the educational establishment."¹ This relationship has intensified the rapidly changing circumstances with which higher education must deal, altering its traditional role and posture.

Post-secondary education in the United States is undergoing telling alterations: student populations are becoming older and smaller, the content and structuring of courses are being revised, and an increasing amount of education is being taken beyond the traditional systems.² Louise Vaccaro summarized several of the forces which are bringing about these radical changes within the character of American higher education. First, the American ideal of a democratic higher education began to be realized in the early 1960's, bringing about the "Egalitarian Era".

The early 60's saw colleges become a means of upward social and economic mobility This new diverse student body forced many changes . . . [and] as our colleges and universities prepare to meet the educational aspirations of their new students, there will be stresses . . . related to the need for³ new courses of study and different student personnel services.

Secondly, the control of education, once firmly in the hands of a select few, continues being dispersed among competing factions, both

¹Roger Heyns, "Social Context for Educational Leadership," National Association of Schools of Music Proceedings 64 (March 1976): 40.

²Michael Palmer, et al. Priorities in Post Secondary Education (Washington D.C.: ERIC Document Reproduction Service, ED 139 365, 1977), p. vii.

³Louis Vaccaro, "The Future Look of American Education," Phi Delta Kappan 56 (February 1975): 387.

internal and external. Thirdly, state and federal governmental involvements in education have continued to increase in both quantity and quality. Finally, equally strong internal pressures have been eager to reshape higher education--its programs, degree requirements, and tenure policy--towards a more flexible system in which the learner shares a greater responsibility for shaping his degree program.¹

The American system of teacher education and its ability to effectively relate the preparation of teachers to the realities of schools, pupils, and the needs of the society has been one of the most persistent problems.² The speed at which recent changes occur within our society coupled with the flood of new technology within teaching, has tended to keep teacher preparation increasingly out of date.³ The establishment of public schools in the nineteenth century led to the formation of a new type of teacher education institution in this country, the normal schools which later developed into teacher's colleges. The first part of the twentieth century felt the increasing influence of the scientific study of education as the teaching-learning process became the focus of research. This led to general agreement about those courses which formed the core of professional education preparation within colleges and universities. As secondary education was provided to increasingly larger segments of the population, the lock-

¹Ibid., p. 338.

²AACTE Committee on Performance-Based Teacher Education, Achieving the Potential of Performance-Based Teacher Education (Washington D.C.: AACTE PBTE Series: No. 16, 1974).

³Ibid.

step system began to come under pressure to reform. Thus, individualization of instruction, stressing laboratory experiences, began to make teacher education more realistic, emphasizing behavioral objectives as a means of shaping goals and aiding in the assessment of achievement. The impact of "Sputnik" on the American society resulted in an increase in both governmental support and control over the entire fabric of higher education. In addition, social pressures moved the federal government to begin a program in 1969 to improve the education of the disadvantaged. This program focused upon objectives and behavioral changes as a means of assuring accountability. During the 1970's, curricula revisions utilized these concepts to aid in the planning, implementation, and evaluation of the learning processes. Louis Bender divides the history of federal involvement within higher education into three stages:

Stage I	1636-1862:	little or no government involvement and then only on the state level.
Stage II	1862-1945:	Morrill Act of 1862 gave land and tax support for colleges. This act established the constitutionality of federal spending within education.
Stage III	1945-1970:	until mid-60's, accountability was controlled on an individual basis through a project-by-project accounting and reporting system. Servicemen's Re-adjustment Act of 1945 brought explosive involvement. ¹

During the third stage of involvement, strong poles of sentiment developed around (1) those insisting higher education should be totally immune from

¹Louis Bender, Federal Regulation and Higher Education (Washington D.C., ERIC Document Reproduction Service, ED 135 323, 1977), pp. 23-29.

accountability means, and (2) those who believed in accountability at the cost of self-determination.¹

In 1970, Congress included three provisions in the ESEA Amendment that were viewed as mandates for accountability including (1) data collection requirements, (2) performance criteria-objectives and evaluation of all programs, and (3) establishment of district-wide advisory councils for involvement in planning, implementation, and evaluation This framework also can be seen in the federal position towards accountability in higher education.²

In addition to the federal government's involvement, "extensive pressures for educational accountability have been exerted by public and special interest groups during recent years."³ The early 1970's saw many educational institutions faced with a financial crisis. While there are signs indicating that the period of economic crisis for colleges has lessened, the experience remains.⁴ During that period, education looked increasingly to governmental agencies for financial relief, which deepened governmental presence in almost every phase of the educational process, tying governmental desires closer to the educational system.

The colleges' need and reliance upon federal dollars have made them essential, and recently the criteria for receiving them has been compliance with federal regulations.⁵

¹Ibid., p. 23.

²Ibid., p. 60.

³Statewide Developments in Performance-Based Education. (Washington D.C.: National Center for Education Statistics, DHEW, 1976), p. 1.

⁴Hans H. Henny, Higher Education and the Economy (Washington D.C.: ERIC Document Reproduction Service: ED 124 065, 1976), p. 52.

⁵Bender, p. 23.

William O'Connell suggests that several of these factors continue to affect higher education, resulting in an effort to meet and adjust to the many and far-reaching changes within the nature of post-secondary education.¹ These efforts are perhaps most clearly seen within the context of curricular reform, especially in the preparation of teachers.

Studying curricular trends from 1964, Wootton, Reynolds, and Bullock have identified ten curricular directions:²

- 1) Curriculum is being modified through teacher education, staff development, and teacher assistants.
- 2) Humanistic approaches are emerging in the curriculum.
- 3) Community, faculty, and students are being involved in educational decision-making and program implementation.
- 4) New emphases in educational content are developing.
- 5) New and modified features in school facilities and equipment are influencing and being influenced by the curriculum.
- 6) Curriculum structure is being modified through individualization of instruction.
- 7) The curriculum is being modified to better meet the needs of exceptional children.
- 8) Early childhood education is emphasizing intellectual, physical, social, and emotional development.
- 9) Educational accountability emphases are affecting the curriculum.
- 10) Educational alternatives and options are modifying the curriculum.

¹William O'Connell and Edmund Moomaw, CBC Primer (Washington D.C: ERIC Document Reproduction Service, ED 109 297, 1975), p. 66.

²Lutian R. Wootton, John C. Reynolds, Jr., and Jerald M. Bullock, "Trends Affecting Curriculum 1964-1974," Educational Leadership 33 (January 1975): 287.

It is within this rapidly changing educational context that the Competency-Based Education movement was born and continues to grow as part of education's efforts to meet effectively the challenges thrust upon it.

Competency-Based Education

The concept of Competency-Based Education has come to represent an educational process placing primary emphasis upon a student's outcomes from a learning experience rather than the experience itself. Its evaluation is centered on attainments--not time. Development of a competency-based curriculum requires a totally new perspective of the overall educational process.¹ The current surge in the growth of competency-based programs has been spurred by two related developments. First, state educational agencies in some states are mandating teacher certification on a competency basis. Secondly, the Fund for the Improvement of Post-Secondary Education has been providing research monies since 1974 to examine ways of improving and promoting learning, focusing on competency-based training.²

The attractiveness of the competency approach can be traced to several educational, as well as, societal trends. Equalitarians in higher education see competency-based approaches as a viable means of meeting and dealing with new demands resulting from the changing character of the learner and the society. Darius Conger further points out

¹O'Connell, pp. 6, 8.

²Conger, p. 3.

that

as we formulate our objectives with competencies in mind and in the name of competency-based approaches we have to face the fact that what we are really trying to do is take responsibility for producing students who can be successful, functioning adults in a variety of roles in a new and complex world. Even at the PhD level, you cannot say much more about graduates than that they know a lot, they understand a lot, and have a good data base. However, that does not say anything about how successfully they might perform in teaching, in academic research or in anything else.¹

Developing a competency-based curriculum requires three individual steps: (1) a clarification of the purposes and goals of the institution, department, or course (2) the development of the three components of a competency-based approach--learning goals stated in competencies, procedures for assessing achievement and learning experiences to facilitate achievement, and (3) the restructuring of support facilities so they are better suited to the flexible nature of competency-based programs.² Conger emphasizes the impact of any move to a competency-based approach stating that

the most dramatic change in an institution going to a competency-based curriculum takes place in the role of the faculty. A competency-based curriculum cannot work with a faculty that only lectures, or with an admission process based primarily on prior records and test scores.³

Many educators believe that competency-based education offers productive and positive directions for education. Harry Jones offers the following observations concerning future education developments

¹Conger, p. 10.

²Ibid., p. 12.

³Ibid., p. 15.

which competency-based approaches could enable:

- 1) the de-emphasizing of the concept of graduation,
- 2) the expansion of continuing education as an ongoing part of any advancing technological society,
- 3) the concept that education should be thought of as a seven day a week, twenty-four hour process.¹

In addition, competency-based education's use of behavioral objectives allows for the organization of the three instructional functions of any curricula; (1) direction for curricula development and teaching, (2) guidance in evaluation, and (3) facilitation of learning.²

Potential Benefits of Competency-Based Education

Competency-based educational approaches seem to hold many important and useable advantages for all levels of educational planning and implementation.

Competency-Based Education rests on the premise that if one can define expertise in terms of the behaviors of an expert in a particular skill or discipline, one can make behaviors the target of instruction, [and] . . . many of the former evils of education will be removed.³

This conceptual framework allows for a variety of pathways for attaining desired competencies. Thus, the focus of education is placed on the terminal behaviors of students, enabling the curriculum to be based upon competencies--not course work or credit hours.

¹Jones, p. 5.

²Doreen Steg, Some Thoughts and Thinking in Competency-Based Education (Washington D.C.: ERIC Document Reproduction Service, ED 113 312, 1973), p. 3.

³David Ainsworth, "Examining the Basis for Competency-Based Education," Journal of Higher Education 12 (May/June 1977): 323.

A competency is the end behavior in a sequence of behaviors organized hierarchically . . . thus if a person can perform competency z, it is assumed that sub-behaviors x and y which contribute to z are also performed.¹

While competency-based education has many positive points, several writers have raised questions with regards to the approach. Eisner,² Elam,³ and Neff⁴ suggest that the effectiveness of competency-based education is directly proportional to the extent to which competencies can be identified and objectified. A recent survey of state education agencies shows that

some states [have] begun to develop and implement programs based on the performance/competency-based education concept The success of these programs hinged on the development of appropriate standards, criteria, and methods.⁵

It is not surprising therefore that the identification of competencies and their assessment means has been a major focus of attention within educational research. Much of this work has centered on development of educational objectives.

Educational Objectives

A competency-based curriculum makes use of behavioral objec-

¹Ibid.

²Elliot W. Eisner, "Educational Objectives as Learning Inhibitors," Educational Technology 14 (October 1974): 17-20.

³Stanley Elam, Performance Based Teacher Education: What is the State of the Art (Washington D.C.: American Association of College for Teacher Education, 1977), p. 1.

⁴Frederich Neff, "Performance Based Teaching: A New Orthodoxy?" Regaining Educational Leadership: Critical Essays on PBTE/CBTE, Behavioral Objectives and Accountability (Washington D.C.: ERIC Document Reproduction Service, ED 107 608, 1976), p. 1.

⁵Statewide Developments in PBE, p. vi.

tives have been shown to improve student's performance. Reginald Melton in discussing the use of behavioral objectives states that

a substantial number of researchers have recorded experiments which lend support to the claim that providing students with behavioral objectives improves their performance.¹

Yet, writers have also questioned the extent to which teachers can use such objectives and how much real difference they make in the classroom.

It is clear that a variety of complex conditions determine whether or not behavioral objectives enhance relevant learning (against specified objectives) and there is little doubt that the two opposing claims attempt to oversimplify what is in fact a complex situation. It would then be the responsibility of individual educators to determine whether or not the tool is likely to be useful in their own particular situation.²

Musical Approaches to Behavioral Objectives

Within the ongoing debate over objectives, the field of music education has experimented with the use and development of objectives. In 1967, the Tanglewood Symposium urged the specification of "measurable areas of musical achievement" and the development of criteria for assessing such musical behaviors.³

During 1969 and 1970, the Music Educators National Conference also sponsored regional and national workshops concerned with writing

¹Reginald P. Melton, Resolution of Conflicting Claims Concerning Behavioral Objectives (Washington D.C.: ERIC Document Reproduction Service, ED 135 769, 1977), p. 2.

²R. F. Schuck, "The Effects of Set Induction Upon Pupil Achievement, Retention and Assessment of Effective Teaching in a Unit On Respiration in the RSCS Curricula," Educational Leadership 27 (1969): 2.

³Robert Choate, ed., Music in American Society, Documentary Report of the Tanglewood Symposium (Washington D.C.: MENC, 1967), pp. 137-138.

behavioral objectives. As the result of the MENC "GØ Project", a series of thirty-five objectives were adopted by the MENC National Executive Board. In addition, a number of state music education associations have directed efforts towards developing behavioral objectives for music education.¹

Charles Leonhard points to the need for behavioral goals for music education at all levels.

Closely related to the development of a philosophy of music education is the formulation of a comprehensive statement of objectives clearly in terms of desired behaviors. The basis for developing behavioral objectives lies in the analysis and² description of the way musicians behave in relation to music.

David Boyle speaks to the importance and use of an approach which uses behavioral objectives in planning for instruction.

The behavioral approach assures that both instructional planning and the evaluation of educational processes and products can be conducted with greater clarity and probability of success if we specify in advance the particular behavioral changes we wish to see in our students as a result of instruction. Coupled with the need to identify specific student behaviors is the need of stating the conditions under which the student will exhibit the changed behaviors and the extent to which he will exhibit them.³

Boyle summarized the advantages of behavioral objectives in the facilitating of planning and evaluation of any curriculum:

- 1) they are a basis for evaluating instructional outcomes in relation to the objectives of instruction,

¹"Implications for the Education Process and for Evaluation," Music Educators Journal 53 (November 1967): 78-79.

²Charles Leonhard, "Either We're In or We're Out," The Nebraska Music Educator 24 (April 1968): 22.

³J. David Boyle, "Behavioral Objectives: Is What People are Saying About Them Really True?" Music Educators Journal 64 (February 1977): 96.

- 2) they offer a straight-forward way of communicating the intent of instruction to colleagues, supervisors, and students, and
- 3) they facilitate the planning of instruction.¹

The use of objectives has received criticism from certain writers who often argue that their subjects do not lend themselves to the behavioral approach. These questions have been answered by Charles Pascal:

there is a language barrier existing between many subject matter experts and an instructional design. They may feel that their area does not allow a behavioral analysis. . . those teachers have criteria, but may be reluctant to put their evaluative criteria on the line.²

Competency-Based Teacher Education

Competency-based teacher education has experienced significant growth within teacher education in recent years.³ It has been featured as a topic at meetings of professional educational societies and the central topic of entire issues in professional journals, such as Phi Delta Kappan (January 1974), Journal of Teacher Education (Fall 1973), and Educational Technology (November 1972). In addition the American Association of Colleges of Teacher Education has published the PBTE Series of twenty booklets on competency-based teacher education. This growth has not only been in the area of discussion but has manifested itself within the programs of the nations' institutions of higher

¹Ibid., p. 61.

²Charles Pascal, "Towards Meaningful Educational Objectives," Improving College and University Teaching (Summer 1975): 145.

³Robert A. Roth, "CBTE: Will It Realize its Potential?" The Teacher Educator 11 (Autumn 1976): 23.

learning. In 1972, 131 institutions were operating CBTE programs with 424 institutions exploring or developing such programs.¹

Three years later, in 1975, 296 institutions were operating CBTE programs with 176 at the exploration/development point.²

In addition to and often in conjunction with the development of CBTE in post-secondary institutions, state boards and departments of education were active in the growing awareness and possibilities of this approach. A 1974 survey revealed that thirty-five states were involved with CBTE programs or certification programs with an additional ten states studying the concept.³ Pitman's survey completed in 1975 indicated that all fifty states were engaged in the consideration of CBTE with forty-eight states operating pilot activities.⁴

Stanley Elam states that the rise of the CBTE movement lies in the

general societal conditions and the institutional responses to them characteristic of the SIXTIES. For example, the realization that little or no progress was being made in narrowing wide inequality gaps led to increasing governmental attention to racial, ethnic, and socioeconomic minority needs, Particularly educational ones. The claim that traditional teacher education programs were not producing people equipped to teach minority groups' children and youth effectively has

¹American Federation of Teachers, AFT-QuEST Consortium Proceedings (April 2-6, 1972): 23.

²"Comparative Surveys Reveal Increase in PBTE Activity Since 1972," AACTE Bulletin (January/February, 1976).

³Alan H. Wheeler, "A Plea for Competency-Based Teacher Education," paper for the PBTE Conference, Warren, Vermont, May 5, 1974.

⁴Pitman, p. 8.

pointed directly to the need for reform in teacher education. Moreover, the claim of minority groups' youth that there should be alternative routes to professional status has raised serious questions about the suitability of generally recognized teacher education programs.¹

The early 1960's saw the development of microteaching, a concept having characteristics similar to CBTE. In 1967 the United States Office of Education supported the development of model elementary teacher training programs. These programs were based upon specified behavioral objectives and a systems analysis approach.² In addition, the Teacher Corps and the NCIES³ were funded by federal agencies with 12 million dollars over a six-year period.⁴ The educational profession itself has served as a powerful force in changing the nature of teacher education. Kaufman states that the competency approach

has come about due to a change in the basic philosophical constructs involved in teacher education. The publication of Teachers for the Real World, under the sponsorship of the AACTE, provides a new framework for the preparation of teachers.⁵

In addition to institutional experimentation, state department of education interests, and federal support monies, the final impetus

¹Elam, p. 2.

²Office of Education, United States Department of Health, Education and Welfare, Analytic Summaries of Specifications for Model Teacher Education Programs (Washington D.C.: Government Printing Office, October 1969).

³National Council for the Improvement of Education Services.

⁴Phyllis D. Hamilton. Competency-Based Teacher Education (Memorandum Report EPRC 2158-19, Stanford Research Institute), p. 12.

⁵Barry Kaufman, Philosophical and Psychological Rationale for Competency-Based Teacher Education (Washington D.C.: ERIC Document Reproduction Service: ED 974 049, 19), pp. 2-3.

for CBTE has been legislative action towards increased educational accountability. In 1973 seventeen states had given legislative or administrative support for CBTE. Texas¹ and New York were mandating CBTE as the only certification route and fourteen other states were working towards new competency-based certification standards.² Wilson and Curtis surveyed the major state universities in every state to determine the extent to which each state had mandated or encouraged competency-based certification programs. Their study showed ten states had mandated competency requirements for teacher certification--Alabama, California, New York, North Carolina, Oregon, Pennsylvania, South Dakota, Texas, Vermont, and Washington. Tennessee required competency certification for administrators only.³

In 1975, all of the then 865 teacher education institutions affiliated with the American Association of Colleges of Teacher Education were surveyed to determine the extent of CBTE applications. The results of the study showed that

- a) forty-seven schools were operating full-scale CBTE programs,
- b) 249 schools were operating CBTE programs in some areas, usually elementary and secondary education sequences, and

¹Because of heavy protests, Texas later recanted the mandate.

²Schmieder, p. 7.

³Alfred P. Wilson and William W. Curtis, "The States Mandate Performance-Based Teacher Education," Phi Delta Kappan 55 (September 1973): 76-77.

- c) seventeen per cent had no plans to initiate such a program.

In addition the study indicated that

a large majority of schools utilized regular departmental operating budgets to implement their programs with no outside funding . . . [and] most placed emphasis on the development of modules or packets for individual use.¹

The importance of CBTE as an organizational tool for the development of teaching-learning processes has been summarized by Karl Massanari, then Associate Director of the American Association of Colleges of Teacher Education. Massanari maintains that CBTE is an exciting and important strategy because it pushes educators to

- 1) design educational personnel development programs in their totality and in relation to the competencies required for particular roles,
- 2) relate pre-service preparation programs more closely to the schools and the profession,
- 3) explicate program objectives and to make them public,
- 4) provide instruction and learning activities which facilitate the achievement of the desired objectives,
- 5) individualize and to personalize instruction and learning experiences,
- 6) facilitate learning rather than merely dispense information,
- 7) develop and use new kinds of training materials,
- 8) develop and use new kinds of management systems,
- 9) obtain or develop and to apply appropriate assessment techniques,

¹Douglas C. Westbrook and Walter Sanderfur, "Involvement of AACTE Institutions in CBTE Programs," Phi Delta Kappan 56 (December 1975): 276.

- 10) conduct research and provide direction for research activity,
- 11) broaden the decision-making base,
- 12) be accountable for what they do, and
- 13) keep training programs abreast of the state of the art and responsible to societal needs through a systematic change strategy.¹

In addition, the CBTE movement has "forced developers of programs to think beyond the traditional four-year, 124 semester-hour program."²

Effectiveness of Competency-Based Teacher Education

In light of the growth, continuing dialogue, and wide-spread use of CBTE, it would seem appropriate to review evidence of the effectiveness of this approach. Following is a review of research dealing with this subject.

Roth (1977) studied 215 CBTE programs evaluating their effectiveness in three areas: pupil growth, competency attainment, and program reactions. Seven of the nine pupil-growth studies had positive results. Twenty-two of thirty-one competency attainment studies were positive, and only two of forty-five reaction reports were primarily negative.

It is concluded that the CBTE type programs reported which were carefully planned, thoroughly developed, appropriately

¹Karl Massanari, "CBTE's Potential for Improving Education Personnel Development," Journal of Teacher Education 24 (Fall 1973): 244-247.

²National Advisory Council of Education Profession, Competency-Based Teacher Education: Towards a Consensus (Washington D.C.: ERIC Document Reproduction Service, ED 121 791, 1976), p. 17.

revised based on feedback, and had faculty support have had a reasonably high degree of success.¹

Goodman (1977) reports on a competency-based special education program at the University of Houston.² The program features a sequence of modules which contain objectives to be dealt with together with (1) a pre-test/post-test for evaluation, (2) statement of specific content, and (3) multi-sensory learning activities. Each of the test areas are evaluated by the observation of competencies. The program uses "Student Growth Charts", which allow students to monitor individual progress. Results from the study have shown (1) that competency-based education can be used within special education preparation, and (2) that the approach facilitates the mastery of the defined content.

Neaderhiser (1974) discussed the development of a sequence of competencies as a guide for teachers in Kansas. The guide is constructed so that "the behavior of students at termination of in-school instruction would be of functional value in everyday life situations."³ The guide focuses on four common musical elements--pitch, duration, timbre, and form--and provides ten learning sequences for each element. During the 1977-78 school year, the Kansas State Department of Education sponsored a testing program to aid in evaluating the use of the program.

¹Robert A. Roth, Evidence of the Effectiveness of Competency-Based Teacher Education Programs (Lansing: ERIC Document Reproduction Service, ED 135 780, 1977), p. 40.

²Gay Goodman, "New Dimensions in Competency-Based Teacher Education," Improving College and University Teaching (Autumn 1977): 244.

³George R. Neaderhiser, "You Can Build a Comprehensive Music Curriculum," Music Educators Journal 61 (November 1974): 42.

guide within the public schools. The test has not been given on a state-wide basis, but is designed for use by local school systems.

Smith and Crittendam (1972) tested the effectiveness of an elementary school guide containing behavioral objectives and structured sequences as compared to a more traditional program of instruction. The study involved more than 3700 fifth- and sixth-grade students and their fifty-six teachers within the Houston Independent School District. The results of the study seem significant in that "pupils using the behavioral objective-structural sequencing guide made almost twice the achievement gains during one academic year as pupils using the traditional guides."¹

Mueller (1976) developed a Competency Observational Record (COR) to "aid observers and pre-service teachers in analyzing classroom behavior."² The categories were derived from competencies upon which the students had already achieved or were working to attain. Mueller states that "one tentative finding emerging from the COR indicates that students trained in a CBTE program in specific skills do transfer those skills to a classroom setting."³

¹James C. Smith, Jr. and William B. Crittendam. A Performance Test of a Curriculum Guide Using Behavioral Objectives and Structural Sequencing (Washington D.C.: ERIC Document Reproduction Service: ED 0 64807, 1972), p. 36.

²Doris L. Mueller, "Observing Student Teachers in a Competency-Based Program," Peabody Journal of Education 53 (July 1976): 248.

³Ibid., p. 252

The most promising prospect for research on student teaching lies within the competency-based teacher movement. That CBTE programs typically provide a greater emphasis on practical teaching experiences and direct contact with children over a longer period of time than the traditional student teaching experience points up the increasing need for reevaluating existing practices in student teaching.¹

Enos (1976), comparing competency-based and non-competency-based teacher education programs for their effectiveness in the preparation of elementary teachers, found that

- 1) student teachers from the CBTE program were able to demonstrate significantly greater attainment of specific knowledge learned from formal course work,
- 2) student teachers were able to demonstrate significantly better verbal interaction with children,
- 3) CBTE provided an increased number of training techniques for the student teachers in individualizing instruction within a classroom, and
- 4) CBTE provided more flexibility and task-oriented situations for children with a wider variety and availability of materials with greater pupil participation in planning, self-direction and leadership in groups and individual activities.²

The study also evaluated the two programs on a cost-effectiveness basis. Significantly, the study indicated that non-CBTE students would require an additional year of training to bring them to the equivalent level of preparation. The CBTE approach was more effective than the conventional program in both time and money. Enos concluded that while the CBTE approach involves extra money and time in planning and implementa-

¹Mueller, p. 248.

²Enos, Donald, "Competency-Based Versus Non-Competency-Based Teacher Education--Is CBTE Cost-Effective?" Journal of Teacher Education 27 (Fall 1976): 120.

tion, "a CBTE training program can constitute a significant improvement over traditional programs of teacher education," and "was well worth the dollar cost as well as the considerable effort involved."¹

Music in Higher Education

Music instruction has been a part of higher education since the first Bachelor of Music degree was awarded in 1873 and must now deal with the forces for educational reform and pressures which are striving to effect change within higher education as a whole. Howard Hauser noted that "the arts, and particularly music have found a place . . . in the academic family and they must now subscribe to the house rules."² In the spring of 1972, Gunther Schuller stated that "it has become quite clear in recent years that we who are engaged in the task of educating musicians will face enormous challenges"³ The curriculum of the past cannot remain the same under the pressures for change which are gripping higher education. In the past, "curricula, teaching concepts, and teaching standards were not questioned very much. Time honored nineteenth century doctrines dominated our profession."⁴

Allen Cannon speaking to the music executives of the nation's music schools has emphasized the need for the profession to reexamine

¹Enos, p. 121.

²Howard Hauser, "The Professional Doctorate in Music," Perspectives in Music Education: Source Book III (Reston, Va.: MENC, 1966), p. 451.

³Gunther Schuller, "Keynote Address," National Association of Schools of Music Proceedings (March 1973): 23.

⁴Ibid., p. 26.

curricula in an effort to serve the new and various needs and desires of today's students.¹ Thomas Miller, Director of the School of Music at Northwestern University, has suggested a method for meeting such a reexamination.

One way of addressing this is for us to define in relation to the institution's philosophy and resources, what these competencies are which will enable our graduates to achieve productive, vital lives. These competencies should involve not only the obvious skill development we can all easily articulate, but . . . the questions of total musicianship, philosophical development, effective teaching, the capacity to continue to grow professionally, interpersonal communication, evaluative processes and the development of social self-realization leading to the goal of continual self-fulfillment.²

Robert Werner has identified one of the most difficult problems facing music departments today:

For many of us [music executives] the hardest task we face is that of defining our specific music units mission and objectives in a society of changing needs and a profession of new challenges.³

The major premise in music curriculum reform, therefore, results from a consideration that (1) all musicians should share common minimum musical competencies, and (2) that content is best learned from actual experiences.⁴ Herein lies the basis for both the NASM statements on

¹Allen Cannon, "Can Music be a Part of the Academic Curriculum?" National Association of Schools of Music Proceedings (March 1971): 122.

²Thomas Miller, "Music Education and the Future," National Association of Schools of Music Proceedings (March 1977): 155.

³Robert Werner, "Music Education and the Future," National Association of Schools of Music Proceedings (March 1977): 200.

⁴James Rivers, "Graduate Study in Music," Music in Higher Education: An Invitational Forum (Reston, Va.: NASM, June 1974): 11.

basic musicianship and the MENC statements of competencies for music teachers. James Mason, speaking about the NASM basic musicianship goal statements, asserts:

These goals seem to be significant ones that focus on process rather than just the traditional content. Each of our institutions, however, needs to break these large goals into small, explicit objectives that can be effectively taught and measured.¹

Frederick² and Hodges³ suggest collegiate music must face the accountability pressures with positive suggestions and emphasize the importance of music educators within higher education becoming involved with any movement leading to the improvement of educational methods. Robert Aubrey argues that college music faculty must be willing to answer creatively the questions "what, for whom, why, and the how of music education."⁴

Not only is there a need to look to the effectiveness of the teaching in colleges and universities, but one must evaluate the total program as well. The degree as a whole must include the competency-based skills of performing, composing, listening, and researching. With a majority of musicians teaching in some capacity, it is imperative that the topics of teaching, learning processes, and educational attitudes play a major role in the curriculum.⁵

¹James A. Mason, "Humanizing a Competency-Based Curriculum," National Association of Schools of Music Proceedings (March 1974): 62.

²Jeffery Fredericks, "Accountability in the 70's: Implications for Music Curriculum," Music in Higher Education (Reston, Va.: NASM 1975): 35.

³Daniel H. Hodges, "Education of the Musician," Music in Higher Education (Reston, Va.: NASM 1975): 50.

⁴Robert Aubrey, "General Standards for All Music Degree Students in Upper Division Studies," Music in Higher Education (Reston, Va.: NASM 1975): 23.

⁵Ibid. pp. 24-26.

Music Education in Higher Education

The music education profession has begun to ask difficult questions concerning its goals and purposes within the structure of higher education. Willoughby emphasizes this point asking

what should be the responsibility of undergraduate music major programs in the preparation of all musicians for their roles which they undoubtedly will assume as teachers; the college professor, the student teacher, the artist in the schools, the teacher of general college students, and particularly those who will become involved in teaching in the community colleges.¹

This growing concern for the changing nature of educational training requires a new conception of music education. Willoughby articulated this new view stating that

I cannot speak of music education or the music educator as pertaining only to public school music; these terms to me, symbolize all professional and pre-professional musicians, for almost all musicians ultimately and to varying extents function as teachers--communicators, if you will, of their art.²

Thus music departments, regardless of their areas of emphasis, would seem to need to give careful consideration to those roles and behaviors their students will need to acquire in order to function within our society.

It makes the very best logic for us to evaluate students in these terms and for students to evaluate themselves. Having listed the competency level expected we must then develop curricular structures--options to provide a variety of means by which these competencies can be achieved.³

¹David Willoughby, "New Trends in Teaching Music Education," National Association of Schools of Music Proceedings (March 1973): 89.

²Ibid.

³Miller, p. 156.

To be sure, all the competencies that a music teacher and musician might need can never be completely identified. In light of the vast consideration being given to the competency-based education concept, it seems appropriate to work towards an understanding not only of the competencies themselves, but ways that they may be implemented within collegiate music programs. Ronald Lee speaking to the College Music Society in 1975 on the concept of a competency-based music curriculum stated that

based on preliminary research results, competency-based teacher education appears to offer great promise and is a philosophy that deserves adequate testing. It is not the panacea which will cure all the ills of music instruction . . . but it does offer a good possibility that a much higher percentage of the prospective music teachers will be equipped with the knowledge, attitudes, and skills to perform successfully in the music field.¹

Specific research directed at application of competency-based concepts to musical instruction are somewhat limited. The majority of studies have been directed at the development and validation of competency lists for music education students. Studies by Raiman (1974)² and Stegall (1975)³ developed lists of competencies for undergraduate music education students through surveys of college

¹Ronald T. Lee, "What is a Competency-Based Curriculum?" College Music Symposium (November 1975): 153.

²Melvyn Raiman, "The Identification and Hierarchical Classification of Competencies and Objectives of Student Teaching in Music Through a Partial Delphi Survey" (Ph.D. dissertation, University of Connecticut, 1975).

³Joel Stegall, "A List of Competencies for an Undergraduate Curriculum in Music Education" (Ph.D. dissertation, University of North Carolina, Chapel Hill, 1975).

music faculty and administrators respectively. Taebel (1978)¹ and McMullen and Bauman (1975)² developed competencies for music education students through surveys of active public school music teachers and administrators in the Atlanta metropolitan area and the state of New York, respectively. Each of the above studies developed and validated specific competencies through an approval rating system or on the basis of the perceived need for each competency for the beginning music teacher. Stegall's study was updated in 1978 with a further refinement of his competency list.³

Delia (1977)⁴ investigated undergraduate teacher education departments in selected colleges within the United States in search of a consensus of opinion as to philosophy and approach. From the consensus, four broad areas of competency--planning instruction, implementing instruction, assessment of instruction, and administration--were applied to secondary music education in the form of an introduction to secondary music curriculum at the collegiate level. Two additional studies somewhat related to the Delia investigation also dealt

¹Donald Taebel, "Competencies Needed to Teach Music as Perceived by Atlanta Area Music Teachers," a paper presented at the Georgia Music Education Association, January 27, 1978.

²Patrick McMullen and Daniel Bauman, "Music Theory Knowledge and Skills for Beginning Music Teachers," (Washington D.C.: ERIC Document Reproduction Service, ED 117 073, 1975).

³Joel Stegall, Jack Blackburn, and Richard Coop, "Administrators' Ratings of Competencies for an Undergraduate Music Education Curriculum," Journal of Research in Music Education 26 (Spring 1978): 1-12.

⁴Placent Delia, "A Comparative Study of Competency Based Education Programs at Selected Colleges and Universities," (Ph.D. dissertation, Northwestern University, 1977).

with student teaching and initial music appointment in public schools. Trayler (1972)¹ looks to survey data for the design of a competency-based student teaching program for secondary school band directors. Stromberg (1974)² sought to determine the opportunities for music education graduates from CBTE programs to acquire public school positions. These studies have pointed to the very small research base dealing with competency-based programs within the field of music in higher education.

Summary

Education in our country is a component of both the cultural and socio-economic order. Music education as a component of general education must be directed towards a larger cultural and social body to which it is accountable. The recent call for a careful assessment of the curricula practices within higher education has come from a variety of sources and has also suggested the need for the development of alternative approaches to music teaching and learning at the collegiate level. Competency-based education and CBTE have been shown to hold many positive elements for planning, implementing, and evaluating curricular approaches at the collegiate level. College and university music faculty have also supported the study and development

¹Charles Trayler, "A Design for a Competency-Based Student Teaching Program for Secondary School Band Directors" (Ed.D. dissertation, Texas Tech University, 1972).

²Donald Stromberg, "A Study of Reactions of Selected Iowa School Superintendents to Characteristics of Competency-Based Teacher Education Graduates with Implications for Music Education" (Ph.D. dissertation, Northwestern University, 1974).

of competency approaches, not only within the music education component, but throughout the entire collegiate music curriculum.

The pressures and forces exerting rapid and often radical change upon post-secondary education require creative decisions at all levels of the education matrix. Careful consideration of major educational movements can only improve the possibility of maintaining a continuous improvement of the teaching-learning dynamic.

CHAPTER III

REPORTING OF DATA

The present study was designed to examine the extent competency-based approaches were being utilized within collegiate music instruction. A two-part survey instrument and four on-campus visits provided the data presented in this chapter. The researcher sought to identify first those full members of the National Association of Schools of Music which were operating competency-based approaches in one or more areas of musical study.¹ Two-hundred thirteen of the 386 full members of NASM responded to the Competency-Based Music Curricula Survey Part I, representing a 55 per cent response. Ninety-eight of the 213 responding institutions indicated that no competency-based approaches were being used. One-hundred fifteen institutions delineated the use of competency-based approaches in at least one area of musical study (Table 1). Because of the limited research directed specifically towards competency-based collegiate music curricula, the researcher anticipated a limited number of approaches within a small percentage of the total membership of NASM. Thus, the discovery that almost a third of the NASM full members were engaged in the use

¹See Appendix 4 for a list of Schools of Music reporting some kind of competency-based instruction.

of competency-based approaches was somewhat unexpected. It was assumed that those NASM schools not responding had no competency-based programs in operation.

TABLE 1
RESPONSE TO CBMC SURVEY PART I

	Number of Respondents	% of Total Response	NASM Full Membership	% of NASM
Competency-Based Approaches in Use	115	54 %	386	30 %
No Competency- Based Approach	98	46 %	386	25 %
Total Response	213	100 %	386	55 %

The CBMC Survey Part I also provided information concerning the type of institutions developing and using competency-based approaches. Over half (53 per cent) of the institutions reporting competency-based programs were public universities. Just over a fourth of the institutions (27 per cent) were private colleges and the smallest response was received from theological seminaries and public colleges (Table 2).

Of the total number of institutions reporting competency-based programs, almost half (45 per cent) offered only a baccalaureate degree in music. One-third (33 per cent) of the institutions offered through a master's degree in music, and approximately one-fourth (22 per cent) offered the doctorate in music (Table 3).

TABLE 2

TYPE OF INSTITUTION UTILIZING
COMPETENCY-BASED APPROACHES

Type of Institution	Number of Each	% of Total
Private College	31	27%
Public College	2	2%
Private University	11	10%
Public University	60	53%
Conservatories	7	6%
Seminaries	2	2%
Total Response	213	100%

TABLE 3

NUMBER OF INSTITUTIONS UTILIZING COMPETENCY-BASED
APPROACHES BY HIGHEST MUSIC DEGREE OFFERED

Highest Music Degree	Number of Each	% of Total
Baccalaureate Degree	52	45%
Master's Degree	38	33%
Doctoral Degree	23	22%
Total Response	213	100%

While competency-based approaches were identified in all types of institutions, the researcher was also interested in specific degree levels where the various approaches were applied. The vast majority of the competency-based approaches (88 per cent) were found within baccalaureate programs. Less than one-tenth of the institutions (9 per cent) were utilizing competency-based approaches within master's degree programs, and only four institutions (3 per cent) indicated competency approaches at the doctoral level (Table 4). The low number of competency approaches at the graduate level seems paradoxical in that most master's and all doctoral programs use comprehensive examinations (in some cases written, performed, and oral) either as a requirement for graduation or admission to candidacy while few baccalaureate degrees do.

TABLE 4

NUMBER OF INSTITUTIONS UTILIZING COMPETENCY-BASED
APPROACHES AT EACH DEGREE LEVEL

Degree Level of Approach	Number Responding	% of Total
Baccalaureate Level	110	88 %
Master's Level	10	9 %
Doctoral Level	4	3 %
Total Response	213	100 %

The 115 identified institutions were divided fairly evenly among thirty-three states, with no more than 7 per cent of the total

in any one state (Table 5). Although not shown in the response to the survey, the state of New York has mandated that all certified teacher education programs be competency-based. Music education programs in the state must have their respective plans submitted by the fall of 1981. The state has stipulated differing compliance dates for the various subject areas. Only those music programs currently active at this writing were included in the study. The literature and research data concerning competency-based musical approaches have tended to focus on those states where legislative mandates or directives of state departments of education have set the process in motion. The current study seems to indicate an interest in competency-based approaches within the instructional process of collegiate music beyond that of mere compliance with directives from governmental agencies.

A second goal of the survey was to identify those music faculty actively engaged in the development and operation of competency-based collegiate music programs. Two-hundred twenty-one individual faculty were identified during the course of the research process.¹ As expected, music education faculty represented the largest number of active faculty (36 per cent) with pedagogy and music therapy representing the least (1 per cent or less). Interesting was the apparent high level of activity by faculty within theoretical studies and basic musicianship (Table 6).

¹A complete listing of identified music faculty is shown by teaching area in Appendix 5. In some cases, several faculty are listed under more than one area of musical study.

TABLE 5

NUMBER OF INSTITUTIONS IN EACH STATE
UTILIZING COMPETENCY-BASED APPROACHES

State	Number	%	State	Number	%
Alabama	2	2 %	Nebraska	2	1 %
California	7	6 %	New Jersey	1	1 %
Connecticut	1	1 %	New York	8	7 %
Delaware	1	1 %	North Carolina	7	6 %
Florida	3	2 %	Ohio	7	6 %
Georgia	4	3 %	Oklahoma	3	2 %
Illinois	5	4 %	Oregon	2	2 %
Indiana	3	2 %	Pennsylvania	5	4 %
Iowa	2	2 %	Rhode Island	1	1 %
Kansas	7	6 %	South Dakota	2	2 %
Kentucky	6	5 %	Tennessee	5	4 %
Louisiana	4	3 %	Texas	8	7 %
Maryland	1	1 %	Utah	1	1 %
Michigan	4	3 %	Virginia	5	4 %
Minnesota	1	1 %	West Virginia	2	2 %
Mississippi	1	1 %	Wisconsin	4	3 %
Missouri	3	2 %			

TABLE 6

TEACHING AREAS OF MUSIC FACULTY IDENTIFIED
AS ACTIVE IN COMPETENCY-BASED APPROACHES

Teaching Area in Music	Number Identified	% of Total
Music Education	81	36 %
Applied Music	39	18 %
Music Theory	35	16 %
Class/Functional Piano	24	11 %
Aural Theory/Ear Training	16	7 %
Comprehensive Musicianship	12	6 %
Conducting	9	4 %
Music History	6	3 %
Music Therapy	3	1 %
Pedagogy	1	.3 %

The CBMC Survey Part II was designed as a follow-up data-gathering instrument to describe the specific approaches, musical areas, and organization patterns of competency-based programs using the music faculty involved as the source of the information. Thus, the CBMC Survey Part II was mailed to each of the identified faculty members. In total, descriptive information was gathered from ninety-four of the 115 institutions operating competency-based music programs, representing an 81 per cent response to the second part of the survey effort.

The CBMC Survey Part II first sought to discover those areas of musical instruction presently lying within a competency-based frame-

work and, secondly, how such approaches were organized. Almost half (47 per cent) of the responding institutions indicated competency-based approaches within their music education offerings. One-third of the institutions (32 per cent) were utilizing competency-based approaches within class and/or functional keyboard studies, and about one-fifth of the institutions (21 per cent) showed their applied music offerings so organized (Table 7). Music therapy (2 per cent) and pedagogy (.8 per cent) were found organized within a competency-based format in the fewest institutions. Again the distribution of musical areas presently being organized in part or totally along competency-based patterns seems to go beyond what might be expected from the current literature or research data. While some of these institutions moved towards a competency-based approach in music because of legislative mandates (as in New York) or State Department of Education directives (as in Georgia and Florida), most have begun competency-based programs on their own initiative.

This study was not designed to evaluate the degree of orthodoxy of the various competency-based approaches, rather it sought to describe the current activity, directions, and scope of such approaches as applied to the collegiate music setting. This precept led to the final goal of the research--the development of a descriptive overview of the various competency-based music curricula. A total of 304 specific approaches were identified within the 115 institutions. An approach is a discrete instructional offering as identified by the music executive or a music faculty member involved in such a learning activity.

TABLE 7

NUMBER OF RESPONDING SCHOOLS CURRENTLY OPERATING COMPETENCY-BASED
APPROACHES BY AREA OF MUSICAL STUDY

Areas of Musical Instruction	Number Indicating Programs	% of Total
Music Education	55	47 %
Class/Functional Piano	37	32 %
Music Theory/History	25	22 %
Applied Music	24	21 %
Aural Theory/Ear Training	16	14 %
Conducting	15	13 %
Keyboard Proficiency	13	11 %
Comprehensive Musicianship	10	9 %
Student Teaching	5	4 %
Competency Testing	3	3 %
Planning Stages	3	3 %
Music Therapy	2	2 %
Pedagogy	1	.8 %

In some institutions the approach varied with the area of musical study. For an example, Virginia Commonwealth University operates single course offerings (such as Elementary Music for the Classroom Teacher), sequences of courses (Comprehensive Musicianship), and a total degree program at the master's level in music education, all within a competency-based format.¹ In all tables and appendices, all data presented indicates

¹Appendix 6. provides a complete tabulation of the descriptive characteristics for each approach organized by state, institution, and area of musical study.

factual information gathered from involved faculty through the survey forms, interviews, and supportive materials of the various programs. Institutions are counted more than once if they operate competency-based approaches of differing types, degree levels, or in differing areas of musical study.

The researcher expected to find a large number of schools utilizing competency approaches within single courses. The data confirms this expectation showing that a third (33 per cent) of the institutions operate competency-based approaches organized within single courses. The data also reveals an even greater number (41 per cent) of the institutions are organizing competency-based programs across musical areas into sequences of courses. The large number of institutions indicating total degree program so organized (17 per cent) was somewhat unexpected considering the lack of literature or research data within this area (Table 8).

TABLE 8

NUMBER OF RESPONDING SCHOOLS OPERATING COMPETENCY-BASED
PROGRAMS BY SCOPE OF APPROACH

Scope of the Various	Number Indicating Use	% of Total
A. Single Courses	39	33 %
B. Sequence of Courses or Areas	41	41 %
C. Total Degree Programs	20	17 %
D. Other Possibilities	19	16 %
E. No Indication	27	23 %

Nineteen of the institutions were operating a variety of competency-based approaches, including competency testing, computer-assisted instruction, and twenty-seven of the institutions did not indicate clearly the scope of their approaches. Judging from the general area of musical study or course titles given, the majority in the latter category appear to be single courses or sequences of courses.

As mentioned earlier, many institutions support two or more competency-based approaches. Of the 304 competency-based approaches identified, 39 per cent were organized in sequences of courses, 20 per cent were organized into total degree programs, and just over one-fourth (27 per cent) within single courses. In forty-eight approaches no clear indication was given as to their scope, while the remainder of the approaches seemed to be testing programs, computer assisted instruction or experimentation (Table 9).

TABLE 9

NUMBER OF COMPETENCY-BASED APPROACHES BY SCOPE OF APPROACH

Scope of the Various Approaches	Number Indicating Use	% of Total
A. Single Courses	83	27 %
B. Sequence of Courses or Areas	88	39 %
C. Total Degree Programs	60	20 %
D. Other Possibilities		
1. Competency Testing	24	7 %
2. Experimentation & Planning	4	.6 %
3. Modified Traditional	2	.3 %
4. Computer Assisted Instruction	1	.1 %
5. No Indication	48	15 %

Analysis of Descriptive Characteristics

Two-hundred twelve of the 304 identified approaches provided detailed descriptive information concerning each approach. The vast majority (92 per cent) of the approaches are operated at the baccalaureate level (Table 10). The remainder are divided among the master's and doctoral levels with seven per cent and one per cent respectively.

TABLE 10

NUMBER OF APPROACHES AT EACH DEGREE LEVEL

Level of Music Degree	Number at Each Level	% of Total
Baccalaureate Level	280	92 %
Master's Level	20	7 %
Doctoral Level	4	1 %
Total Approaches	304	100 %

Ninety per cent or more of the identified approaches derived their competencies from explicit career needs or roles in music and music education, and each competency is made known to students before instruction. The system or process of determining such career needs seems in many cases to rely solely upon the personal conviction and experiences of the music faculty. Some schools developed their approach in consultation with several populations--public school teachers, administrators and state consultants. More than half (58 per cent) of the approaches utilize some form of field-based experience which could

help in updating or testing the reliability of the stated competencies in reference to real professional needs. It is this linkage of the instructional process, materials, and approach to a continuous review of career needs and roles which seems vital to the development and modification of collegiate music curricula. This linkage seems somewhat tenuous within many current collegiate music approaches (Table 11). Somewhat surprising was the relatively small number of approaches (54 per cent) which indicated the use of behavioral objectives. Behavioral objectives are seen by many to lie at the core of a competency-based approach providing (1) the goal of instruction--what should the student be able to do as a result of instruction, (2) the means of evaluation--how will the student demonstrate his acquired ability, (3) and the criteria to be used in the assessment of the competency--how does the student and instructor know when the student has succeeded, all in a form which is understandable and clear. This apparent lack of use of behavioral objectives within collegiate music may be the result of three factors. First, there is still confusion in both the definition of and adequate models for behavioral objectives as applied to collegiate musical instruction. A number of approaches use differing terms for the same concept often confusing competency for objective or utilizing other terms to represent either or both. Secondly, there is a move towards the use of general musical competencies and summational competencies which assume a number of sub-competencies or behavioral objectives instead of working from a lengthy list of specific behavioral objectives. This dif-

TABLE 11

NUMBER OF APPROACHES INDICATING CHARACTERISTICS

Characteristics of Approach	Number Indi- cating Each	% of Total
A. Competencies are		
1. derived from explicit career needs.	195	91 %
2. stated to assess specific competencies.	133	62 %
3. made public in advance of instruction.	192	90 %
4. stated as behavioral objectives.	115	54 %
B. Criteria for assessing competencies are		
1. related to specific competencies.	186	87 %
2. clearly stated with levels and specific conditions for assessment.	139	65 %
3. knowledge-based.	142	66 %
4. performance-based.	165	77 %
5. affective-based.	59	28 %
6. consequence-based.	99	46 %
C. Assessment assumes		
1. the rate of progress to be determined by the demonstration of competency, rather than time or credit hour production.	108	50 %
2. that activities and learning experiences are designed to facilitate the development of the specified competencies under consideration.	192	90 %
D. General characteristics of the approach include		
1. the use of modules and/or learning packets.	107	50 %
2. individualization through instructional alternatives.	92	43 %
3. students' accountability for performance or demonstration of competency.	155	73 %
4. a developed theoretical or research base.	63	29 %
5. field-centered experiences.	125	58 %
6. continual updating of program through the use of student feedback.	128	60 %
7. faculty modeling of attitudes and behaviors desired in students.	141	66 %
8. well defined management procedures.	130	61 %

ference can easily be seen comparing Northwestern University and West Virginia Wesleyan College examples in Chapter IV.¹ Finally, there is a resistance on the part of many music faculty to specify the goals of instruction. This seems especially apparent in applied music.

Assessment Criteria

Over four-fifths of the approaches (87 per cent) related competencies with the criteria used in their assessment. Slightly more than three-fourths (77 per cent) utilize performance-based criteria for the assessment of psychomotor skills with 66 per cent using knowledge-based criteria in assessing factual knowledge or cognitive understanding. While 77 per cent indicated the use of performance levels in assessment, only 65 per cent noted that the criteria for such an assessment included minimal levels of mastery and specific conditions under which the assessment would take place. Clearly a number of schools believe they know what students should be able to do, but are less sure of the factors that determine success and how best to describe them.

Consequence-based assessments,² used for determining ability in bringing about desired actions in pupils, was indicated by 46 per cent of the approaches. This is unconvincingly high when compared with the low number of competency-based approaches used in student

¹See examples number 14 and 15 in Chapter IV.

²Evaluation of the ability to bring about desired actions, performances, or understandings in others.

teaching (4 per cent). Peer teaching and in-classroom teaching might account for part of this difference. In addition, graduate programs would probably not include field-based experiences such as internships, as student teaching. Affective-based assessment, for use in judging attitudes and sensitivity, received the lowest response of any of the descriptive characteristics (28 per cent).

The assessment criteria in many current approaches seem to be weak. The indicated lack of minimal levels of mastery and specific conditions for assessment within the approaches is only part of the weakness. Poor dissemination of information concerning competency-based approaches among college campuses contributes to a lack of understanding and agreement. Research for this study revealed that many of those music faculty engaged in planning competency-based approaches are unaware of the work which has been done on other campuses. This duplication of effort may not be the most productive method for the continued development and refinement of collegiate competency-based programs. In addition, the vast majority of programs do not have the structural flexibility to hold competencies constant allowing time to vary. With a few exceptions, competency approaches are currently relegated to traditional course offerings, academic loads, and registration limitations. While a few institutions have self-instructional programs which may be repeated until competency is shown, the majority do not have the time, facilities, or finances to develop and maintain such resource centers; thus most programs are limited to a time-oriented system of courses.

Assessment Consideration

Ninety per cent of the approaches use learning experiences and activities which have been created to facilitate the student's ability in specified competencies. Yet, only 50 per cent of the approaches seem to utilize demonstrable evidence in the evaluation of competencies. Administrative realities, teaching loads for the faculty, academic loads for the students, and registration and fee payment problems seem to be the major obstructions. A few programs are using internal departmental registration in an effort to provide a more flexible approach, but these are in the minority. The vast majority of programs and approaches are organized within the structure of academic semesters or quarters, even in applied music. The logistical problems within even a small college of operating even a single sequence which is not time related to course offerings is very difficult. Even in those institutions which have moved to a campus-wide competency-based approach, course titles and time relations remain very similar to the traditional approaches. A great deal of study needs to be given to improving the flexibility of administrative processes towards further improving the effectiveness of competency-based approaches which are not time related, but achievement related.

General Characteristics

Almost three-quarters (73 per cent) of the approaches endeavor to hold the students accountable for demonstrating given competencies. In addition, two-thirds of the faculty strive to model the attitudes and behaviors desired in the students. The management procedures for

keeping student records seems to be well-defined in over three-fifths (61 per cent) of the approaches. This coincides with the 65 per cent of the approaches which give clear minimal levels of mastery for completion or demonstration of specific competencies. Over half (58 per cent) of the approaches make use of some kind of field-based experience. Half of the approaches utilize some modules and/or learning packets which seems to support the 43 per cent which provide instructional alternatives through individualized instruction. Not unexpected, but somewhat disturbing, was the small number of approaches indicating the presence of a theoretical or research base undergirding the current program. Only 29 per cent indicated such a basis existed for their programs. This may well explain the lack of background research on competency-based music curricula within the literature and must surely be related to the seeming lack of awareness of current competency-based activity and various directions in the implementation of such an approach within music and music education.

Summary

Chapter III has presented and analyzed the quantitative data obtained from the CBMC survey, supportive materials, and on-campus interviews concerning competency-based music curricula in higher education at NASM schools. Three-hundred four competency-based approaches were identified within 115 NASM full-member institutions. Competency-based approaches were found in the baccalaureate music program of 110 institutions, at the master's level in ten institutions, and in the

doctoral programs of four institutions. Competency-based collegiate music programs were found in thirty-three states and 221 music faculty were identified as active in the development and operation of competency programs in music. Competency-based approaches were found in ten areas of musical study: music education, applied music, music theory, class/functional piano, aural theory, comprehensive musicianship, conducting, music history, music therapy, and pedagogy. These approaches ranged in scope from parts of single courses and testing programs, to complete degree programs. The data seems to indicate an intense and varied amount of activity within the development and operation of competency-based musical instruction. This activity does not seem to be isolated geographically, but is spread across the country. The present data seems to stand in sharp contrast to the picture presented in current professional literature and research studies and indicates a continued and growing interest in the implementation and development of competency-based concepts within collegiate music instruction.

CHAPTER IV

COMPETENCY-BASED COLLEGIATE MUSIC APPROACHES: ILLUSTRATIVE EXAMPLES OF MATERIALS

Introduction

Chapter III has presented and analyzed the quantitative data gathered during the survey process and with the extensive appendices, provides an overview of the current competency-based approaches to collegiate musical instruction--their scope, areas of application, location, and descriptive characteristics. The purpose of this chapter is to focus on selected approaches and present supportive materials drawn from each towards enabling a fuller understanding of both the level of sophistication and the directions of competency-based development within collegiate music. The goal is not to present detailed descriptions of the various approaches, but rather to provide insight into specific styles of translating theoretical concepts into a practical teaching-learning process.

One of the undergirding principles of the competency-based concept is its reliance upon successful professional models in providing guidance for altering the content, instructional modes, and perimeters of instruction. Thus, the following examples should be considered as steps along a developmental path within their respective institutions. They are offered in an effort to expand and clarify the numerical overview presented in Chapter III. Hopefully, these illustrations will enable further development and encourage professional sharing of

experiences and materials towards the improvement of collegiate musical instruction.

Four music departments were visited during the final phase of the data-gathering process. Their selection was based upon information obtained through the two-part CBMC Survey. Each selected school appeared to have a well developed competency-based curriculum in place and operating in more than one area of musical study, and were willing to allow the visit and provide opportunities for discussions with actively involved music faculty and administrators. In addition, an effort was made to visit programs operating at both the undergraduate and graduate levels, in urban and rural settings, and in schools with differing missions, and number of music faculty. The four institutions visited were Fontbonne College, a four-year Roman Catholic undergraduate college with eleven music faculty in St. Louis, Missouri; Mars Hill College, a four-year undergraduate institution supported by the Baptist State Convention of North Carolina with twenty music faculty in Mars Hill, North Carolina; Northwestern University, an endowed private university with a professional school of music with eighty-three music faculty in Evanston, Illinois; and Virginia Commonwealth University, a state-supported university with a music department of sixty-four faculty members in Richmond, Virginia.

This chapter is organized in the following manner. First, samples are presented which have been drawn from courses or sequences of courses composed of small, clearly identifiable units (in this case

called modules).¹ Next, illustrative materials drawn from courses which seem to be organized as a single unit are offered. Thirdly, selected illustrations are provided from sequences of musical study not composed of modules, but of larger content units called courses. Finally, total degree programs will be explored. Each set of examples will be set within their instructional and institutional context and have been taken directly from currently-used instructional materials as provided by the music faculty active in their development and implementation.

Competency-Based Courses and Courses Sequences

Composed of Modules

University of Nebraska-Lincoln

The University of Nebraska at Lincoln operates a competency-based teacher preparation program known as NUSTEP (Nebraska University Secondary Teacher Education Program). It constitutes the professional education sequence for all secondary education students. NUSTEP replaced the traditional courses in Educational Psychology, Secondary Education, and Secondary Methods in the various discipline areas. The approach combines theoretical-cognitive explorations through the use

¹A module is generally considered to be a self-contained instructional unit which contains (1) the objective of instruction, (2) one or more learning activity designed to enable the skills needed to complete and demonstrate the objective, and (3) an assessment tool. The term also implies an independent packaging of the instructional unit. As can be seen in the following examples, the term "module" does not always fit the above definition or packaging, but is used to indicate an instructional unit which is set within a course or sequence structure in combination with alternative and traditional instructional modes.

of group presentations, observations, and learning modules with practical experiences in classroom laboratories and public school centers. The students deal with both generic teacher competencies¹ and discipline-oriented competencies. In all cases specific behaviors and abilities demonstrated by students throughout the program are evaluated as they relate to both generic and discipline competencies. This continual linking of generic teaching skills and specific discipline-area skills is one of the most interesting and unique features of NUSTEP.² The sequence is team-taught utilizing faculty from all areas concerned with secondary teacher education. NUSTEP is completed over a three-year period, beginning with observations at the sophomore level and culminating in student teaching during the senior year.

The first example is taken from the music education units of instruction.³ This module centers on planning for long-range comprehensive musical outcomes. The module gives the student a view of the problem area, the objective of the module, and related learning activities (Ex. 1-a and 1-b). While not called behavioral objectives, the on-campus and off-campus work samples contain what the student is expected to do as a result of the learning process (here called "skills

¹Those competencies felt to be common to all teachers regardless of discipline or area of specialization.

²Each module contains a recording instrument which indicates which competencies (both generic and discipline-oriented) the particular module serves to develop.

³These units are called, "modules" but are not necessarily packaged as often expected (see p. 70, fn.).

acquisition"). Each module contains a checklist which serves to guide the student's work and acts as a record-keeping device of the student's progress (Ex. 1-c).

EXAMPLE 1-a

MODULE 21

HOW TO PLAN FOR COMPREHENSIVE MUSICIANSHIP

Problem Statement

How can a music educator plan class activities or rehearsals so that desired long range comprehensive musical outcomes are achieved? How does a teacher structure daily experiences to provide for maximum musical growth of all students?

Module Overview

The purpose of this module is to help you develop the ability to plan systematic and sequential learning experiences for your music students.

On Campus Work Sample

1. Define, in your own words, the terms "behavioral objective," "concept," "percept," "organizing element," and "organizing center."
2. Develop a statement of concepts and percepts in the area of interpretation, similar to those given for rhythm in the Bessom readings.
3. Develop a statement of behavioral objectives related to interpretation; be sure the objectives include the three necessary elements. Plan a model lesson based on these objectives. Use the lesson plan format included in your handout packet.
4. Analyze the music texts given you. How are the materials organized? Are they organized in the way Bessom describes? Defend your answer by providing specific examples.

EXAMPLE 1-b

Off Campus Work Sample

Use the lesson plan format and activity logs for all your teaching in the schools. Maintain a complete file of your work in the area of planning, including materials and strategies you collect. Demonstrate over the semester your ability to write correct behavioral objectives and to plan activities to implement those objectives. Do not forget that assessment is an integral part of lesson planning.

Skill Acquisition Section

The following readings will provide a guide to successful planning of a comprehensive school music program.

1. Bessom, et al, Teaching Music In Today's Secondary Schools, pages 58 - 75.
2. Bloom, Benjamin, "Behavior Descriptors"
3. Hawaii Music Project: A Comprehensive Approach
4. Hoffer, Charles, "Teaching Useful Knowledge In Rehearsals"
5. NUSTEP Lesson Plan Format
6. Silver Burdett Music
7. The Spectrum of Music (MacMillan)
8. MENC, The School Music Program: Description and Standards

EXAMPLE 1-c

Checklist

MODULE 21

Student
My work sample
contains the following:

Supervisor
The work sample
turned in to me
contains the following:

ON CAMPUS WORK SAMPLE

1. Turn in your term definition paper.
2. Turn in your concepts and percepts statement.
3. Turn in your statement and model lesson on interpretation.
4. Turn in your analysis of the music texts.

OFF CAMPUS WORK SAMPLE

1. Turn in your lesson plans and activity logs for all your teaching in the schools.

EXAMPLE 1-d

TEACHER COMPETENCIES DEMONSTRATED IN MODULE 21

Profile of (Name) _____ Date _____

Supervisor _____ Cooperating Teacher _____

	EXEMPLARY	STRONG	SUCCESSFUL	NEEDS IMPROVEMENT		EXEMPLARY	STRONG	SUCCESSFUL	NEEDS IMPROVEMENT
Cluster I - Diagnosis and Planning									
1.1 Identifies and diagnoses learner needs.									
1.2 Specifies desired learner outcomes to meet diagnosed needs.									
1.3 Determines assessment indicators for each outcome.									
1.4 Plans learning activities to achieve desired outcomes.									
Cluster II - Learning Director									
2.3 Develops concepts, skills and attitudes of learners.									
Cluster III - Assessment									
3.1 Gathers desired learner outcome data.									
Cluster VI - Subject Area Leadership									
6.1 Demonstrates a sound understanding of subject matter.									
6.2 Organizes and applies subject matter skills and processes.									

Comments _____

The first NUSTEP illustration deals primarily with cognitive activities and the developing of analytical skills for the planning of sequential learning experiences. The behaviors call for defining, developing, and analyzing classroom observations, musical texts, and lesson strategies. The second NUSTEP example calls for demonstrational evidence of the students ability to identify and correct problems within the various levels of choral music (Ex. 2-a, 2-b, and 2-c). This module requires both consequence-based as well as performance-based assessments. Here students are asked to identify common choral rehearsal problems, provide strategies for solving them, plan for vocal auditions, and choose repertoire for a concert. The NUSTEP modules continually refer to previous learning experiences asking the students to relate the specific tasks of a given module to the overall goals of music education (On-Campus Work Sample--Item 4). A music resource center has been developed which allows the students to work individually on the various aspects of each module. In addition, the education department maintains a media center which provides facilities for producing multi-sensory instructional materials for use during all phases of the program.

EXAMPLE 2-a

MODULE 24

THE CHORAL REHEARSAL

Problem Statement

It is a warm, sunshiny day in late August. Sally Benedict, a new teacher, steps before her choir. She has given the students a piece of music which she immediately has her choir sing. Chaos results! The students are not capable of reading through the music she has chosen. A bit of apprehension and panic invades her spirit. What should she do now? What precisely does she have to do to help students learn this or any other piece of music?

Module Overview

The goal of this module is for you to:

1. identify and practice effective choral rehearsal procedures
2. identify and incorporate principles of comprehensive musicianship into the rehearsals.

On Campus Work Sample

1. In small groups, identify problems choral groups commonly have with diction, breath support, tone quality, and intonation. Choose three strategies to correct these four problems. Demonstrate these strategies to the NUSTEP class.
2. Prepare an auditioning procedure for the following situations:
 - a. a nonselect junior high school group
 - b. a high school select choir
 - c. a high school swing choir.
3. Design a concert program of approximately 45 minutes for a group

EXAMPLE 2-b

of your choosing. Identify the type of group and the type of program you are planning. Select your music by consulting the following sources and writing for free reference copies:

- a. The MENC Journal
- b. The Choral Journal
- c. supplementary publisher's list; Lamb, Gordon, Choral Techniques, page 273
- d. choral music reference files located in the music education resource center in room 216.

The readings from Lamb and Bessom et al. will help you in program planning. When your concert music is selected, analyze it according to the points listed by Bessom, et al. on page 201. Make suitable notations concerning each selection in the program. Submit the following four items concerning your program:

- a. a copy of the letter written to publishers
- b. copies of all music selected
- c. analysis of music
- d. formal program for your concert.

Please type all of the above items.

4. Select one number from your concert program and plan a unit to help your choir build comprehensive musical understanding. Plan activities for listening and improvisation using the format in the Comprehensive Musicianship through Choral Performance, Hawaii Music Program.

Off Campus Work Sample

The off campus work samples are intended for students assigned to choral observations only.

1. With permission of your cooperating teacher, plan a ten minute

EXAMPLE 2-c

rehearsal segment demonstrating your competencies as a choral director in the following areas:

- a. helping the group start and stop
 - b. getting and keeping attention
 - c. pacing the rehearsal
 - d. establishing rapport
 - e. interpreting the basics of the music, such as tempo, style, phrasing and volume.
2. With the permission of your cooperating teacher, test four voices. List the vocal ranges. Have each singer perform a song they are currently rehearsing. Note the vocal problems of each singer.
 3. Complete the observation guide which will be given to you when you observe in the Lincoln Public Schools.

Skill Acquisition Section

The following readings present information concerning effective choral rehearsal procedures. Note those readings which offer ideas for helping singers become more comprehensive musicians.

1. Bessom, et al., Teaching Music In Today's Secondary Schools, pages 189 - 215 and 241 - 259.
2. Hawaii Music Project: Comprehensive Musicianship through Choral Performance, Zone 4, Book A, Teacher's Text, pages vii - xii and 113 - 131.
3. Hicks, Val, "Would You Enjoy One of Your Rehearsals?"
4. Hoffer, Charles, Teaching Music In The Secondary Schools, pages 143 - 169 and 251 - 282.
5. Jaenike, Vaughn, "Vocal Development"
6. Lamb, Gordon, Choral Techniques, pages 3 - 35 and 93 - 174.

Kentucky State University

Dr. Alan Moore, Professor of Composition at Kentucky State University, has developed a competency-based compositional sequence spanning six semesters of undergraduate instruction organized into individual instructional units (called "modules"), each of which is designed to be completed in six to seven weeks. The modules set forth the overall goal, objectives, and structure of the content under study. While the format is considerably different from those found in NUSTEP, the modular designs share many common elements. The entire sequence is presented in booklet form which serves as a student guide. Dr. Moore introduces the sequence by presenting an overview of the total approach and how the competencies are developed (Ex. 3-a and 3-b). The objectives of the course sequence are broken into a number of competencies, each of which is composed of sub-competencies (Ex. 4-a).¹ Background readings and activities are provided which bear directly upon developing the cognitive understanding and compositional skills needed for the completion of each of the specified competencies. Each level in the sequence (corresponding to a semester of study) requires an original composition as well as analyzation projects. The modules are used in conjunction with class and individual instructional activities. Assessment procedures are presented in the final section of each module (Ex. 4-c).

¹Terminology in many current approaches varies with the writer. Dr. Moore's "objectives" are really summational competencies and the "competencies" might well be called behavioral objectives.

EXAMPLE 3-a

BASIC COURSES IN MUSIC COMPOSITION

I. GOALS

- A. To enable interested students to develop skills in music composition which are related to the major techniques and approaches used in contemporary music. Each module will introduce students to several new techniques or approaches which will be structured as specific competencies.
- B. To encourage and help students to write original musical works, which could be performed by students, faculty or performing ensembles at Kentucky State University. Each semester, composition student will work individually with the instructor to create a new musical work. (see guidelines for projects, below) .
- C. To provide students with the necessary tools for the understanding and analysis of contemporary music. Each semester, composition students will work individually or in groups to analyse one or more contemporary works.

II. OBJECTIVES

- A. By the end of each module (generally six or seven weeks in length), those students who have acquired the necessary prerequisites (see details below), and who put forth sufficient effort, will acquire a number of new skills and understandings which could be used in the composition of new musical works or in the analysis of some contemporary scores.
- B. At the conclusion of each composition course, each student who completes it successfully will complete a new original musical composition, the style and instrumentation of which will be completely up to the student, with the instructor acting in an advisory role.
- C. During each semester, each composition student will analyse a portion of a contemporary composition, selected by the instructor, and following procedures and examples provided by the instructor, thus developing a greater understanding of the competencies being studied, their applications to actual musical scores, and the analytical process itself.

EXAMPLE 3-b

III. COMPETENCY STRUCTURE

Each of the particular competencies for the lower level composition courses (Mus. 105, 106, 205 and 206) will be described in the following manner:

- A. How is the competency related to the composition process? What new approaches, techniques or materials (chords, tonal structures, etc.) will the student be able to apply and use in his or her own compositions?
- B. How will the competency be learned? What readings explain the competency in some depth, or what contemporary musical scores make use of the competency in a conspicuous way?
- C. How will mastery of the competency be demonstrated by the student? What quiz or assignment will show that the student has mastered the particular competency?

The number of competencies varies from course to course, but in each course, there are two general categories of competencies:

- A. MAJOR COMPETENCIES, which are listed by single numbers (1, 2, 3, etc.) are required of all students to complete the course.
- B. MINOR COMPETENCIES, which are listed by numbers and letters (1 - b, 2 - a, etc.), are sub-competencies which are related to one of the major competencies. Students must complete a specific number of these minor competencies (generally 70% to 80% -- see below).

EXAMPLE 4-a

MODULE II : MELODIC TECHNIQUES AND APPROACHES I

GOAL: To introduce students to the basic principals of 12 - tone technique, melodic organization and techniques of melodic development (motives, etc.).

OBJECTIVES:

After successfully completing this module, students will be able to compose with, or analyse compositions which make use of the following devices and techniques:

1. Twelve-tone permutations (inversion, retrograde, retrograde-inversion, etc.)
2. Melodic structural tones (melodic models on which complete melodies are based)
3. Phrase structure and cadences.
4. Motivic development.

COMPETENCIES:

Unit IV - Twelve-tone Technique

Competency 5: "Twelve-tone Technique" Students will be able to:

- a. Construct the following types of 12-tone sets: limited interval, all interval, symmetrical, "atonal" and "tonal".
- b. Perform the following permutations on 12-tone sets: transposition, inversion, retrograde and retrograde-inversion.
- c. Compose 12 - tone examples in which only one set is used at a time (category 1).
- d. Compose 12 - tone examples in which more than one set is used simultaneously. (category 2).

In Cope, read pp. 14 - 25; In Benward Vol. II study chapter 26 and chapter 27 (Chapter 28 is also recommended).

Competency Quiz will include ten, twelve tone sets of various types for students to describe and relate with each other according to the categories and permutations listed under a. and b. above. Also, complete Assignment: 1 (p. 23) in Cope, as well as one of the following assignments: #4, #6, #8 or #10 on pp. 23 - 25.

EXAMPLE 4-b

Competency 5 - a: Same as 5.a above.

Same readings as above, especially Benward, Ch. 26.

Assignment: write two of each of the following types of sets:

- a. Limited Interval (use only two interval classes)
- b. All Interval (use each interval class twice, once in each direction, with the exception of interval class "6" (the tritone) which should be used once only, between the sixth and seventh tones in the set.
- c. Symmetrical (one in which $P = R$, one in which $P = RI$)
- d. Atonal sounding
- e. Tonal sounding

Competency 5 - b: Same as 5.b above.

Same readings as above, especially Benward Ch. 26.

In Cope, complete assignment 11 on p. 24. Choose three twelve-tone sets, and perform the following operations on each: transposition (to any other pitch), inversion, retrograde and retrograde-inversion.

Competency 5 - c: Same as 5.c above.

Same readings as above, especially Cope, chapter 2.

In Cope, complete assignment 1 on p. 23.

Competency 5 - d: Same as 5.d above.

Same readings as above. Study the opening of Webern's Concerto, Op. 24, Movement 1.

In Cope, complete assignment 9 on p. 24.

EXAMPLE 4-C

Composition Activities and Grading

The following point system will be used for computing the final grade in Mus. 105. It should be mentioned that students must still pass all required competencies and complete all required work in order to receive a passing grade, regardless of the final point total.

I. Class Related Activities:

A. Class Attendance and Participation (15% of final grade)

Students receive one point for each class attended and an additional point for each class in which they participate. 30 points possible.

B. Competency Quizzes and/or Assignments (45% of final grade)

Each competency quiz or Assignment (if there is no quiz) is worth up to 6 points. A = 6 points, B = 5 points, C = 4 points, D = 3 points
90 points possible.

C. Module Examinations (25% of final grade)

Each Examination will be worth up to 25 points. 50 points possible.

D. Major Project (15% of final grade)

30 points possible.

II. Points required for various grades:

<u>GRADE</u>	<u>ATTENDANCE</u>	<u>QUIZZES</u>	<u>EXAMS</u>	<u>PROJECT</u>	<u>TOTAL POINTS</u>
A	25-30	80-90	40-50	25 - 30	170 - 200
B	20-24	70-79	30-39	20 - 24	140 - 169
C	15-19	60-69	20-29	15 - 19	110 - 139
D	10-14	50-59	10-19	10 - 14	80 - 109
F	0 - 9	0 - 49	0 - 9	0 - 9	0 - 79

In order to provide a clearer picture of the developmental nature and scope of the Kentucky State approach, a second module has been drawn from the fifth semester unit of study (Ex. 5-a and 5-b). In this module, students are asked to apply their acquired analytical skills in an attempt to identify various compositional techniques which will improve their skill in creating new compositions. Specific competencies are selected for further development, either from those covered in previous modules or from new areas. As in other modules, these competencies are demonstrated through various compositional processes. Although no attempt has been made to identify every detail which will go into the evaluation of each compositional project, a clear indication is given to the student as to the criteria to be used in such an evaluation and how the evaluation will relate to the continuing development of the compositional competencies.

EXAMPLE 5-a

Music 305 *** Music Composition V *** Course Organization

GOALS:

- A. To provide students with an opportunity to study particular compositional competencies (of their choice) previously studied, in much greater depth, and learn methods of combining these competencies in order to develop a personal and individual style of composing.
- B. To give students the opportunity to analyse a contemporary score (which will be selected by both the student and the instructor), and to use this analysis as a model for an extended composition project.

OBJECTIVES (ACTIVITIES AND ASSIGNMENTS):

- A. By the end of the second week of school, the instructor and student will have selected:
 - 1. Five competencies, either new, or from those already studied in previous composition courses, which will be studied in greater depth.
 - 2. A contemporary composition, which will be analysed and used as a model for a new composition.
- B. By mid term, the student will have completed five short compositions (30 - 40 measures), which makes use of each of the five competencies selected for in-depth study during this course. Also, the student will have completed a significant portion (if not all) of the analysis project.
- C. By the end of the course, the student will have completed two major composition projects (3 - 6 minutes each):
 - 1. one of which combines the five competencies selected above, in a manner similar to that discussed in Cope, pp. 311 - 324.
 - 2. one of which is based on the completed analysis project.

GRADING AND EVALUATION (RELATED TO COURSE ACTIVITIES)

- I. Lesson Attendance (15% of final grade): Students will have at least two individual lessons with the instructor each month, or at least eight for the entire course. Each lesson is worth 4 points. 32 points possible.

EXAMPLE 5-b

(Mus. 305 - 2)

II. Competency Assignments (15% of the final grade): Each assignment is worth up to 6 points. 30 points possible.

III. Analysis Project (20% of the final grade): The analysis project is worth up to 40 points.

IV. Composition Projects (50% of the final grade): Each composition project is worth up to 50 points.

DETERMINATION OF THE FINAL GRADE

<u>GRADE</u>	<u>LESSONS</u>	<u>ASSIGNMENTS</u>	<u>ANALYSIS</u>	<u>COMPOSITIONS</u>	<u>TOTAL</u>
A	28 - 32	26 - 30	30 - 40	80 - 100	164 - 200
B	24 - 28	22 - 26	22 - 30	60 - 79	128 - 159
C	20 - 24	18 - 22	18 - 22	40 - 59	96 - 119
D	16 - 20	14 - 18	12 - 18	20 - 39	62 - 95
F	0 - 16	0 - 14	0 - 12	0 - 9	0 - 61

Competency-Based Approaches Organized Within
Single Course Structures

Following are three examples of competency-based approaches which are confined to a single course structure. Each offers a different degree of specificity as to content, competencies, and behavioral objectives as well as learning activities and evaluation processes.

University of Connecticut

Music 226, Musical Tests and Measurements, is a music education course at the University of Connecticut organized within a competency-based format (Ex. 6). Again, terminology differs somewhat from the previous examples; summational behaviors (here labeled "specific course requirements") are used as a guide for both the instructional activities to be used (implied, not specifically presented) and the specific demonstrable assignments students are to prepare. The primary mode of instruction seems to be class presentations by the instructor and members of the class. Although, a variety of instructional methods maybe used, no clear indication is given.

EXAMPLE 6

Music 266: MUSICAL TESTS AND MEASUREMENTS
Jack J. Heller, Professor

The general objective for the course is to develop skills necessary for the systematic evaluation of musical behaviors in the classroom (elementary through college) and in the private lesson.

Specific course objectives

The student will:

- 1) construct one multiple-choice test item for each chapter in the Colwell, Lehman, and Whybrew texts. A selection of these test items will be used in the final exam for the course. The remainder of the test items will be proved by the instructor and will include aural identification of standardized tests.
- 2) construct a test to measure a musical behavior. The student must select instructional material, an attitude, or a psychomotor behavior, develop and administer a test of this behavior, and analyze the results. (Instructions to be passed out in class.)
- 3) analyze in detail and diagram two short musical compositions; write at least three behavioral objectives for a group of students. These objectives are to be based on the musical content of the composition; the means for evaluation must be described. Please provide copies of these Teaching Modules for all members of the class.

Evaluation

Each of the above objectives will contribute to the final grade as follows:

- 1) Final, 50%
- 2) Test Development and Analysis, 25%
- 3) Teaching Modules, 25 %

Text: Colwell, Richard, The Evaluation of Music Teaching and Learning, Prentice Hall, Englewood Cliffs, New Jersey, 1970.

Supplementary Reading:

Lehman, Paul, Test and Measurements in Music, Prentice Hall, Englewood Cliffs, New Jersey, 1968.

Whybrew, William, Measurement and Evaluation in Music, 2nd Edition, Wm. C. Brown Co., Dubuque, Iowa, 1971.

University of Florida

Dr. Phyllis Dorman has developed a competency-based introductory course for the music education sequence at the University of Florida. This course is required of all Bachelor of Music Education students and is titled "Music in the Elementary School". The course is designed as an on-campus experience utilizing a lecture/demonstration format. The course seeks to help develop five competency areas (here called "course requirements" and indicated by Roman numerals). Under each competency is listed (1) the instructional activity designed to enable the competency, (2) the behavioral objectives specified for each competency, and (3) the criteria used in the evaluation process (Example 7-a, 7-b, and 7-c).

A data recording instrument (here called "Student Progress Record") has also been developed (Example 7-d and 7-e), which serves as an evaluation tool, a record of student progress, and a guide and checklist for the student. This course format allows the student from the first day to know (1) what is expected in terms of assignments, both written and demonstrational, (2) how the instruction will take place, (3) how the evaluations will be handled and the grade determined, and (4) when each assignment is due.

EXAMPLE 7-a

University of Florida Department of Music

MUE 3313X--Music in the Elementary School--

Monday and Wednesday, 1st and 2nd periods
Tuesday and Thursday, 1st and 2nd periods

Dr. Dorman
358 MUB
392-6682 or (home: 373-3234)

This is the first course in the Music Education sequence and is required of all students in the B.M.Ed. (Bachelor of Music Education) curriculum. Students register for this course during their junior year of study. They must have completed Freshman Theory, and be in at least their second quarter of piano skills. They should know when they intend to take their upper-division performance exam in applied music and should have decided whether they will perform at the 200 or 300 level.

All work completed for this course will be kept in a three-ring notebook (8 1/2 " x 11"). This notebook will be expanded in MSC 369 and MSC 460/461/462. It will serve as a resource collection (survival manual) during your student teaching experience. It will also be your professional vitae in that it will contain a record of all your experiences and contributions in the area of music education. It can be made available to professors whom you ask to write recommendations for your placement folder.

The text recommended for this course is:

Crook, E., Justice, E., Justice, M., Reimer, B., and Walker, D. Music: Materials for Teaching. New Jersey: Silver Burdett Company, 1976.

Supplementary texts include:

- (1) Froseth, James. Sing, Drum, and Play. Recorder. Music Learning Research Division of G.I.A.
- (2) Timmerman, Maureen. Guitar in the Classroom. Wm. C. Brown Co., 1971.

EXAMPLE 7-b

Course Requirements

I. Understanding the Teaching Behaviors Needed to Involve Children in Musical Learning Activities

- After: a. attending lecture-demonstration sessions on 1. moving, 2. singing, 3. instruments, 4. creating, 5. listening and 6. reading and writing music--and
- b. reading no less than three articles (essays, chapters, research reports) on each of the six activities listed above,
- the student will: prepare a written set of guidelines (behavior objectives for teachers) for each of the six activities. The guidelines for each activity will be presented on a separate page in typewritten form. The bibliography will be attached to the guidelines. A minimum of twenty-five guidelines will be provided for each activity.

The criteria for evaluation will be:

- a. the guidelines are comprehensive
- b. they are logically arranged
- c. they show skill in written communication.

II. Structuring and Implementing the Daily Lesson Plan

- After: a. attending a lecture session on planning at the classroom level (objectives, concepts, selection and organization of content and learning activities, and evaluation), and observing five elementary school music lessons (in at least three different settings),
- the student will:
- a. write three lesson plans,
 - b. present them in typewritten form to the professor for discussion,
 - c. arrange to teach them to children in an Alachua County school,
 - d. arrange for the cooperating teacher to complete an evaluation form for you,
 - e. provide all observers with a copy of your lesson plans.

The criteria for evaluation will be:

- a. ability to adapt your plan to the situation
- b. teaching techniques (refer to guidelines in I above)
- c. over-all effectiveness.

III. Knowing Resource Materials in Music

- After: a. receiving the bibliography provided by the professor,
- the student will:
- a. select 25 references (from the bibliography) which you feel will help you be more successful in meeting your life goal,
 - b. leaf through these 25 sources, selecting a min. of 3-5 teaching ideas appropriate to you,
 - c. identify your life goal in writing,
 - d. organize your selected materials in a resource file which is extensively indexed.

EXAMPLE 7-c

IV. Understanding and Utilizing Ancillary Instruments

After: a. attending class sessions on the procedure for working with autoharp, guitar/uke, recorder and bells, and
b. becoming the member of a small group,

the student will: complete the small group tasks for:

- a. autoharp
- b. guitar
- c. recorder
- d. bells

The criteria for evaluation will be:

- a. completion of all tasks on time;
- b. ability to work cooperatively and dependably in the small group setting; and
- c. comprehensiveness and clarity of reports submitted to the professor.

V. After Completing the Preceding Activities, the Student Will Take an Objective Examination Covering:

- 1. Knowledge of teaching techniques
- 2. Understanding planning procedures
- 3. Understanding the capabilities and interrelationships of the instruments used in IV.

GRADING PROCEDURE

COMPLETION OF THE FOUR ACTIVITIES, PLUS A [C] ON THE FINAL EXAM ASSURES THE STUDENT OF A [C] IN THE COURSE.

TO RECEIVE A GRADE OF [B], THE WORK MUST BE OF HIGH QUALITY CONSISTENTLY.
(High quality is defined as: (a) submitted on time, (b) well organized and (c) reflecting the uniqueness of the individual submitting it, in a positive way.)

TO RECEIVE AN [A], THERE MUST BE EVIDENCE THAT THE STUDENT HAS REACHED BEYOND THE MINIMUM REQUIREMENTS IN ADDITION TO MAINTAINING THE QUALITY LEVEL DEFINED ABOVE.

EXAMPLE 7-d

STUDENT PROGRESS RECORD—MUE 3313X

NAME _____ Telephone Number _____

Section M-W T-Th (circle) Soc. Sec. No. _____

O. Attendance (20 pts.)

wk. 1 . . . a _____ b _____

wk. 6 . . . a _____ b _____

wk. 2 . . . a _____ b _____

wk. 7 . . . a _____ b _____

wk. 3 . . . a _____ b _____

wk. 8 . . . a _____ b _____

wk. 4 . . . a _____ b _____

wk. 9 . . . a _____ b _____

wk. 5 . . . a _____ b _____

wk. 10 . . . a _____ b _____

I. Teaching Guidelines (30 pts.)

Due Date = wk. 4

Comments _____

II. Observing/Teaching/Planning (30 pts.) Due Date = wk. 10

A. Observations: (Incl. Place, Grade, Size of Group, Time/Date and Supervising Teacher)

1.

2.

3.

4.

5.

Other:

B. Teaching: (Incl. Place, Grade, Size of Group, Time/Date and Supervising Teacher)

1.

2.

3.

Other:

C. Plans submitted for evaluation:

EXAMPLE 7-e

III. Resource Collection: (20 pts.) Due Date = wk. 8

Comments: _____

IV. Ancillary Instruments: (20 pts.)

A. Autoharp Comments (Due Date = wk. 3)

B. Guitar/Uke Comments (Due Date = wk. 5)

C. Recorder Comments (Due Date = wk. 7)

D. Bell Comments (Due Date = wk. 9)

V. Exam Scores: (30 pts.)

(1) _____ Mid-term on textbook. . . Due date wk. 6

(2) _____ Final exam. Exam week

Total _____

Total Points Possible: 150

142 - 150 pts.	A	95.0 %
139 - 141 pts.	B+	92.5 %
135 - 138 pts.	B	90.0 %
131 - 134 pts.	C+	87.5 %
125 - 130 pts.	C	85.0 %
116 - 124 pts.	D+	77.5 %
105 - 115 pts.	D	70.0 %
0 - 104 pts.	E	0-69.0 %

Weighting of Scores

2/5 of final grade on Guidelines/Observing/Planning/Teaching
2/5 of final grade on Attendance/Resources/Ancillary Instruments
1/5 of final grade on Examinations.

University of Minnesota

The University of Minnesota School of Music operates a competency-based "Choral Laboratory" which is taken in conjunction with a traditional choral methods course. Within the laboratory, students are able to work with their peers in refining specific choral conducting skills. The course is organized into six units (called "modules" or "performances"). Each unit consists of a summational competency statement (here called "behavioral objective" or "learning objective"). Each competency statement involves a number of specific behaviors (conducting, analyzing, composing/arranging, and rehearsing) related to choral conducting within secondary schools. The units move from specific choral problem areas (such as intonation) to the more holistic context of rehearsals and performances. While some of the criteria for the performances are clearly stated (Ex. 8-c, 1st Choral Presentation), the modules imply that additional criteria will be developed by the students. Example 8 illustrates an effort to combine traditional classroom instruction (for cognitive and theoretical in-put) with a competency-based laboratory (for evaluation and practical experiences).

EXAMPLE 8-a

UNIVERSITY OF MINNESOTA CHORAL MODULES

CHORAL INTONATION MODULE

BEHAVIORAL OBJECTIVE: The learner will select, arrange or compose a vocal chamber music part song which he/she will teach to the minimum one to a part ensemble resulting in a performance in which the ending pitch is not more than $1/8$ of a half step above or below the starting tonality or modality.

BASIC ENABLING FACTORS

I. RHYTHMIC

- A. If each singer feels the **REGULARITY** and **CHARACTER** (degree of marcato or legato) the energy level of singer output (mental, physical, aesthetic) prevents most intonation faults.
- B. If each singer understands the rhythmic groupings of each phrase of his part, the resulting pattern of stressed and unstressed words and syllables of words provides the balance of **TENSION** and **RELEASE** which prevents most **PHYSICAL** or **VOCAL TECHNICAL** causes of poor intonation.
- C. A different approach to exactly the same factor as "8" is to achieve a poetic reading in which:
 1. Unstressed syllables of words (or one syllable words) are begun softer and energized (**ARSIS** or **TENSION**) with:
 2. Stressed syllables expressively controlled (pronounced) in such a way as to **RELEASE TENSION**. This balance of **TENSION** and **RELEASE** within phrases provides that same golden mean of mental and physical alertness and relaxation which prevents most poor intonation.

II. PITCH

- A. Just as the rhythmic approach above results in an expectancy of the rhythmic pulse, rhythmic groupings and patterns of duration, a pitch expectancy can be "planted" in each singer's ear by:
 1. Establishing a compelling desire of each singer to arrive at the tonic tone of the piece. This can be achieved by **ROTE** and or **NOTE** drills in which **ACTIVE** scale steps are energized and intoned to lead to or resolve to tones of the **TONIC TRIAD**.
 2. Establishing or building chords which exploit both the **TEMPERED SCALE** and the **JUST SCALE**.
 - a. In vertically oriented choral music the tonic chord requires a higher 5th than the **SHRUNKEN** or **DULL** 5th of the **EQUALLY TEMPERED SCALE**.
 - b. Conversely, the 3rd of the **TONIC CHORD** (especially in **MAJOR TONALITY**) must be tuned to the higher 3rd of the **EQUALLY TEMPERED SCALE**. If the low or **JUST SCALE** 3rd is sung by one voice, the voices singing the **ROOT** and 5th tend to adjust their pitch downward.

EXAMPLE 8-b

CONDUCTING PRACTICAL MODULE (Assignment II)

LEARNING OBJECTIVE: Select and conduct with 85% accuracy of conducting patterns two or more phrases of choral part music suitable for and sung by your small ensemble in four of the following time signatures and tempos:

1. Slow, legato "two beat" (can be any time signatures but suitable for two legato beats per measure.)
2. Slow, legato six-four or six-eight.
3. Moderate four-four
4. Moderate three-four
5. Allegro or faster--three-four or six beat.
6. Any tempo of five or seven beat.

(This music to be UNaccompanied. Give pitches with tuning fork, melodian, pitch pipe, recorder, harmonica, etc. NOT the piano.)

LIMITATIONS ON SELECTING MUSIC FOR ASSIGNMENTS II, IV, V, AND VI:

1. Only texts in ENGLISH, GERMAN, LATIN and SPANISH. ALL TEXTS TO BE SUNG IN ORIGINAL LANGUAGE.
2. ALL MUSIC TO BE SUNG AS ORIGINALLY COMPOSED EXCEPT:
 - a. IF RE-ARRANGED BY THE COMPOSER OR BY YOU.
 - b. ETHNIC, POP, and FOLK.

MEMORIZED CONDUCTING MODULE (Assignment III) MuEd 3-415

LEARNING OBJECTIVE: Conduct from memory one contemporary vocal selection from the Juilliard Repertory Series to be found in the music library, Walter Library. Furnish a copy of the music edited with your choice of conducting patterns and choices of expressive controls. You will be evaluated according to how well you indicate marked controls and phrase endings, and how well you conduct patterns. 80% accuracy of patterns, 80% indication of phrase endings and 90% indication of expressive controls is required.

A sign up sheet is posted outside of 213 Scott Hall. Sign up for the piece you choose to conduct. Only the first two people to sign up for each piece may conduct it. Before you conduct the full class ensemble, each member of your small ensemble must certify in writing that you have achieved the degree of accuracy described above while conducting the small ensemble from memory.

Before conducting assignment III for evaluation you are responsible for adequately rehearsing any accompanist required for the performance.

EXAMPLE 8-c

SMALL ENSEMBLE PERFORMANCE (Assignment IV) MuEd 3-415

LEARNING OBJECTIVE: Select a small ensemble piece utilizing each member of your small ensemble, not including yourself. There should be no more than one singer to each part. Rehearse the ensemble for evaluation in accordance with a set of criteria developed by the class. You should not sing or conduct, but you are responsible for performing any accompaniment required by the composer or considered appropriate by you. If the composer has provided an accompaniment which does not merely duplicate the voice parts, it must be used. The limitations on selecting music described in Assignment II apply also to Assignments IV, V and VI. The evaluation will be modeled on the traditional high school small ensemble district or state contest except that only you will be evaluated for:

1. The selection of appropriate music for the ensemble.
(To encourage original compositions and original arrangements, the evaluator will be extremely lenient in evaluating the appropriateness of original arrangement or composition.)
2. The technical and expressive quality of the performance.

1ST CHORAL PRESENTATION (Assignment V) MuEd 3-415

LEARNING OBJECTIVE: Select, arrange or compose a choral piece suitable for the voices in your small ensemble. Present and conduct the piece using the full class for evaluation by the instructor in accordance with a set of criteria developed by the class. Include any necessary tonal or modal and rhythmic preparation. Each member of each small ensemble is responsible to determine and certify in writing that each conductor in the small ensemble has completed all the "Steps for Preparation of the Vocal Score" before the full class performance.

Music may be used (placed on a music stand) not higher than the conductor's waist; however, eye contact is required on at least 80% of all entrances, cut-offs, and expressive controls.

Use of a baton is optional. Any accompaniment required by the composer or considered appropriate must be rehearsed adequately with the accompanists before the full class performance. Any accompaniment provided by the composer must be used unless it merely duplicates the vocal parts.

Sign up on the sign up sheet posted outside 213 Scott. Only the first person to sign up for a piece may use that piece for the first choral presentation.

EXAMPLE 8-d

2ND CHORAL PRESENTATION (Assignment VI) MUE 3-415

LEARNING OBJECTIVE: To prepare and present a 2ND CHORAL PRESENTATION of a 1ST CHORAL PRESENTATION of a member of your small ensemble.

STUDY SUGGESTIONS:

1. Analyze the tape recording (available in Walter Music Library) of the 1ST PRESENTATION.
2. Design teaching strategies that positively build on good points of the 1ST PRESENTATION and, equally positively, strengthen weaknesses you hear in the taped performance.
3. Do not expect the class to remember and automatically do the things taught at the 1ST PRESENTATION. For example, TONALITY or MODALITY and RHYTHMIC PULSE will need to be set again. If you utilize procedures used at the 1ST PRESENTATION, you may well be able to streamline and/or incorporate ways of getting at weak points within the devices you design for re-setting TONALITY or MODALITY and RHYTHMIC PULSE.
4. If the 1ST PRESENTATION indicates that the setting or arrangement was unsuitable for our class, you have a free hand to rearrange the music in anyway you feel will make it more suitable and effective for our class.
5. The level of teaching and learning is raised considerably if you can organize the rehearsal so that the singers essentially teach themselves. Try to avoid "pointing out" mistakes. Better to devise exercises which enable singers to solve pitch and rhythmic problems for themselves.

Competency-Based Approaches Organized

Across Areas of Musical Study

The most frequently-indicated structure for current competency-based musical approaches was the sequence, an organizational framework which spans several individual courses within an area of musical study or across two or more areas of musical study. Two examples are presented, the first of which lies in the area of class piano and the second within a comprehensive musicianship program.

Bowling Green State University

Bowling Green State University is utilizing a competency-based structure for its functional piano sequence. The program was developed by Professor Anna Bognar. All music education majors are required to meet certain basic keyboard skills which must be demonstrated through performance. Students are free to attempt any or all of the requirements without instruction by taking an examination scheduled each semester. The present sequence is organized over a three-year period, although, additional study may be needed in some cases for students to complete all requirements (Ex. 9-a).

The instructional process and content of a competency-based approach should reflect the type of needs that students will face within their chosen musical careers. That is, instruction should focus upon those identifiable elements (behaviors) which are found in successful teachers and performers. This aspect is clearly evident in this example.

The sequence lists the various specializations within music

education, such as Instrumental Emphasis or Choral Emphasis (Ex. 9-b and 9-c). For each option, the functional piano requirements differs, both in the level of skill and the type of competencies that are expected. The proficiency statements indicate to the students what is to be demonstrated as well as the method of demonstration (Ex. 9-d, 9-e, and 9-f). The example presented here focuses on the freshman year of study. Although not labeled as such, the proficiency requirement lists the competency areas to be dealt with (in this case certain major and minor scales, basic chord progressions, harmonic improvisation, and sight reading). Listed below the competency areas are the various behavioral objectives (indicated by Roman numerals) which provide (1) the behavior to be demonstrated, (2) the conditions for the demonstration, and (3) examples of acceptable means of performance.

EXAMPLE 9-a

BOWLING GREEN STATE UNIVERSITY PIANO SEQUENCE

1

FUNCTIONAL PIANO REQUIREMENTS. All music education majors are required to meet certain basic keyboard requirements. Piano requirements for all degree programs cannot be met simply by taking piano for a specified number of quarters. The proficiency examinations applicable to each degree program must be passed.

Proficiencies: Music education majors are required to pass three Functional Proficiency Examinations. Instrumental majors must pass proficiencies I, II, and III; Choral majors must pass proficiencies I, II, and III; Classroom majors must pass proficiencies I, IV, and III. The following skills are required for each proficiency examination:

- Proficiency I: Scales, basic chord progressions, chording melodies, and sightreading
- Proficiency II: Harmonization and score reading
- Proficiency III: Accompanying
- Proficiency IV: Harmonization, improvisation, and transposition.

Proficiency I is a freshman level requirement; Proficiencies II and IV are sophomore requirements, and Proficiency III a junior requirement. A more detailed description of proficiency requirements can be found on the following pages.

Prerequisite for student teaching: Any of these exams may be passed ahead of schedule; some must be completed prior to student teaching. Students not having passed functional proficiency requirements will not be allowed to student teach. There must be at least one full quarter between the time the soph. proficiency is passed and the quarter of student teaching. Summer session is considered equivalent to one quarter.

Credit-by-examination: Students may receive credit-by-examination for piano classes that are followed by a proficiency. A student who wishes to challenge any one, or more, of these courses must follow the University approved procedure for credit-by-examination. Examinations will be scheduled at the normal proficiency times. Proficiency I examinations are scheduled at the mid-term and end of each quarter; Proficiencies II, III, and IV are scheduled at the end of each quarter.

EXAMPLE 9-b

2

PIANO PLACEMENT AND SEQUENCE OF COURSES. Specialized course of study: Entering music education majors will be auditioned on piano and placed on a specialized course of study according to their keyboard skills. Students with no keyboard background will be placed in the introductory class piano sequence of 150, 151, and 152. Students with some keyboard experience will be placed in either 151 or 152 depending upon their level of skill. Keyboard emphasis students and other advanced pianists will be placed in class piano 154 in lieu of taking 150-152.

Grade requirement: Class piano courses must be passed with a grade of "C" or better. Failure to make a "C" in any class piano course will prohibit a student from advancing to the next level of class piano or to private study. Certain piano classes are followed by a proficiency examination. Those courses are:

152 and 154; followed by Piano Proficiency I
251 and 252; followed by Piano Proficiency II
254 and 256; followed by Piano Proficiency II
258 and 259; followed by Piano Proficiency IV
350 followed by Piano Proficiency III.
(Piano emphasis students take MuSP 264 Accompanying instead of 350)

A grade of "C" or better is possible only by passing the appropriate proficiency as listed above. Students who do not pass the proficiency examination at the end of any of the above courses will not earn the necessary grade needed to advance to the next level of study.

Piano skills will be obtained during a portion of each of the student's first three years of study; piano emphasis students and certain other areas of emphasis in music education require private (studio) keyboard lessons in addition to the functional skills requirements listed here. Additional information about all piano requirements is available from the chairman of music education or from the coordinator of group piano classes. Students are responsible for knowing and meeting all keyboard requirements.

Degree options and piano requirements: Piano requirements are different for each music education degree option. The functional skills course sequence for each degree option is listed below.

Instrumental Option (solo instrument emphasis in woodwind, brass, percussion, or string; specialist emphasis in woodwinds, brass or strings)

150, 151, 152 Introductory Class Piano Sequence (3 hours)*
Functional Proficiency I
250 & 251 Instrumental Harmonization and Score reading
I and II (2 hours)
Proficiency II
350 Accompanying as a Teaching Tool (1 hour)
Proficiency III

EXAMPLE 9-c

3

*Except for piano emphasis students, Proficiency I is a prerequisite to private keyboard lessons.

Instrumental Option (keyboard emphasis)

154 Intermediate Class Piano (1 hour)
Functional Proficiency I
252 Instrumental Harmonization and Score Reading III (1 hour)
Proficiency II
MusP 264 Accompanying (2 hours)

Choral Option (vocal emphasis)

150, 151, 152 Introductory Class Piano Sequence (3 hours)*
Functional Proficiency I
253 & 254 Choral Harmonization and Score Reading I & II (2 hours)
Proficiency II
350 Accompanying as a Teaching Tool (1 hour)

Choral Option (keyboard emphasis)

154 Intermediate Class Piano (1 hour)
Functional Piano Proficiency I
256 Choral Harmonization and Score Reading III (1 hour)
Proficiency II
MusP 264 Accompanying (2 hours)

Classroom Option (vocal emphasis)

150, 151, 152 Introductory Class Piano Sequence (3 hours)*
Functional Proficiency I
257 & 258 Harmonization and Improvisation I & II (2 hours)
Proficiency IV
350 Accompanying as a Teaching Tool (1 hour)
Proficiency III

Classroom Option (keyboard emphasis)

154 Intermediate Class Piano (1 hour)
Functional Piano Proficiency I
259 Harmonization and Improvisation III (1 hour)
Proficiency IV
MusP 264 Accompanying (2 hours)

*Except for piano emphasis students, Proficiency I is a prerequisite to private keyboard lessons.

EXAMPLE 9-d

PIANO PROFICIENCY I (Freshman year requirement)

Scales
Basic chord progressions
Chording melodies
Sightreading

I. Scales: either hand alone • = MM112

A. Two octaves

1. Major - white and black key scales
2. Minor - white key only; natural & harmonic forms

B. One octave

1. Modal - build on any white key
2. Chromatic - white and black key
3. Pentatonic - white and black key
4. Whole Tone - white and black key
5. Blues - play on any white key

C. Examination scales - a selected, representative, group of scales will be posted prior to each exam date.

II. Basic chord progressions: either hand at sight

A. Pop/Jazz symbols - types = C Cm C7 Cdim Caug C6 Cm6
play starting on any key

Example follows:

$\frac{2}{4}$ F Faug | B^b | Gm | Edim | F F6 | Fm6 | C G7 | C ||

B. Roman Numerals - types = I ii IV V7 in major and i ii^o iv V7 in minor
play in white note major and minor keys
examples follow:

D major $\frac{4}{4}$ I I | ii V7 | I IV | V7 V7 | I ||
C minor $\frac{3}{4}$ i | iv i | V7 i | i ii^o | V7 | i ||

III. Chording melodies: at sight (two melodies)

A. Pop/Jazz symbols given - play a 2-handed accompaniment to given melody played by the examiner; types of chords used - C Cm C7 Cdim Caug C6 Cm6

tempo appropriate to the melody given.

example given on the next page:

EXAMPLE 9-e



Student's part could be played:



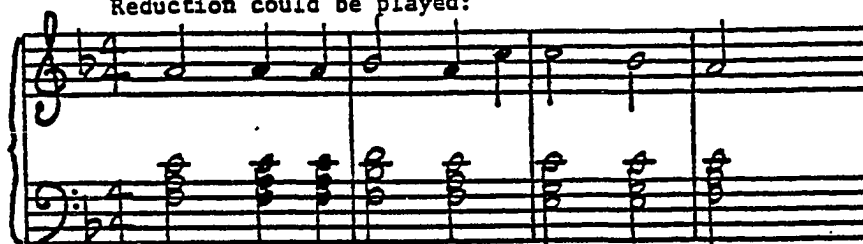
B. No chord symbols given - play melody plus chords, block chords acceptable; types of chords used - I ii IV V7 or i ii° iv V7; moderate tempo; example follows:



IV. Sightreading: as printed, or with score reduction (two examples)
A. Easy hymn or chorale-style example; moderate tempo
example follows:



Reduction could be played:



EXAMPLE 9-f

- B. Either - easy piano accompaniment or piano literature, moderate tempo
example follows:



Reduction could sound:



Virginia Commonwealth University

Virginia Commonwealth University operates a six-semester Comprehensive Musicianship program organized within a competency-based framework. The first two years of study are divided into five competency areas: (1) aural to notation, (2) notation to aural, (3) creative-composition, (4) conducting, and (5) analyzing. Summational competency statements are utilized which allow the demonstration of a number of related behavioral and cognitive objectives. Each student maintains a portfolio which contains all work, written and recorded, as well as an indication of all competencies demonstrated. Assessment criteria are also provided (Ex. 10-a). The style of presentation is quite different from previous examples using a more narrative format. The freshman and sophomore competency statements are placed side by side (freshmen on the left and sophomore on the right side of the page) to facilitate comparisons of the progress expected within each competency area. During the first two years, historical elements are integrated through stylistic analysis, guided listenings, and compositional exercises based upon analysis.

The third year involves the student each semester in a series of mini-courses within four topical areas: (1) Literature-History, (2) Theory, (3) Music Education, and (4) Aural Skills. Each semester is divided into five segments of three weeks each. The student completes four mini-courses during the first four segments and an individual project during the last. Not all mini-courses are competency-

based (Ex. 10-e, "Topicals")¹, but in each case grading requirements and course specifications are provided one week before instruction begins. Independent projects are outlined (Ex. 10-f) indicating the nature of the research paper, its scope, required form, assessment criteria, and examples of acceptable topics. While the style of presentation of the examples differs notably from much of the current competency-based materials in music and general education, they do make clear (1) the demonstrational abilities--cognitive, affective, and psychomotor--desired in the students, (2) the conditions and forms of the demonstration, (3) the assessment means and criteria, and (4) the structure of the sequence and options open to the student, in a brief, but comprehensive manner. This organization serves as a guide to the students and faculty and allows the coordination of a number of sections of musicianship classes. In addition, this application allows a variety of instructional styles on the part of the individual faculty.

¹The structure of each mini-course depends upon the individual faculty.

EXAMPLE 10-a

VIRGINIA COMMONWEALTH COMPREHENSIVE MUSICIANSHIP

COMPETENCIES FOR COMPREHENSIVE MUSIC I And II

Areas of Competency

The following are summational competencies for the first two years of Comprehensive Music. These competencies specify the minimum capability required in a number of operational areas including ear training, composing, arranging, conducting and analysis. Implicit in these competencies is knowledge of theory, literature, history, calligraphy, score interpretation, rehearsal management, performance techniques, musical terminology, and college-level grammar.

Grading Procedures

While the requirements for all students are standardized, regardless of the section, each class will differ in terms of the methodologies employed by the individual teacher to attain the common goals. To insure this uniqueness, the mid-semester examinations and the first semester exam will be prepared by individual teachers based on the procedures and the sequence employed toward the specified yearly competencies.

The final assessment for each year, however, will be based on the following formulae: 60% of the grade will be based on a portfolio which includes tapes, scores and papers as specified in the Aural, Notational, Creative and Analytical Competencies. All competencies must be met as specified. If a competency is not achieved but the portfolio is complete, the teacher may elect to give the student a P.R. grade or an F (if the discrepancy between achievement and specifications is considerable). An I (incomplete) is given when the portfolio is short by 15% or less. If more than 15% of the portfolio is missing the grade is F. Ten percent of the grade is based on competency criteria such as conducting, which is not included in the portfolio. This 70% of the yearly grade which is related to competencies is non-negotiable; it is either equal to a C (plus the teacher's assessment of the other 30%), an F, a PR or an I. A student cannot receive 60 or 50 points for competencies. The remaining 30% of the grade is based on attendance, performance in lab areas of the course, other teachers' specified criteria and demonstrated ability which exceeds the specifications of competency.

EXAMPLE 10-b

SPECIFICATIONS OF REQUIRED COMPETENCY

FRESHMAN

Aural to notation.

The student will notate in treble clef the pitch and rhythm of three different 8 measure ($\frac{4}{4}$ time) diatonic melodies. Each melody will encompass a 10th and include skips of a major and minor third, perfect fourth and fifth, and major and minor sixths. The note values will include approximately 70% of the beats $\textcircled{c}$, $\textcircled{d}$, $\textcircled{e}$, and 30% $\textcircled{f}$ and $\textcircled{g}$, but will not include syncopation. Each melody will be played three times on the piano; first, straight through at $\textcircled{h} = 30$ followed by two minutes silence; second, two measures at a time at $\textcircled{h} = 60$ with a 30 second break after each two measures; third, straight through at $\textcircled{h} = 60$.

Of the three melodies, one will be in C minor, and one in F major and one in D major. Before each melody is dictated, the class will hear I, IV, V, I played on the piano in the key of the dictation. One or more inaccuracies in one measure is counted as one error. A total of four errors is permitted.

* * *

The student will identify 10 of 12 chords in a diatonic, tonal, chordal progression. The chords will be identified according to Roman numeral, but the inversion need not be specified. The sequence of chords will be played three times in tempo, each chord with half-note duration at $\textcircled{h} = 60$.

* * *

All calligraphy must meet standards of common practice and be legible as prescribed by the faculty. This applies to all areas of competency which involve notation.

Notation to aural.

The student will sing three teacher-designated melodies of 8 measures in $\frac{4}{4}$ after 15 minutes to study all three

SOPHOMORE

The student will notate the pitch and rhythm of three different 8 measure tonal melodies, each of which incorporates 6 to 8 pitches other than diatonic. One melody will modulate to a related key and back to the original. Melodies will be in A minor, B flat major and E major. One melody will be dictated and notated in bass clef, two in treble clef. The range of each melody will be a 12th. All intervals up to an octave will be played including the augmented 4th.

The meters employed will include $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$ with note values from $\textcircled{c}$ to $\textcircled{g}$, including $\textcircled{d}$ and $\textcircled{e}$ and quarter-eighth syncopation. However, 70% of the total beats will utilize notes of one beat and longer duration.

Each melody will be played three times on the piano; first, en toto at $\textcircled{h} = 40$, followed by two minutes silence; second, two measures at a time at $\textcircled{h} = 72$ with 30 second breaks between each two measures; third, straight through at $\textcircled{h} = 72$. (Before each melody is dictated, the class will hear I, IV, V, I in the key of the dictation.) One or more inaccuracies in one measure is counted as an error. A total of four errors is permitted.

* * *

The student will identify 15 of 18 chords in a tonal chordal progression which includes borrowed dominant sevenths, diminished sevenths, one augmented sixth chord, and one Neopolitan sixth chord. Chords will be identified by both Roman numeral and inversion. The entire sequence will be played three times in tempo, each chord with a half-note duration at $\textcircled{h} = 72$.

The student will sing three teacher-designated melodies of 16 measures in $\frac{4}{4}$, $\frac{4}{4}$, $\frac{8}{8}$ after 15 minutes to study all three melo-

EXAMPLE 10-c

melodies without assistance or any instrumental help. Each melody will be major, in one tonality, diatonic, and 60-70% scale steps. All skips will be chordal in nature and will not exceed a major sixth. The ambitus of each melody will be within an octave. The melodies will be in the keys of C, F, and G. Two melodies will be sung from treble clef notation and one from bass clef notation at andante. Melodies will include 80% of the beats in $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$, and 20% of the beats may be $\frac{6}{8}$ and $\frac{3}{8}$, and will include eighth-quarter note syncopation.

One or more pitch or rhythm inaccuracies in a measure is counted as one error. A total of four errors is permitted in all three melodies. Each melody must be sung in a consistent tempo. The performance will be taped for assessment.

dies without assistance or any instrumental help. The melodies will be both major and minor, tonal, and each will include 8 notes other than those found in the diatonic scale. The melodies will be approximately 60-70 percent scale step and include skips up to one octave. The ambitus will not exceed a 10th. Two melodies will be sung from treble clef notation and one from bass clef. Melodies will be consistent with the rhythmical complexity of a Schubert Art Song.

One or more pitch or rhythm inaccuracies in a measure will be counted as one error. A total of six errors is permitted in all three melodies. Each melody must be sung in a consistent tempo.

The performance will be taped for assessment.

Creative - Composition

The student will create, score, copy parts, conduct, have performed and taped seven compositions including:

- a. A motivic work in ABA form of three minutes' duration for five percussion instruments.
- b. A solo piece for his/her instrument and piano (if piano is major instrument, the other instrument should be chosen from the class). The three contrasting movements should total at least four minutes.
- c. A two-minute (minimum), four-part composition with text for chorus built within a pentatonic scale.
- d. A three-four minute work involving varied meters built on a tone row for four-five pitched instruments.
- e. A transcription for all of the instruments and voices represented in the class of a piano work designated by the teacher. The student will supply a full score

The student will create, score, conduct (where appropriate), have performed and taped four compositions including:

- a. A formal movement (i.e., sonata allegro movement) in the general style of Haydn, Mozart, or Beethoven, for piano. The movement will be a minimum of five minutes in duration.
- b. A four-part chorale with text in the general style of Bach.
- c. A three-movement work in a contemporary idiom for brass quartet, woodwind quintet, string quartet, or other homogeneous instrumental quartet. The total duration will be seven or more minutes.
- d. A contemporary aleatoric work for four to five instruments and/or voices which involves contemporary scoring techniques. The work may include electronic sounds and will be a minimum of five minutes in duration.

EXAMPLE 10-d

accurately aligned and completely notated as well as a tape.

- f. A composition of his own choosing in an idiom of his choice for three or more instruments, and a minimum of four minutes.
- g. A semi-improvisational composition involving the entire class. The work will have a full devised score, and each choir or performer will have some form of written indication of performance requirements.

Conducting

In conducting his own composition the student will maintain correct beat patterns, tempi, and indicate dynamics. He will also identify and correct errors in rehearsals. The student should start pieces without counting or other verbal cue and appropriately indicate cutoffs.

In conducting his own composition the student will demonstrate competence in all required areas specified for freshmen, plus handle dynamic shading, cueing, shading and balancing of parts, and rubatos and fermatas.

Analyzing

The students will correctly identify by period 10 of 12 taped examples of instrumental music from 1650 to the present. Each example will be approximately one minute, and he will hear all 12 examples twice without interruption except for the rewinding of the tape. The tape will be a random selection, and the student will indicate either Baroque, Classical, Romantic, Impressionistic or Contemporary for each composition.

The student will correctly identify 12 of 15 taped examples of instrumental and/or vocal music from the 9th century to the present in terms of the general era in form and principal characteristics. The tape will be a random selection, and the procedure will parallel the 121-2 assessment.

The student will submit a paper of at least six typed pages comparing and contrasting three similar pieces from different eras in terms of major stylistic characteristics. Factors should include form, harmony, melody and rhythm plus other pertinent characteristics. Three sets of works to be analyzed will be designated by the teacher, one piano music, one vocal music, and one instrumental music. The student may select the set he wishes to deal with.

The student will identify from score the composer and period of 6 of 8 musical examples ranging from 1600 to the present. Students will briefly describe (4 to 5 sentences) the bases for their identification, and competency will be based on the students' reasoning and approximations rather than absolutes.

EXAMPLE 10-e

The student will prepare six different critical reviews of concerts and recitals given at VCU. Each review should be a minimum of 200 words and should deal with both the music and performance.

The student will prepare eight different critical reviews of concerts and recitals given at VCU. Each review shall be a minimum of 300 words and should show a historical perspective of the music and artistic judgement of the performance.

COMPREHENSIVE MUSIC III

Structure

MHT 321-322 is designed as a flexible opportunity for each student to select and pursue special musical interests beyond and/or above the achievement standards of Comprehensive Music I and II. Each semester is divided into five segments. The first four segments consist of three-week topical (mini courses) which are offered in pairs; each three weeks the student selects one of the two topical offered. The last segment is devoted to individual projects.

Topicals

Topicals are offered in four areas, Literature-History, Theory, Education and advanced aural skills. Each topical is predicted on prior achievement of the competencies of Comprehensive Music I and II. Each topical is also unique in the fact that none duplicates other offerings in the music curriculum. Each topical is designed by the instructor and is generally graded on a lecture rather than on a competency basis. However, the complete specifications of the topical, including grading requirements are provided to all students one week prior to the first meeting of the course. All students must elect one Lit-History topical each semester. Topicals to be offered are selected by the Comprehensive Music faculty in consultation with students and other music faculty. Four of the topicals each semester are taught by the Comprehensive Music III faculty while the remaining four are taught by other faculty on an exchange basis.

Each topical meets a total of 24 hours with a comparable amount of homework. Work requirements should be aligned with the award of 1 1/5 credits in three weeks.

Examples of mini courses are as follows:

Literature-History

Gregorian Chant
The Beethoven Quartets
3 Decades of Elec. Mus.

Theory

Species Cpt. I, II, III
The Harmony of Hugo Wolf
Modulation 1860-1910

Education

Writing Objectives
Basic Learning Theory
Psy. of Music

Aural Skills

Chordal Dictation
Adv. Sight Singing
Adv. Rhythms

EXAMPLE 10-f

Attendance at Topicals

Since topicals are upper division courses offered in a compact period of time, student attendance is very important. It is recommended that a no-cut policy be enforced, but the final decision on attendance is left to the individual instructor. Topical grades may be influenced by attendance depending on the particular policies of the topical instructor.

Making Up a Topical

When a student has missed too much time to pass a topical and the absences are excusable (see Bulletin), the topical may be made up as independent study. The procedures of such make-up work are the same as those governing Independent Projects. In exceptional cases, the student may seek approval of the Comprehensive Music faculty and department chairman to substitute independent study for a topical. The decision will be based on student competency and the nature of the proposed independent study.

Independent Projects

The fifth three-week segment of the semester is devoted to independent projects. Independent projects carry the same weight as a topical, 1 1/5 credits or 20% of the grade. Independent projects are limited to research work and culminate in a research paper. Students may conduct their research in the following areas: Music History, Comparative Literature, Comparative Performance, Formal Analysis, Educational Theory and Practice, Course Design. Independent projects will be graded by Comprehensive Music III faculty in consultation, where appropriate, with other faculty.

Research reports are to be prepared along with the following guidelines. All reports will equal a minimum of six typed, double-spaced pages. If typing is impossible, papers may be in ink and clearly legible. Six typed pages generally equal approximately 1500 words. All reports must include at least the following sections: Statement of Purpose, defining the purpose of the research and reasons for selecting the particular topic; Procedures and/or Findings, indicating how research was carried out and/or what information was uncovered; Conclusions and Summary, where the findings are translated into some operational thoughts, and the whole research is summarized in two or three paragraphs; Bibliography and/or Discography, which states all books, scores, papers, and records used in the research. Short musical examples must be included to support stated facts.

All topics for independent projects must have written approval of Comprehensive Music III faculty. Approval may be obtained any time during the semester but not later than the second day of the fifth segment. Projects which are not approved by that time will not be accepted.

All independent projects are due the last day of class. Except in cases of excused illness, all late papers will be automatically graded down by 10%.

Examples of research topics are as follows:

A comparison of six recordings of the first 32 measures of Beethoven's Third Symphony. The use of scales in the Tchaikovsky Sixth Symphony, Hindemithian Analysis applied to the C major two-part invention. The use of parallelism in three contemporary band works. Tonality in the Stravinsky Octet.

Competency-Based Music Degrees

A number of institutions reported the operation of total degree programs which are on the whole competency-based. The following six institutional approaches--four at the undergraduate level and two at the graduate level--serve to illustrate efforts in this category. Each shares common elements, but each also represents a unique solution to the integrating of a competency-based structure within instructional patterns of collegiate music. Two of the programs have been developed in response to stated educational mandates. The remaining institutions have formulated their respective plans out of an overall institutional decision or individual departmental design.

Strictly speaking, the researcher found no evidence of a completely competency-based music degree program. To be totally competency-based, every course or component of the degree program must be related specifically to the demonstration of competency and not some credit or time requirement. It is perhaps more accurate to say that these programs are organized within a competency-based framework. In reality, regardless of the style of presentation or amount of specificity of the competency or behavioral statements, the institutions cited below use such a competency-based framework as a touchstone from which the curriculum finds its direction, content, and limits. It also provides a perspective from which to evaluate the students, instructors, and the mission of the department. In all institutions discussed, individual faculty members enjoy considerable instructional

freedom within their courses. While some utilize a bonafide competency-based format within their courses, it should not be assumed that all do. Competency statements are used in many degree programs as a way of coordinating instructional goals, establishing not limits, but rather desired abilities.

State University of New York College at Potsdam

The competency-based degree program at the Crane School of Music at SUNY/Potsdam is organized into nine competency areas with a number of behavioral objectives related to each. These competencies govern the entire undergraduate music education curriculum. The program is explained and outlined in a student handbook which serves as a guide to the program. A competency report form used during student teaching allows the recording of specific observed behaviors within each competency area (Ex. 11-a, 11-b, and 11-c). In addition to the eight areas listed in the "Observation Report Form", one additional competency area is completed prior to student teaching, the ability to describe compositional devices and sounds used in all musics.

Within each competency area, the program provides (1) the specific behavioral objectives to be achieved, (2) the courses designed to enable the behavior (here listed as "Delivery System"), and (3) the assessment criteria to be used in determining successful demonstration of each behavior (Ex. 12-a and 12-b).

EXAMPLE 11-a

STUDENT TEACHING COMPETENCIES: OBSERVATION REPORT FORM

Student _____

Date _____

Area: _____ General Music _____ Choral Music _____ Instrumental Music(winds & percussion) _____ Instrumental Music(strings) _____

Sponsor Teacher: _____

I. THE ABILITY TO ORGANIZE SOUNDS THROUGH COMPOSITION AND IMPROVISATION

Competency

Provides opportunities for creativity in the classroom.
Teaches students how to improvise with voices and instruments
at all levels.

Demonstrated (check)

Comments

II. THE ABILITY TO PERFORM WITH MUSICAL UNDERSTANDING

Competency

Diagnoses and solves pedagogical and performance problems.

Demonstrated (check)

Comments

III. THE ABILITY TO CONDUCT

Competency

Conducts all beat patterns
Starts and stops an ensemble correctly
Conducts fermatas, executes crescendoes, diminuendos,
accelerandos and ritards; executes cues, changes in tempo.
Conducts expressively, reflecting the character and style
of the music
Conducts non-conventional notation
Plans an effective rehearsal designed to implement specific
instructional objectives
Detects and diagnoses musical problems
Articulates a working knowledge of choral and instrumental
literature

Demonstrated (check)

Comments

IV. THE ABILITY TO ACCOMPANY

Competency

Accompanies songs
Improvises accompaniments
Plays pieces from chord progressions designated by letter/
number symbols
Sightreads accompaniments of appropriate difficulty
Prepares accompaniments of appropriate difficulty

Demonstrated (check)

Comments

EXAMPLE 11-b

Competency Evaluation Form cont.

V. THE ABILITY TO PLAN INSTRUCTION

Competency

Demonstrated (check)

Comments

Diagnoses the learner's emotional, social physical and intellectual needs
 Identifies and/or specifies instructional goals and objectives based on learner needs
 Designs and implements evaluative procedures which focus on learner achievement and instructional effectiveness
 Promotes effective patterns of classroom communication
 Uses resources appropriate to instructional objectives
 Monitors processes and outcome during instruction and modifies instruction on basis of feedback
 Uses organizational management skills to facilitate and maintain social, emotional, physical and intellectual growth of learners
 Exhibits openness and flexibility in making rational decisions
 Selects the most effective methods for helping each student achieve maximum musical awareness and satisfaction
 Evaluates musical backgrounds, interests, attitudes and abilities of students
 Detects and diagnoses musical problems in both aural and written form
 Arranges or rearranges simple music for various musical combinations
 Creates a classroom atmosphere of creativity and discovery
 Articulates a working knowledge of choral and instrumental literature
 Plans concerts
 Makes the most of allotted time in the classroom, lesson or rehearsal
 Selects appropriate materials within the adopted text and/or makes use of supplementary materials

VI. THE ABILITY TO WORK SUCCESSFULLY WITH LARGE AND SMALL MUSICAL GROUPS

Competency

Demonstrated (check)

Comments

Promotes effective patterns of classroom communication
 Detects and diagnoses musical problems in both aural and written form
 Establishes a working framework regarding the characteristics of developing voices
 Arranges or rearranges simple music for various musical combinations
 Accompanies songs and improvises accompaniments on at least one accompanying instrument
 Knows, in detail, the capabilities of band and orchestra instruments
 Knows, in detail, vocal production and development
 Effectively warms up and tunes an instrumental organization
 Effectively utilizes repertoire, instructional materials and rehearsal-teaching methods for jazz ensemble and pop vocal groups
 Effectively warms up a choral organization

EXAMPLE 11-c

Competency Evaluation Form cont.

VII. THE ABILITY TO DEVELOP AND EXEMPLIFY A PHILOSOPHY OF MUSIC EDUCATION WHICH TAKES INTO ACCOUNT CONTEMPORARY EDUCATIONAL THOUGHT

Competency

Demonstrated (check)

Comments

Works effectively as a member of a professional team
Evaluates musical backgrounds, interests, attitudes and abilities of student
Communicates ideas regarding the role of music in the school and in the culture
Influences others regarding the unique value of music in human living and inspires others to respond to music in positive ways
Ensures that a music program meets individual and group needs
Develops children's appreciation of human diversity and helps them accept and value each others differences
Encourages creative expression
Uses techniques of inquiry to stimulate thinking at higher cognitive levels
Designs stimulating physical environments for learning
Controls student behavior
Induces class participation
Encourages and builds upon student responses
Handles innovative approaches, such as music labs, learning stations, open classroom music, etc.

VIII. THE ABILITY TO TEACH MUSIC SUCCESSFULLY TO STUDENTS OF VARYING ABILITIES AND INTERESTS

Competency

Demonstrated (check)

Comments

Evaluates musical backgrounds, attitudes, interests, and abilities of students
Applies a broad knowledge of musical repertory
Selects the most effective methods for helping students achieve maximum musical awareness and satisfaction

The example provided shows only a portion of the competencies and objectives. In total, the approach lists sixty-seven behavioral objectives (called "competencies"). The student's handbook also contains a checklist for each competency and each behavior.

EXAMPLE 12-a

CRANE COMPETENCY CHECKLIST

GOAL VI. THE ABILITY TO DEVELOP AND EXEMPLIFY A PHILOSOPHY OF MUSIC EDUCATION WHICH TAKES INTO ACCOUNT CONTEMPORARY EDUCATIONAL THOUGHT

Competency	Delivery System	Criteria
6.0 The student will work effectively as a member of a professional team	6.0 6316-MED-101,201(MCE) 6316-MED-421 (ST)	6.0 The student demonstrates the ability to work with other professionals, para-professionals, and lay-persons in order to achieve shared goals, displays behaviors consistent with the goals and ethics of the teaching profession.
6.1 The student will evaluate the musical backgrounds, interests, attitudes, and abilities of students	6.1 6316-MED-101,201(MCE) 6316-MED-421(ST) 6316-MED-340(Inst.Prac) 6316-MED-440(Sp.ED.) 6316-MED-418(Op.Clsm) 6316-MED-419(Jr.Hg Mus)	6.1 The student demonstrates the ability to work with other professionals, para-professionals, and lay-persons in order to achieve shared goals, displays behaviors consistent with the goals and ethics of the teaching profession.
6.1 The student will evaluate the musical backgrounds, interests, attitudes, and abilities of students	6.1 6316-MED-101,201(MCE) 6316-MED-421(ST) 6316-MED-340(Inst. Prac) 6316-MED-440(Sp.ED) 6316-MED-418(Op Clsm). 6316-MED-419(Jr.Hg Mus)	6.1 The student will demonstrate the ability to identify individual musical potential, goals, and expectancies by gathering information from permanent records, conferences with other school personnel, records of direct observation, and testing.
6.2 The student will communicate ideas regarding the role of music in the school and in the culture	6.2 6316-MED-101,201(MCE) 6316-MED-421(ST) 6316-MED-340(Inst.Prac) 6316-MED-440(Sp.ED) 6316-MED-418(Op Clsm) 6316-MED-419(JrHg.Mus)	6.2 The student demonstrates the ability to verbalize how music makes a unique contribution to the education of man, how society acquires its musical values, what the role of music is in today's society.
6.3 The student will ensure that a musical program meets individual and group needs	6.2 6316-MED-101,201(MCE) 6316-MED-421(ST) 6316-MED-340(Inst.Prac) 6316-MED-440(Sp.ED) 6316-MED-418(Op Clsm) 6316-MED-419(Jr Hg Mus)	6.3 The student demonstrates the ability to: (a) Plan instructional objectives in terms of the individual, group needs, and total school curriculum. (b) Formulate and state objectives in behavioral terms (c) Develop learning plans for individuals, small groups, and classes (d) Emphasizes key concepts, rather than discrete facts (e) Arranges a variety of multi-sensoring experiences to meet individual needs

EXAMPLE 12-b

GOAL VIII THE ABILITY TO WORK SUCCESSFULLY WITH LARGE AND SMALL MUSICAL GROUPS

<u>COMPETENCY</u>	<u>DELIVERY SYSTEM</u>	<u>CRITERIA</u>
8.0 The student will implement instruction consistent with a plan.	8.0 6308-MUS-(Perf Conc) 6310-MUS-101-301(Basic) 6316-MUS-101,201(MCE) 6316-MED-313(Lab Band) 6316-MED-335(M. Band) 6316-MED-340 (ICP) 6316-MED-419 Tactics Jr. Hg. 6316-MED-421 (ST.T) 6316-MED-465 (Prac)	8.0 The student demonstrates the ability to develop strategies for promoting achievement of instrumental goals and objectives in which learner needs and instructional options are incorporated
8.1 The student will promote effective patterns of classroom communication	8.1 6316-MED-101,201 6316-MED-421 6316-MED-340 6316-MED-418 6316-MED-419 6316-MED-439 6316-MED-465	8.1 The student demonstrates recognition of the value of effective communication, acceptance, and support of the ideas of others, and encouragement of interaction among all members of the group.
8.2 The student will detect musical problems in both aural and written form	8.2 6310-MUS-101-301 6308-MUS-(Perf Conc) 6316-MED-101,102 6316-MED-313 6316-MED-340 6316-MED-421 6316-MED-465	8.2 Given a written melody similar to those found in Berkowitz, Sec. IV, and presented with a performance that contains no more than four differences in pitch and rhythm, the student demonstrates the ability, after four hearings to alter the melody so it conforms with what was played.
8.3 The student will establish a framework regarding the characteristics of developing voices.	8.3 6310-MED-101,201 6310-MED-421 6310-MED-340 6310-MED-418 6310-MED-419 6310-MED-465	8.3 The student shall demonstrate: (a) knowledge of ways to help pupils discover their singing voices, (b) skill in building pupil's confidence in singing ability, (c) knowledge of the vocal ranges, useful tessituras, and voice classifications found in adolescent voices, (d) ability to compile a list of twenty unison songs which will appeal to Jr. High pupils, and which will not exceed the ranges and tessituras applicable to Jr. High School voices. (e) ability to compile a list of twenty part songs at least fifteen of which employ four part writing which will appeal to Jr. High School pupils and which will not exceed the ranges and useful tessituras applicable to Jr. High school voices.

California State University-Fullerton

The music education degree program at California State University at Fullerton is based upon six important features:¹

- 1) Competency-based instruction for which the student assumes a major role in applying and assessing his own progress.
- 2) On-campus instrumental, vocal, keyboard, and conducting classes taught in an analytic-inductive manner designed to simulate common instructional problems in public school music teaching.
- 3) A "stratified", 4-tiered application of each competency in off-campus public school "laboratories" beginning in the sophomore year.
- 4) The use of university instructors who serve as master teachers of off-campus school music classes and who coordinate these field work experiences with resident music teachers.
- 5) A reversal of the traditional order of teaching "methods" classes; they are placed near the end of the field work in order to insure better understanding of the theory of instruction as related to its practice.
- 6) A capstone seminar during the final (4th) semester of field work, during which the intern-student teacher uses all the tools of analysis and assessment (including numerous videotape observations of himself and others to sharpen his instructional expertise.)

Two sets of competencies are used in the teacher education program--generic teacher competencies and musical competencies (Ex. 13-a). The four musical competencies are further subdivided into a number of sub-competencies (Ex. 13-b, 13-c, and 13-d). While this format of presentation is similar to that used in Potsdam, each competency at CSUF is

¹Joseph Landon, "Handbook for Students, Master Teachers and University Supervisors in Music Education" (Fullerton, Calif.: California State University, 1979-1980), introduction.

listed at the left hand margin followed by a criteria statement and three levels of behavioral objectives: (1) pre-professional, (2) professional education, and (3) student teaching. Not all competencies require demonstrations at all levels. In total, sixteen competencies are listed under the four competency areas. A variety of observational and evaluational instruments have been developed to aid in assessing generic and musical competencies for each level of behavioral objectives.

EXAMPLE 13-a

CALIFORNIA STATE UNIVERSITY, FULLERTON CBTE

COMPETENCY BASED INSTRUCTION (General Statement)

Two sets of competencies are used in the CSUF teacher education program--one in the major, another relating to preparation in education.

Education:

1. Question-answer process
2. Professional and legal requirements
3. Self-assessment and self-improvement
4. To communicate with students
5. Communicate with parents
6. Communicate with colleagues
7. Communicate with community
8. Communicate with administrators
9. Cultural differences in communities (understand and plan for)
10. Cultural differences in pupils (understand and plan for)
11. Competency in the major (see following)
12. Competency to plan instruction using the basic teaching model.
13. Understanding and competencies in classroom conduct
14. Competency to use discussion as an instructional technique
15. Competency to create an optimal environment and atmosphere in the classroom

Music Major:

1. Musical competency in producing sounds
2. Musical competency in organizing sounds (analyze through hearing, reading, writing, and performing)
3. Musical competency in history and literature
4. Ethnic music

EXAMPLE 13-b

COMPETENCIES REQUIRED IN THE MUSIC MAJOR FOR TEACHING

#1 MUSICAL COMPETENCY IN PRODUCING SOUNDS

Competencies in	Criteria	Level I Pre-professional	Level II Methods	Level III Student Teaching
1.1 Performance competency on the major instrument or voice	1.1.1 Candidate should demonstrate ability sufficiently advanced to assure accurate and musically expressive performance 1.1.2 Selections for the audition must include compositions from standard concert repertoire.	Candidate will complete MU 171, 271, 371 and demonstrate competence on major instrument or voice by jury examination at the 300 level of performance. Candidate will prepare and give acceptable Senior Recital, MU 498, or its equivalent. Candidate will complete 3 prerequisite semesters of clinical practice field work, MU 199, 299, 399	Candidate will give evidence of continued work on the major instrument or voice.	
1.2 Functional competency on the piano	1.2.1 Candidate will perform from "standard" classroom or other repertoire: a) short compositions such as a Chopin prelude, Bach 2-part invention, or a selection from Schumann's "Scenes from Childhood" b) National anthem c) Other patriotic or community-type songs. 1.2.2 Candidate will demonstrate ability to play major and minor scales, both hands 1 8va	Candidate will complete MU 282B or successfully pass functional exam in piano in each of the areas: 1.2.1 1.2.2 1.2.3 1.2.4		During student teaching, candidate will use keyboard skills in various teaching situations.

EXAMPLE 13-c

Competencies in	Criteria	Level I: Pre-Prof.	Level II: Meth.	Level III: St.Tch.
1.3 Functional Competency in Voice	1.2.3 Candidate will give evidence of ability to apply principles of theory and harmony, including perfect, imperfect, plagal, and deceptive cadences in all keys.	1.2.3.1 Candidate will analyze and perform melodic, rhythmic, and harmonic structures of songs indicated in 1.2.1. 1.2.3.2 Candidate will demonstrate modulation of tonic-dominant and tonic-subdominant in all keys. 1.2.3.3. Candidate will demonstrate transposition of melodic line and harmonization to related or adjacent keys, as might be required to accommodate the needs of singers and/or instrumentalists. 1.2.3.4 Candidate will harmonize a song of moderate difficulty using appropriate primary and secondary chords (block, broken chord, or combination 8va and block chord).		
	1.2.4 Candidate will give evidence of sight-reading skills and improvisation. 1.3.1 Candidate will give evidence of a basic understanding of the human voice as a musical instrument.	1.2.4.1 Candidate will sight-read a simple accompaniment. 1.2.4.2 Candidate will sight-read a simple 4-part choral composition (2 or 4 staves) 1.2.4.3 Candidate will improvise and accompaniment to a given melody. 1.3.1.1 Candidate will complete MU 263 or successfully pass functional exam in voice in each of the areas: 1.3.1.2		During student teaching, candidate demonstrates use of voice and applies correct voice production techniques in vocal classes.

EXAMPLE 13-d

Competencies in	Criteria	Level I: Pre-Prof.	Level II: Meth.	Level III: Std.Tch.
1.5 (continued)	1.5.4 (continued)	1.5.4.2 Candidate will demonstrate competency to perform and 7 stroke roll traditional rudiments on the snare drum. 1.5.4.3 Candidate will demonstrate and explain elementary techniques for other percussion instruments, including: a. Alternate malleting for major scales (marimba) b. Alternate malleting and rolls (timpani)		
	1.5.5. Social Instruments	Candidate will complete MU 381B, Recreational Instruments (general music emphasis). All students will demonstrate competency to play, at an acceptable level, on 2 or more of the following: Guitar, uke, autoharp, baroque recorder.	Candidate will work as an aide in Learning Center(s) with individuals and small groups on representative social instruments.	During student teaching, candidate will use social instruments to accompany and/or teach in organized classes, such as general music, guitar and recreational instruments.
2.1 Rhythm	2.1.1 Candidate should be able to notate durational values and meters from aural or taped exercises (rhythmic dictation). 2.1.2 Candidate should be able to identify and perform durational values and meters from visual examples.	Candidate will take pre-test (music placement exam). Candidate will successfully complete MU 111A,B and 211, 320 and will demonstrate competency in these areas.	Candidate will prepare materials for student use which demonstrate competency to organize sounds in learning situations.	During student teaching, candidate will give further evidence of ability to organize sounds in a variety of teaching situations.

West Virginia Wesleyan College

West Virginia Wesleyan College is a four-year institution whose competency-based music program resulted from a curriculum research project completed during the spring of 1975 and up-dated during the summer of 1978. The competency-based approach is divided into two major classifications of competencies: (1) Basic Musicianship Competencies, required of all music degrees, and (2) Music Education Competencies, required for those students seeking the Bachelor of Music Education. Within each classification, there are five sub-categories based on essential areas of musical learning: (a) knowledge and understanding, (b) music performing skills, (c) music reading skills, (d) music listening skills, and (e) attitudes and appreciation.¹

The West Virginia Wesleyan approach lists, in much greater detail than any other program identified in the study, those behavioral objectives of the instructional process. There are fifty-eight basic musicianship objectives within the five sub-categories, and 169 music education objectives divided among the five sub-categories. Example 14 offers samples of competency and attending behavioral objectives for portions of both the basic musicianship and music education categories. The presentation pattern indicates the action (behavior), the content, the assessment criteria, and the conditions for the assessment.

¹Robert Loftis, "Music Education at West Virginia Wesleyan College: A Competency-Based Program," (unpublished guide, Buckhannon, W.V., 1978), p. 9.

This particular form of presentation represents a very specific listing of behavioral objectives related to each of the summational (implied, not stated) competencies. The West Virginia Wesleyan approach is very thorough in its analysis of the components of musical behavior as referenced to undergraduate musical study. It demonstrates that all phases of at least an undergraduate music curriculum can be articulated using a comparatively orthodox form of behavioral objectives.

EXAMPLE 14-a

MUSIC EDUCATION COMPETENCIES (Excerpts)

KNOWLEDGE AND UNDERSTANDING: Knowledge referred to as "any body of facts gathered by study, investigation, or observation. Understanding referred to as "the comprehension of facts and the ability to apply knowledge in a problem-solving situation. All Bachelor of Music Education graduates from West Virginia Wesleyan College will exhibit the following minimum competencies:

<u>Action Verb</u>	<u>Content Reference</u>	<u>Conditions</u>
1. discuss orally	five personal convictions in the formulation of a philosophy of aesthetic education as it relates to art and music,	citing two different viewpoints that have been influential in the formulation of the philosophy; at a level of lucidity deemed satisfactory by music committee.
2. state orally and/or in writing	a justification for including music education in the public school curriculum,	citing one historical, one philosophical, one sociological, one educational, one aesthetical, and one practical rationale; at a level of lucidity deemed satisfactory by music committee.
3. discuss orally	a minimum of six principles of music teaching,	citing reasons why he believes they are important to the music educator, at an accomplishment level deemed satisfactory by music committee.
8. describe orally	the process of teaching a single musical understanding, skill, or attitude through the following: a. a teacher-centered method, b. a discovery approach,	given an identification of the understanding, skill, or attitude by the examiner; given a specified grade level as a point of reference by examiner; given student flexibility to choose a specific mode of approach under each method category with an understanding that if the music committee questions a described method, the student will be asked to cite three specific characteristics of the method described which qualify it as either teacher-centered or discovery-oriented.
10. list orally	five reasons why clearly-defined objectives are important in the total teaching/learning process in music education,	with no errors.
11. explain orally	for criteria for writing behavioral objectives,	at an accomplishment level deemed satisfactory by music committee.

EXAMPLE 14-b

MUSIC PERFORMING SKILLS (Excerpts)

MUSIC PERFORMING SKILLS: Music Performing Skills referred to as "control and the proper execution of technical patterns. Although closely related, the first suggests the overall ability to overcome the inherent physical problems in any given performing medium and to produce a musical effect. The execution of technical patterns refers to the mastery of manipulative requirements encountered in the works one performs." All music majors will exhibit the following minimum competencies (Special consideration will be given to students whose curriculum warrants certain changes in competency requirements):

Action Verb

- | | | |
|---|---|---|
| 38. perform in his major applied medium | a senior recital of at least thirty minutes in length, | perform compositions representative of a minimum of three stylistic periods;
judged as satisfactory by instructor or applied jury committee. |
| 39. conduct | a composition for band, orchestra, or chorus, which includes the following:
a. changing meters,
b. syncopation,
c. legato and staccato styles,
d. fermati,
e. tempo changes,
f. caessuri,
g. dynamic varition, | composition may be live or recorded;
choice of composition determined by student, but must include each of the characteristics described;
choice of medium determined by student;
at an accomplishment level deemed satisfactory by music committee. |
| 41. play at the piano | any chord structure studied in Basic Musicanship | given appropriate key or root;
given designated inversion; if appropriate;
at an accomplishment level deemed satisfactory by music committee. |
| 42. play at the | the following:
a. authentic cadence (perfect and/or imperfect).
b. half cadence,
c. deceptive cadence,
d. plagal cadence (perfect and/or imperfect). | in any key designated through four sharps and four flats;
at an accomplishment level deemed satisfactory by music committee. |
| 43. play at the piano | a solo of performance level three or higher difficulty, | given adequate preparation time;
at an accomplishment level deemed satisfactory by music committee. |
| 44. play at the piano | a prepared accompaniment to a vocal or instrumental solo, | choice of accompaniment determined by student;
at an accomplishment level deemed satisfactory by music committee. |

EXAMPLE 14-c

BASIC MUSICIANSHIP COMPETENCIES (Excerpts)

KNOWLEDGE AND UNDERSTAND: Knowledge referred to as "any body of facts gathered by study, investigation, or observation." Understanding referred to as "the comprehension of facts and the ability to apply knowledge in a problem-solving situation." All music majors, regardless of particular course of study, will exhibit the following minimum competencies:

<u>Action Verb</u>	<u>Content Reference</u>	<u>Conditions</u>
1. write on a staff	any major, melodic minor, harmonic minor, or natural minor, whole-tone, pentatonic, or synthetic scale,	in ascending and descending form; selection of scale determined by examiner; in treble, bass, or alto clef as specified, without error.
3. list in writing	names and dates for each style period of music history from the Medieval Period through the Contemporary Period,	in chronological order; with correct spelling; with no errors in order or date.
4. name orally	composers representing each style period of music history from the Medieval Period through the Contemporary Period,	last names permissible except when two or more composers cited have identical last names; minimum numbers of composers to be named are as follows: a. Medieval Period - two b. Renaissance Period - four c. Baroque Period - four d. Classical Period - three e. Romantic Era - five f. Contemporary Period - five with no errors.
30. discuss orally	three characteristic performance practices associated with the music of non-Western cultures,	citing three distinct considerations he as a performer or conductor would consider stylistically appropriate; at an accomplishment level deemed satisfactory by music committee.
31. discuss orally	three major compositional forms associated with each style period of music history from the Medieval Period through the Contemporary Period,	citing three specific identifying characteristics he feels are unique to each form cited or named; citing one specific musical example of each form discussed; at an accomplishment level deemed satisfactory by music committee.
32. identify orally	the title of one each of the following: a. music dictionary, b. music encyclopedia, c. music bibliography, d. biographical dictionary in music,	with no overlapping between sources named in various categories, at an accomplishment level deemed satisfactory by music committee.

Northwestern University

The School of Music at Northwestern University is operating a competency-based curricular approach within its twelve Master of Music degree programs. The development of these programs is being assisted by a grant from the Fund for the Improvement of Post Secondary Education. Master's degrees are offered in applied music--harpsichord, organ, piano, voice, strings, woodwinds, brass, and percussion--and in Church Music, Conducting, Composition, Music Theory, Music History, and Music Education.

Each degree program lists competencies which form the basic course of study and are selected from areas that are important to professional development. Completion may be demonstrated through course work, independent study, and/or self-study. The option is determined by the adviser and student.¹

Competency lists are given for each of the master's degree programs including (1) prerequisites if any, (2) general and departmental diagnostic examination requirements, (3) expected competencies (summational in nature), and (4) the instructional options available to aid in fulfilling each competency (Ex. 15-a).

The School of Music in cooperation with the Center for the Teaching Profession at Northwestern is developing a number of sophisticated instructional modules which make extensive use of multi-media presentations and are self-contained for individual use. At this writing these modules are still in the developmental stages, but promise to represent the most technologically advanced, competency-based

¹Northwestern University Bulletin, Graduate Study in Music, 1979-80, p. 8.

application (with the exception of computer-assisted approaches) identified. Several individual courses are currently organized by individual faculty on competency-based principles. Example 15-b presents the module design being used within the development and represents a relatively orthodox version of a module.

The approach also makes use of several off-campus field-based internship locations for each degree area (called "Professional Apprenticeship Centers")¹ and an extensive remedial program geared directly to competency requirements. The remedial program is being developed to increasingly allow individual study by students on a time-free basis. Internal registration and a media resource center are additional facilities which Northwestern is developing to improve the flexibility of the program, allowing greater emphasis upon the attainment of competencies and less stress on time and credit hour production.

¹Presently there are four centers in use: (1) the Suzuki Academy for the Performing Arts, (2) Covenant Pre-School Center and the Montessori Education School, (3) the North Shore Community Band, and (4) the Instrumentalist Music Company. Additional centers are currently being developed for all areas of musical specialization. These community centers provide both field-based experiences for the students and increased outreach for the school. Example 15-c explains these centers.

EXAMPLE 14-a

NORTHWESTERN UNIVERSITY COMPETENCY-BASED MASTER'S DEGREE

Music Education

Special Prerequisites—Bachelor of Music Education degree or equivalent which includes the following: Demonstration of a performance competency through sophomore standing as determined by an audition / tape recording.

General diagnostic examination—Music theory, aural skills, music history.

Departmental diagnostic examination—To determine knowledge and skills in regard to program competencies.

Expected Competencies

1. Demonstrate ability to conduct scholarly research and writing.
2. Know aesthetic and philosophical concepts of music education.
3. Know historical, psychological and curriculum foundations of music education.
4. a. General Music/Arts Emphasis
 - (1) Demonstrate a knowledge of eclectic approaches for elementary music teaching including Orff, Kodaly, Manhattanville, classroom, and interrelated arts.
 - (2) Demonstrate a knowledge of eclectic approaches for middle school and junior high teaching including individualized instruction, comprehensive arts, characteristics of the changing voice and subsequent choral adaptations.
 - (3) Demonstrate a knowledge of curriculum development for interdisciplinary arts programs.
 - (4) Demonstrate current pedagogical approaches for teaching a related arts course in elementary, middle school / junior high school, high school.
- b. Choral Conducting Emphasis
 - (1) Demonstrate knowledge of current approaches for organizing a musically educative choral program at all levels of schooling.
 - (2) Demonstrate ability to rehearse, teach, and conduct choral literature in a diversity of styles.
 - (3) Be acquainted with a broad range of choral materials and techniques suitable for offering groups and needs.

Instructional Options for Achieving Competencies

1. 525-D65 INTRODUCTION TO RESEARCH IN MUSIC EDUCATION
2. 525-D61 PHILOSOPHICAL BASES OF MUSIC EDUCATION
3. 525-D62 CURRICULUM PROBLEMS IN MUSIC EDUCATION
4. a. Courses such as:
 - 525-C63 TRENDS IN MUSIC EDUCATION: ELEMENTARY LEVEL
 - 525-C64 TRENDS IN MUSIC EDUCATION: SECONDARY LEVEL
 - 525-C65 DEVELOPING CREATIVITY THROUGH THE ARTS
 - 525-C66 ARTS EDUCATION IN THE MIDDLE AND JUNIOR HIGH SCHOOL
 - 525-C67 MUSIC IN URBAN EDUCATION
- b. 525-C68 CHORAL LITERATURE AND MATERIALS
 - 540-C26 INTERMEDIATE CONDUCTING
 - 540-C40 ADVANCED CONDUCTING

EXAMPLE 15-b

MODULE DESIGN

PREPARATION FORMAT

Pre-packaged material for individualized instruction may be organized according to the following basic format:

1. RATIONALE - State the reason for study of this concept or package including any prerequisites, learner expectations and outcomes in general.
2. OBJECTIVE - State in behavioral terms what the student will accomplish and the conditions under which the behavior will be expected to occur. Give criteria of acceptable performance standards.
3. MATERIALS -
 - a. List items contained in the package so students know what he/she will be working with and what needs to be replaced in the package upon completion of the task.
 - b. List items not contained in the package which the student will need to gather before beginning his/her work, i.e., pencil, paper, 16 mm. projector, scores, baton, records, etc.
4. HOW TO USE - Give a step by step procedure for working through the package.
5. EVALUATION - Include materials prepared to assess the attainment of each of the listed objectives.
6. SEARCH MATERIALS AND RESOURCES - Include a list of related activities and a bibliography of resource and listening materials for students interested in further activity or study in this area. If appropriate, chain to other packages you have prepared.

EXAMPLE 14-c

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC GRADUATE DIVISION

Professional Apprenticeship Centers (PAC)

The Professional Apprenticeship Centers provide community learning experiences offering the graduate music student an opportunity to participate in a job situation away from the University setting. The apprenticeship offers challenging experiences within a student's major field of interest.

An adjunct community consultant who serves as the immediate supervisor and the faculty adviser work with the student to develop learning objectives which link academic studies and practical tasks. Evaluations are completed at the conclusion of the apprenticeship by the consultant and faculty adviser.

Benefits of the Program:

- | | |
|--------------------|--|
| For students | <ul style="list-style-type: none">-To broaden the range of educational experiences; to relate the academic to the real world;-To give meaning to the professional competencies in the academic program as they relate to competencies required for real-world success;-To develop personal qualities when working with others. |
| For employers | <ul style="list-style-type: none">-To obtain assistance through bright and motivated students;-To obtain some assistance from students who are trained in this area of interest;-To offer students an opportunity to gain practical experiences as it relates to the students major field. |
| For the University | <ul style="list-style-type: none">-To expand the educational program of the University by integrating students theoretical background with practical learning experiences;-To assist faculty in maintaining contact with community professionals and the realities of work activities. |

The program enables students to earn academic credit for their apprenticeship since it is an important competence and an integral part of the total program of study. The average time per week in the field is 4-6 hours.

Virginia Commonwealth University

The Master of Music Education degree at Virginia Commonwealth is a competency-based degree which

- 1) is specifically focused on one specialty area within the larger field of music education: early childhood, elementary, middle-high school musicianship, and high school performance groups,
- 2) deals primarily with phenomenal issues (professional responsibilities and operational potentials) of music and education,
- 3) integrates the academic environment and student's professional life role in an educational process geared to in-life competencies, and
- 4) permits experienced teachers to obtain a master's degree and a higher level of professional capability without relinquishing their professional involvement.¹

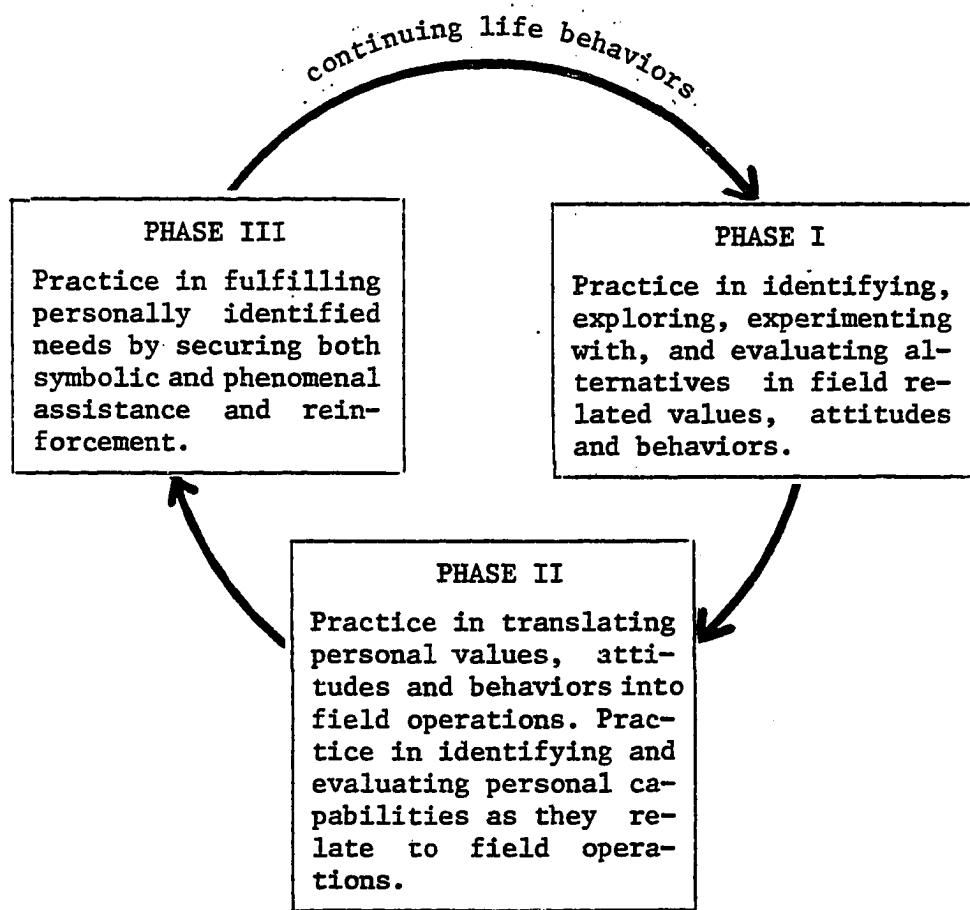
The M.M.E. is an alternative degree approach; a student who wishes a more traditional degree may take the Master of Music (Education) degree. The M.M.E. program is divided into three phases, each employing a different learning procedure, learning environment, and set of curricular objectives (Ex. 16-a and 16-b). The degree lists both musical and educational competencies which are summarized in Example 17. Because of the career-focused nature of this degree, each student entering must have at least one year of prior classroom teaching experience and be employed in a school system as a music teacher. A maximum of fourteen students is accepted for each new class (called "companies"). In addition, the supervisor of music and principal of each participating student must indicate their support for the graduate student's work. This is necessary because the program centers considerable attention on the individual classroom situation of each student.

¹M.M.E., "An Alternative for the Music Education Major," (unpublished handbook, Virginia Commonwealth University), p. 1.

EXAMPLE 16-a

V.C.U. TEACHER DEVELOPMENT MODEL

A Catalytic Teacher Development Model



EXAMPLE 16-b

CURRICULUM SCHEDULE

Phase	Dates	Major Activity	Place of Activity	Course/Credits
I	June-July (8 wks)	Homogeneous group; acquisition of musical/educational competencies and preparation for individual research.	VCU	MUE 681 (5 credits) MUE 683 (5 credits)
II	Fall-Spring	Independent study projects in programmatic research and development; preparation of research report..	participant's classroom	MUE 685 (6 credits) MUE 686 (6 credits)
III	June-July (8 wks)	Elected courses. Homogeneous group. Musical/educational exploration and analyses.	VCU	MUE 687 (3 credits) Electives (7 credits)

EXAMPLE 17-c

M.M.E. Competency Categories¹

Musical Competencies

Each musician-educator will be able to

1. interpret music stylistically.
2. skillfully conduct musical performances.
3. conduct rehearsals efficiently and effectively.
4. select varied and appropriate musical repertoire.
5. compose music for school groups.
6. arrange music for school groups.
7. play the piano functionally.
8. sight-sing and read musical scores at a level aligned with the teaching position.
9. use the materials of electronic music.
10. perform on one instrument (or voice) to the level of standard professional repertoire.

Educational Competencies

Each musician-educator will be able to

1. assist students to sing with vocal quality and accuracy.
2. use a variety of teaching strategies.
3. teach basic performance skills on orchestral and band instruments.
4. offer rationale for goals and processes.
5. articulate the field principles and processes currently being explored within the profession.
6. employ contemporary teaching-learning technology.
7. objectively evaluate his own and others' teaching.
8. offer alternatives in scheduling, purchasing and other administrative procedures.
9. structure curricula involving students in a wide range of musical behaviors which are appropriate for the learning level and social milieu of his own class and prepare relevant accountability procedures for these curricula.
10. assist students to hear accurately.

¹M.M.E. An Alternative for the Music Education Major unpublished handbook Richmond, VA: Virginia Commonwealth University, Department of Music, p. 6-7.

Each competency category is further divided into more specific summational competencies. Example 18-a through 18-d serve to illustrate yet another manner of presentation of competency statements. This approach involves both extensive field-based experiences and individualized programs of development within a supportive community of fellow music educators. The phases of the program are team-taught, and the college faculty makes frequent trips to the individual teaching situations of the students during the second phase of the degree program.

Because of its intensive focus upon the specific professional roles of the degree students, the Virginia Commonwealth program maintains a sensitive relationship between curricular experiences and the needs of the students. It is the most innovative and unique competency-based approach identified in this study. Of all the programs presented, it comes nearest to a total competency-based degree program.

The illustration presented is taken from a Junior-Senior High School Performance Company (differing companies such as Elementary General Music have different competency requirements). General assessment means and responsibilities are clearly outlined for the student (Example 18-a). The following sample shows four of the competency goal areas with their respective summational competencies and evaluation methods (Example 18-b and 18-c). Most of the competencies require documentation of the successful demonstration utilizing the graduate student's teaching environment and performing ensembles.

A research paper is required and must be related to several of the educational competencies (Example 17) as they pertain to the graduate student's teaching area; its curricular development and design, its philosophical and psychological rationale of activities employed, and its means of evaluation.

EXAMPLE 18-a

MME COMPETENCIES

Junior-Senior High School Performance Company

The specifications given in this paper provide detailed information on the musical and educational competencies listed in the MME brochure. These specifications apply to all members of the Junior-Senior High School Performance company.

The responsibility for assessing the fulfillment of these competencies lies in the hands of the company leader, but in practice this responsibility will be shared with committees comprised of company members. The committees will be appointed by the company leader. In all cases where the company leader is indicated as a member of an assessment committee, another faculty member may serve in the place of the company leader at the discretion of the company leader and department Chairman.

The achievement of competency requirements may take place at any time prior to the application for degree, except in those instances where a deadline is stipulated. However, there are two conditions of which candidates should be aware. First, should additional learning be judged necessary to complete a competency, any delay in the demonstration of competencies could result in the postponement of the granting of a degree. Second, no penalty will be assessed against anyone who attempts a competency more than once. One may attempt, for example, the piano competency as many times as he wishes without injury to one's record. Only achievement will be noted on any records.

All tape recordings submitted relative to the fulfillment of competencies should meet the following specifications:

1. recorded at 7½IPS.
2. recorded on a quarter track stereo (for example, most Sony machines).
3. the tape box should be clearly labeled with the candidate's name, the goal number, the performance/recording date, the name of the performance group, compositions in order of presentation, any other pertinent information.
4. a label should be placed on the reel indicating the candidate's name, the goal number, and performance/recording date.

EXAMPLE 18-b

Musical Competencies

Goal 1-M Interpret music stylistically

Summational Competency The candidate will prepare and conduct his school choral or instrumental ensemble in four works from different periods (three from either baroque, classical, romantic, contemporary, and one from any popular and/or folk idiom) within the interpretive character generally considered appropriate to each period. Points of stylistic concern will be phrasing, tone, tempo, dynamics, articulation, and ornamentation and rhythmic interpretation.

The candidate may tape record each of these compositions at one time or at different times, but they should be submitted on one tape prior to May 1 as evidence of interpretive competence.

The assessment will be made by a committee of company members and the company leader.

Goal 2-M Skillfully conduct musical performances

Summational Competency The candidate will conduct his own school group in a minimum of $\frac{1}{2}$ hour of music and demonstrate competence in the following areas of conducting skill:

1. Maintain correct beat patterns with one hand.
2. Choose and maintain appropriate tempi.
3. Cue entrances and releases where appropriate.
4. Indicate and control phrasing and dynamics.
5. Effect a balance between parts and a blend of sound through appropriate physical gestures.
6. Contain all personal physical movements to the minimum needed to achieve effective leadership.

The candidate will submit a tape demonstrating the results of the above in concert and will conduct the company in one work of his own choosing of not less than five minutes duration, demonstrating competence in the six areas above. The live demonstration may take place at any of the four company meetings during the academic year. A committee comprised of members of the company and the company leader will serve as judges.

EXAMPLE 18-c

Goal 3-M Conduct rehearsals efficiently and effectively

Competency The candidate will tape record (as unobtrusively as possible) a rehearsal of his own school group. The taped portion of the rehearsal should be approximately 20 - 30 minutes in length, and the work being rehearsed should be in its first or second rehearsal. The tape should demonstrate competence in the following areas:

1. Maintain attentiveness of all group members.
2. Give directions clearly and succinctly.
3. Identify probable performance problems and employ instructional procedures which lessen or remove these performance difficulties.
4. Identify performance errors specifically as they occur.
5. Utilize at least three appropriate instructional techniques in remediating errors.
6. Keep all group participants actively involved in some aspect of performance for at least two-thirds of the time of the taped rehearsal.

A committee comprised of members of the company and a faculty member will serve as judge of the achievement of this competency.

Goal 4-M Select varied and appropriate musical repertoire

Competency The candidate will submit two or three programs of his group's performances during the school year which indicate that a wide and varied selection of repertoire has been used in the instructional process. At least 50% of this repertoire should be authentic with no more than editorial judgments clarifying the composer's original intent. Forty percent of the repertoire should be music created before 1900, while 50% should be music created since 1900. At least 50% of the music of the 20th century should be artistic in its sounds, structure and intent rather than commercial (either popular or "educationese") in purpose.

A committee comprised of company members and the company leader will assess the achievement of this competency.

EXAMPLE 18-d

Goal 7-E Objectively evaluate his and other's teaching

Competency The research project is based on an analytical investigation of instructional processes and involves the use and evaluation of contemporary educational philosophy and technology. The report is an articulation of both these processes and the candidate's evaluation of them.

The research report will provide sufficient evidence of these competencies for Goals 5, 6 and 7-E.

Goal 8-E Offer alternatives in scheduling, purchasing and other administrative procedures

Competency Based on his stated objectives, the administrative environment of his school and the evaluation of student achievement, the candidate will recommend in his report, and where possible implement in his own program, alternatives in management procedures and structures which would increase the benefits of the instructional program. Where these alternatives have direct implications on student involvement, they will be compatible with the criteria presented in "Alternatives in Curriculum Design," Ronald Thomas; and/or "Psychological Facts Pertinent to Learning," Asahel Woodruff.

Assessment of this competency will be concurrent with the assessment of the total research report by a faculty committee.

Goal 9-E Structure curricula involving students in a wide range of musical behaviors which are appropriate for the learning level and social milieu of his own class, and prepare accountability procedures for these curricula

Competency As a major area of the research report the candidate will describe the curricular he has designed and implemented in his project. Included will be a rationale, the goals, the objectives, and instructional processes along with a detailed analysis of the results of the program. The curricular will cover a period of not less than 12 weeks. The rationale will contain complete and logical bases for all areas of curricula operations. The goals will be formulated in terms of individual student growth, and the objectives will be specific to the extent that they can be objectively assessed.

Assessment of this competency will be concurrent with the assessment of the total research report by a faculty committee.

Mars Hill College

The final sample of competency-based music degrees is taken from the offerings of Mars Hill College in North Carolina. The Mars Hill approach is the most comprehensive program encountered by the study. All of the degree programs offered in music at this four-year undergraduate institution are competency-based. While the entire college moved to a competency-based orientation, the music department is regarded by college officials as having the most thoroughly-developed departmental approach. Each degree option--Bachelor of Music Education (Choral/General), Bachelor of Music Education (Instrumental), Bachelor of Music in Church Music, Bachelor of Music in Performance, and Bachelor of Music in Theory--has individual competency profiles which outline the complete curricular approach: the competencies, assessment procedures and criteria, and those courses and experiences designed to facilitate each competency. The complete choral music education program has been included to illustrate both the breadth and detail of the approach. Each of the other degree programs has a similar profile. The following example is exceptional for the clarity and appropriateness with which the competencies, behavioral objectives, assessment means, and methods are presented.

The choral music education program is divided into six goal areas (Example 19-a). As expected, goal areas in the other degree programs differ significantly from those in music education. Under each goal area is listed the courses which have been designed to support the students attainment in each competency area. The goal areas

are further specified through the use of related behavioral objectives which are very specific, followed by the conditions under which the student will be asked to demonstrate the behaviors. Finally, the criteria for the evaluations are presented. The assessment information given is very detailed giving both the relative importance of each area and the value of each within the overall evaluation. The approach makes considerable use of group evaluation (similar to jury examinations) whenever possible and has developed evaluation forms in each instance.

EXAMPLE 19-a

MARS HILL COLLEGE COMPETENCY-BASED
MUSIC EDUCATION DEGREE

The graduate of Mars Hill College
whose major is music education
with a primary emphasis in choral
or elementary music can demon-
strate his competence as
follows:

I	History, Philosophy and Evaluation in Music Education. . .	1
II	Foundations of Music Teaching/Learning	5
III	Basic Musicianship	7
IV	Applied Music.	13
VA	Vocal Techniques/Methods	17
B	Choral Conducting	18
C	Choral Methods and Rehearsal	20
D	Elementary/General Music Methods	22
E	Choral Arranging	24
F	Instrumental Methods	25
G	Accompanying	26
VI	Administrative Skills	27

EXAMPLE 19-b

- I. Can discuss the objectives of music education, historically and currently, personally and in the public schools, and can evaluate the extent to which a program fulfills these goals.

Courses designed to help
students attain this
competence:
Music 364; 441.

EXAMPLE 19-c

IA: Can relate the historical foundations of music education to current philosophy and practice..

1. Can identify the origins of music education.
2. Can trace the evolution of music education.
3. Can compare and contrast the uniquely American features of music education to those in several other cultures.
4. Can grasp the implications of historical trends and events in music education for current practice.

The student will be asked to identify key figures, trends, and ideas from the history of music education, with special emphasis upon developments in this country.

Objective test. Equal weights.

The student will trace important trends from any given period in the history of music education, pointing out specific people, institutions, events and the like which support his line of reasoning. He will discuss any implications for current educational practice these trends may have had.

Inclusion of all major contributing factors, events, people	40%
Accuracy of chronology	20%
Logical extension of trend to current practices	20%
Reference to relevant but peripheral factors	10%
Clarity of thought, expression	10%

IB: Can articulate a coherent, realistic personal philosophy of music education.

1. Can discuss his reasons for becoming a music educator.
2. Can discuss the nature and purpose of a personal philosophy.
3. Can support his philosophy with relevant and logical references to historical and social realities.
4. Can relate his philosophy to public education and its purposes.
5. Can discuss specific program considerations implied by his philosophy.
6. Can differentiate between intrinsic and extrinsic values in music education.
7. Can discuss what makes some interpretations of music better than others.

EXAMPLE 19-d

The student will write a paper on his philosophy, addressing these points in particular:

- What is the nature of musical expression?
- What is unique about music?
- What should be the role of music in the public schools?
- What is the current status of music education/Where is it going?
- What is the role of performance in music education?
- Why become a music educator?
- How should music be taught to best assure its expressive nature is felt?
- What implications does his philosophy have for program content? For teaching methods?
- How do the goals of music education relate to those of general public education?

Apparent understanding of nature/purpose of philosophy?	10%
All questions addressed?	20%
Validity of ideas?	20%
Clarity of thought?	20%
Adequate understanding of implications of his philosophy?	20%
Attitude/commitment—convincing?	10%

IC: Can carry out effective evaluation in a music program.

1. Can discuss the nature and purposes of evaluation.
2. Can clearly write goals consistent with his personal philosophy from the program to the instructional level.
3. Can demonstrate his understanding of the balance among the cognitive, psychomotor and affective domains in music, and the unique nature of each.
4. Can write lesson plans which work methodically toward meeting the above goals.
5. Can discuss the possible effects of poor or incomplete evaluation.
6. Can predict the strengths/inadequacies of various specific evaluative methods.
7. Can discuss various available standardized tests in music and their applicability.
8. Can gather data appropriate to his evaluative efforts.
9. Can the general levels of attainment to be expected of different age levels.

The student will write clear behavioral objectives, from the program to the instructional level, representing all three domains. Each will specify the desired behavior, the situation in which it is to be evaluated, and the criteria by which it is to be judged.

EXAMPLE 19-e

II. Can demonstrate a working
knowledge of the foundations
of musical learning.

Courses designed to help
students attain this competence:
Music 364; 441.

EXAMPLE 19-f

IIA: Can apply knowledge of developmental processes to teaching/learning situations in music.

1. Can discuss the unique character of affective learning, its key importance to music, and how to foster its growth in a classroom.
2. Can outline patterns of manipulative growth and expectations appropriate at each phase.
3. Can indicate patterns of cognitive growth and expectations appropriate at each phase.

The student will outline patterns of development in the affective, psychomotor and cognitive domains (as related to music teaching/learning) and discuss relationships among the three.

Essay. 33% each.

IIB: Can discuss learning theories and principles and apply them to classroom situations.

1. Can discuss major learning theories (Skinner et al) and relate them to music teaching/learning.
2. Can discuss the problem of innate vs. learned musical ability, and implications for music teaching and evaluation.
3. Can construct learning situations which foster active, creative participation in the musical experience.
4. Can discuss and apply recent research in music education (e.g., Manhattanville project) in terms of implications for educational practice.

The student will discuss designated theories of learning, including their possible relevance & implications for educational practice in music. He will outline specific approaches to teaching and program structure implied by given theories.

Accurate discussion of theories	30%
Implications for Music Ed.	20%
Teaching approaches	30%
Implications for program structure	20%

IIC: Can draw upon various motivational techniques to facilitate musical learning.

1. Can use various extrinsic techniques, knowing the positive and negative effects of each.
2. Can motivate learning by the use of intrinsic means.

The student will discuss the nature of both intrinsic and extrinsic motivation in music, indicating the positive and negative effects associated with each. He will demonstrate his ability to apply each in the classroom by discussing specific situations common to music teaching and suggesting possible approaches to them.

Definitions	20%
Pro/con (for both -- 4x10%)	40%
Examples, situations	40%

EXAMPLE 19-g

III: Can discuss the nature of musical expression both from historical and technical perspectives, and demonstrate the skills basic to its interpretation.

Courses designed to help students attain this competence:

IIIA: Music 111/112; 211/213; 261/262 and 273.

IIIB: Music 261/262.

IIIC: Music 111/112; 211/212.

IIID: Music 311/312.

EXAMPLE 19-h

- IIIA: Can demonstrate a well-developed set of aural skills.
1. Can sight sing moderately difficult music, both traditional and contemporary.
 2. Can carry harmony parts vocally.
 3. Can take melodic, harmonic and rhythmic dictation.
 4. Can identify and follow specific voices in a performing ensemble.
 5. Can listen analytically to music, applying all the above skills.

The student will be asked to sight sing, using the system of his preference, any selection from the Ottman text (including alto, tenor, bass & treble clefs).

The student will be asked to carry a harmony line independently in a 4-voice piece of the difficulty of an average hymn.

The student will take dictation. Melodic and rhythmic dictation will be of the degree of difficulty in the more advanced sections of the Ottman text; Harmonic dictation will be four-part and of the degree of difficulty found in the latter units of Benward's Ear Training.

The student will be asked to identify specific voices (instruments) by color and to identify pitches in designated voices. For examples of the type of examination, see Sherman & Knight, Aural Comprehension of Music as follows. Colors: Unit tests 1, 3, 6, 9, 12; Pitch: Unit tests 2, 4, 5, 7, 11, 14, 16.

The student will discuss given musical selections in terms of medium, metric scheme, tempo, rhythmic elements, melodic structure & content, harmonic structure and motion, texture, form, tonality, scale basis (modal, major, minor, atonal, polytonal), key scheme (clarity, vagueness, suspended key feeling, extended modulation).

Minimum accuracy 70% average of all the above.

EXAMPLE 19-i

- IIIB:** Can demonstrate the knowledge and skills necessary for reading and interpreting a musical score.
1. Can define common directional terms from several languages.
 2. Can perform transpositions.
 3. Can read several lines simultaneously.
 4. Can identify discrepancies between a musical score and a given performance with regard to pitch, style, balance, articulation, etc.

The student will complete an objective test on common directional terms pertaining to tempo, dynamics, style, articulations, repeated sections and special effects. Italian, French, or German. Minimum 70%.

Given a score including transposed parts, the student will identify any part with regard to pitch & key, and perform it either at the keyboard or on his own instrument.

The student will analyze harmonically sections from a given score which includes transposed parts and tenor or alto clef. 90% accuracy with regard to transposition.

The student will complete an examination in error detection, in which he identifies errors prepared in the score or the performance. Items will consist of at least six lines (may be a full score), and the number of hearings will be limited so as to discourage the reading of one line at a time. Minimum proficiency 70%.

EXAMPLE 19-j

IIIC. Can discuss the workings of music from any period from a theoretical point of view.

1. Can analyze music of the 18th, 19th and 20th centuries, both harmonically and structurally.
2. Can identify keys, implied harmonies and serial techniques from a musical score.

The student will be asked to complete a structural /harmonic analysis of pieces from three of the following six areas:

Variation Technique- Analysis will be performed in terms of the technics listed on page 17 of the Benward text.

18th Century Fugue- Analysis will be judged in terms of ability to identify the technics listed on page 311 of the Benward text; see pages 319-321 for an example of a possible assigned task.

Sonata Allegro- Analysis may be taken from compositions from Haydn-Brahms. See pages 165-166 of Benward text for list of necessary terms and sample task (student will be asked to outline form and compare several musical compositions to that form).

Chromatic Harmony- See Benward workbook, page 55 and 66, for examples of tasks.

Late 19th/Early 20th Century Literature- Analysis will be judged on student's ability to identify the devices listed on page 372 of the Benward text in a musical composition (cf. Benward, pp. 372-378).

20th Century 12 Tone Technique- Student will chart matrix and identify basic technics, as exemplified in chapters 26-28 of the Benward text.

EXAMPLE 19-k

IIID. Can demonstrate general knowledge of the history and evolution of music.

1. Can identify styles and probable composers both aurally and from a score.

Period—c. 800 to c. 1450: The student will discuss the properties of Gregorian Chant, structure of the Mass, modal basis of music, and characteristics of each period (e.g. Ars Nova, Burgundian School, etc.).

Period—c. 1450 to c. 1970: On the basis of a style analysis the student will determine the approximate date (within about 50 years) and possible composer, documenting his answer with stylistic traits from the composition.

2. Can characterize all major musical periods and discuss interrelationships that may exist among them.

The student will discuss interrelationships as evidenced in transitions between periods: e.g., Beethoven as a transitional composer through discussion of his late string quartets, late piano sonatas, 6th and 9th symphonies. Or Monteverdi as a transitional composer through discussion of his Eight Books of Madrigals.

The student will discuss relationships between non-consecutive periods: e.g. similarities between 20th century and medieval music.

3. Can identify major trends and trace them throughout the history of music.

Given a topic, the student will trace the evolution, documenting his answer with examples. Several examples:

- The general evolution of rhythm (e.g. rhythmic modes, Ars Cantus Mensurabilis, four prolations, etc.
- The development of opera, beginning with the late Renaissance Madrigal Comedies.
- The evolution and dissolution of tonality.
- Development of forms, e.g., symphony, suite, variation.

EXAMPLE 19-1

4. Can relate stylistic periods to the "spirit of the times" which produced them.

The student will draw parallels between music and social structures at the time of its composition. For example: The Patronage System and the Baryton trios by Haydn. The rise of the middle class and Handel's change from writing Italian opera to English oratorio.

5. Can discuss performance practices for any given style period.

E.g., musica ficta, addition and subtraction from Baroque scores, substitution of voices and instruments from the middle ages through the 16th century, etc.

6. Can demonstrate aural familiarity with a body of standard literature representing different periods, styles and composers.

The student will identify, for example, Schubert Lieder, Mozart symphonies, Brahms symphonies, Beethoven symphonies, etc.

EXAMPLE 19-m

IV. Can prepare and present a musical performance in his applied area.

Judgements as to the competence of a student in applied music are made each semester by a jury of music faculty members. Standards are based upon the extent to which the student's achievement corresponds to his potential (within the context implied below). Minimum requirements for repertory are available from individual instructors. Minimum requirements for public performance are as follows:

Freshman year - 1 divisional or departmental recital
Sophomore year - 2 divisional or departmental recitals
 - Jr. Standing exam before all faculty
Junior year - Junior Recital (15 minutes)
Senior year - Senior Recital (20 minutes)

Courses designed to help students attain this competence:

Music 181/182; 281/282
381/382; and 481.

Music 100, Chorus (7 semesters)
or Music 101, Choir (7 semesters)

EXAMPLE 19-n

- IV. (Option) Can prepare and publically present a musical vocal performance.
- A. Can sing with appropriate tone quality.
 - 1. Can demonstrate freedom in vocal production, with no unnecessary tension.
 - 2. Can maintain resonance or presence of tone at all times.
 - 3. Can sing with a timbre/quality appropriate to his voice classification.
 - 4. Can properly support his tone by standing and breathing correctly.
 - 5. Can maintain a consistent tone throughout his range.
 - B. Can demonstrate understanding and sensitivity to music notation.
 - 1. Can sight read material of moderate difficulty.
 - 2. Can sing pitches and rhythms accurately with moderate study.
 - C. Can demonstrate appropriate stylistic considerations and performance practices for vocal music from the sixteenth century to the present.
 - D. Can sing with clear enunciation in English, Italian and German.
 - E. Can perform from memory with confidence.
 - F. Can communicate as he sings.
 - 1. Can communicate a clear understanding of text, regardless of the language.
 - 2. Can demonstrate expressiveness and freedom of interpretation within the context of various musical styles.
 - 3. Can demonstrate effective stage presence.

- IV. (Option) Can prepare and publically present a musical performance on piano, both individually and as an accompanist.
- A. Can demonstrate characteristic piano tone.
 - 1. Can produce a positive, warm, full, singing sound, rather than a hammered, harsh, tense one.
 - 2. Can produce tonal colors appropriate to a variety of musical styles.
 - B. Can skillfully integrate the use of the fingers, hands, wrists, arms and body to meet the needs of the music.
 - 1. Can use the fingers to produce agile, precise articulations.
 - 2. Can use the hands to effectively produce different sounds/colors.
 - 3. Can maintain free wrist action, vertically and laterally.
 - 4. Can coordinate the arms with the lateral motion of the hands, and coordinate the vertical fall.
 - 5. Can maintain good, relaxed posture, leaning or moving freely as there is a need for it.
 - C. Can demonstrate sensitivity to music notation.
 - 1. Can sightread material of moderate difficulty.
 - 2. Can play comfortably in all common meters.
 - 3. Can play pitches, rhythms, dynamics, and tempos accurately.
 - D. Can demonstrate appropriate performance practices and stylistic considerations for all periods in which there is significant piano literature.
 - E. Can demonstrate musical sensitivity in performance.
 - 1. Can measure, match and relate the amount of sound produced.
 - 2. Can produce sound of appropriate character.
 - 3. Can effectively interpret lines and phrases.
 - 4. Can demonstrate expressiveness and freedom of interpretation within the context of various musical styles.
 - F. Can perform from memory with confidence.

EXAMPLE 19-o

- IV. (Option) Can prepare and present publically musical performances on the organ, both individually and in ensemble/accompanying situations.
- A. Can demonstrate a working knowledge of national styles from various periods, both in terms of registration and of specific performance practice.
 - B. Can play the organ with the technical control necessary to project structure, style and mood.
 - 1. Can demonstrate control of basic legato playing and all its variants.
 - 2. Can demonstrate fluent manual and pedal techniques.
 - 3. Can handle the mechanical aspects of organ performance with ease (changing pistons, changing manuals, registration).
 - C. Can demonstrate sensitivity to music notation.
 - 1. Can play rhythms and pitches accurately with moderate study.
 - 2. Can sightread accurately music the level of a hymn or basic accompaniment.
 - 3. Can play comfortably in all common meters.
 - D. Can play a church service including hymn playing, liturgical improvisation, modulation, transcription, and reduction of non-organ accompaniments as appropriate.
 - E. Can perform musically, with intelligent phrasing, articulation, tempo and registration.
 - F. Can perform from memory with confidence.

- IV. (Option for elementary emphasis) Can prepare and present a musical performance on his major instrument.
- A. Can demonstrate characteristic tone on his instrument.
 - 1. Can play with a consistently focused sound.
 - 2. Can demonstrate appropriate timbre/depth throughout registers and dynamic ranges.
 - 3. Can play with a smooth, supported tone.
 - B. Can play his instrument with appropriate technical facility.
 - 1. Can demonstrate a relaxed, inobtrusive approach to his instrument.
 - 2. Can move flexibly among registers.
 - 3. Can play comfortably throughout the common range.
 - 4. Can execute smooth, precise articulations in a variety of styles.
 - C. Can demonstrate sensitivity to music notation.
 - 1. Can sight read material of moderate difficulty.
 - 2. Can read in any keys/clefs commonly expected of his instrument.
 - 3. Can play rhythms and pitches accurately with moderate study.
 - 4. Can play comfortably in all meters at common tempos.
 - D. Can demonstrate appropriate performance practices and stylistic considerations in all periods from which there is significant literature for his instrument.
 - 1. Can execute necessary ornaments and use any special equipment commonly called for.
 - 2. Can perform/interpret music intended for other instruments in periods where none exists for his own.
 - E. Can demonstrate musical sensitivity in his performance.
 - 1. Can express patterns of intensity and release.
 - 2. Can express implied stylistic contrasts.
 - 3. Can effectively make use of dynamic/color contrast.
 - 4. Can effectively interpret lines and phrases.

EXAMPLE 19-p

V. Can demonstrate proficiency in various methodologies necessary for effective instruction and musical direction in a choral or elementary music program.

Courses designed to help students attain this competence:

VA: Music 346 or 345

VB: Music 253/254; 353/354

VC: Music 443; Music 347/348;
Music 374; Vocal/choral diction
(January term).

VD: Music 445

VE: Music 316

VF: Music 337/338; Music 339

VG: Music 375/376 (Elementary emphasis
only)

The student teaching experience will also play an important role in the evaluation of these competences.

EXAMPLE 19-q

- A. (Voice majors) Can demonstrate an understanding of the fundamental technical and pedagogical considerations for mature/maturing voices from perspectives implied by several different schools of thought.
1. Can describe the physical factors basic to tone production.
 - a. Can demonstrate and discuss in detail diaphragmatic, clavicular and costal breathing and their applications.
 - b. Can discuss the relation of posture to proper tone production.
 - c. Can outline the basic components of the vocal mechanism and their interrelationships (laryngeal mechanism, resonators).

The student will demonstrate his grasp of the above both through discussion and by offering diagnostic advice appropriate to vocal production in a lab situation.

2. Can demonstrate a thorough understanding of pronunciation in the act of singing. (Can discuss the specific formation of vowels and consonants — a basic understanding of phonetics.)

The student will accurately discuss vowel and consonant formation, and identify improper or inconsistent pronunciation in a lab situation.

The student will demonstrate familiarity with the IPA at least to the point of being able to identify all sounds/letters.

3. Can describe and identify elements contributing to appropriate vocal tone quality.
 - a. Can relate the necessity for accurate intonation to its basis in correct breathing and vowel formation.
 - b. Can describe the need for consistency of tonal intensity, independent of dynamics, style, etc.

The student will discuss tone quality from perspectives implied by several different schools of thought. Discussion should include specific reference to various ways of approaching freedom of production.

- A. (Non-voice majors) Can demonstrate a basic understanding of vocal technique.
1. Can discuss the principles basic to good vocal production.
 - a. Can discuss breathing as it relates uniquely to good vocal production and can identify its proper and improper use.
 - b. Can discuss the relationship between posture and tone production.
 - c. Can list the basic components of the vocal mechanism and their functions.

-continued-

EXAMPLE 19-r

2. Can describe basic principles of pronunciation in the act of singing.
 - a. Can discuss consonants and their execution.
 - b. Can discuss vowel sounds/colors and their execution.
3. Can demonstrate at a basic level his own ability to use the above principles with his own voice.

The student will demonstrate his grasp of the above concepts both orally and in writing. Additionally, he must be able to demonstrate their application in his own singing. Minimum competence: clear understanding of concepts and ability to offer appropriate diagnostic advice at a basic level.

- B. Can demonstrate the technical, interpretive and expressive abilities essential to effective choral conducting.
 1. Can demonstrate fluency in the use of fundamental patterns.
 - a. Can conduct clearly in even, odd and free meters.
 - b. Can demonstrate appropriate patterns at a wide range of tempos, including subdivision at slower tempos.
 2. Can clearly indicate attacks and releases.
 - a. Can clearly execute preparatory beats and rebounds.
 - b. Can clearly execute fermatas in various contexts.
 - c. Can give clear cues.
 - d. Can dictate attacks and releases with precision.
 3. Can demonstrate control of the technical aspects of conducting.
 - a. Can maintain free, but controlled wrist/elbow/shoulder action.
 - b. Can demonstrate appropriate control of vertical and horizontal placement of pattern.
 - c. Can use the left hand independent from or in conjunction with the right.
 - d. Can conduct both with and without baton.
 - e. Can deal effectively with accompaniment.
 4. Can describe the properties of beats, their effect and inter-relationship: length, weight, tension, velocity.
 - a. Can combine these properties to indicate various styles: legato, marcato, ascents, etc.
 - b. Can combine these properties to indicate various dynamic levels at various tempos.
 5. Can effectively interpret choral music.
 - a. Can achieve contrasts appropriate to music of the Renaissance, Baroque, Classical, Romantic and Modern periods.
 1. Can choose and maintain appropriate tempos.
 2. Can use various devices to achieve dynamic contrast.
 3. Can execute rhythmic contrasts accurately.
 - b. Can make appropriate editorial alterations in the music where necessary.
 1. Can identify inappropriate score markings with regard to dynamics, tempo, rhythm, key signature, etc.
 2. Can suggest phrasing which reflects both the musical idea and the text of a piece.

EXAMPLE 19-s

The student will demonstrate his conducting proficiency to a jury of the three teachers involved in teaching the various conducting classes. He will be rated by the scale shown below.

The grade assigned by the student's teacher for the semester's work will constitute 25% of the final grade. The average of the three jurors' ratings will make up the remaining 75%.

Minimum competence = 70%.

ADVANCED CONDUCTING JURY

Leadership, communication, control _____(30%)
 eye contact
 poise
 confidence
 security
 unity of ensemble
 strengths:
 weaknesses:

Style, interpretation, expression, musicality _____(30%)
 phrasing
 contrasts in:
 tempo
 dynamics
 colors
 legato, marcato, etc.
 strengths:
 weaknesses:

Technique _____(30%)
 pattern
 attacks
 releases
 cues
 left hand
 size
 placement
 baton
 posture
 strengths:
 weaknesses:

Preparation _____(10%)

_____ (initials) == (total)

EXAMPLE 19-t

- C. Can work effectively with choral ensembles.
1. Can plan a rehearsal for the most efficient and effective accomplishment.
 - a. Can discuss rehearsal order/pace and its psychology.
 - b. Can set appropriate, realistic rehearsal goals.

The student will discuss rehearsal order and strategy, including the warmup. Discussion will be evaluated on the basis of its thoroughness, logic and consistency with generally accepted principles of rehearsal.

The student will organize and conduct an effective rehearsal, demonstrating his ability to make practical use of the above knowledge.

2. Can demonstrate a clear concept of appropriate choral tone with regard to blend, balance and intonation.

The student will show his ability to approach the above in conducting situations associated with his student teaching experience.

3. Can outline a number of approaches to physical arrangement.
- a. Can suggest various arrangements as means of better achieving blend, balance, and intonation.
 - b. Can indicate specific arrangements implied by specific literature and effects (antiphony, echo, mixed, sectional).

The student will discuss basic principles in determining physical arrangement. He will demonstrate the application of these principles to specific groups, given certain types of literature and choral problems.

4. Can discuss the capabilities and limitations of voices at various developmental levels.

The student will discuss the above as they relate to children's voices, the changing voice (boys and girls), and the changed voice as it matures.

5. Can outline and demonstrate the principles of choral diction in English, German and Latin.

EXAMPLE 19-u

6. Can draw upon a broad general knowledge of choral literature.
 - a. Can select literature appropriate to the abilities of given groups, pre-school through adult.
 - b. Can indicate good literature which is available for various common choral combinations (SSA, SATB, male chorus, boys choir, jazz choir).

The student will discuss considerations for selection of music pertinent to various choral combinations and age groups. He will demonstrate his ability to apply the above by planning programs for a variety of groups. Evaluation will be concerned with sensitivity to basic choral concepts, program order, and degree of difficulty.

The student will discuss composers, arrangers and publishers of works for various choral combinations (as in "b" above). In support of this discussion, he will present a bibliography of representative choral works designating the degree of difficulty, range, tessitura, suitability/difficulty of accompaniment, and any other pertinent observations about the piece.

7. Can demonstrate sufficient keyboard skill to effectively rehearse a high school choral ensemble in the absence of an accompanist.
 - a. Can play two parts at once, adjacent or otherwise, for rehearsal purposes.
 - b. Can play basic hymns, anthems, etc.
 - c. Can conduct from the keyboard.

The student will play accompaniments to hymns/anthems of average difficulty, conducting from the keyboard. In addition, he must demonstrate sufficient sight-reading skill to handle easier choral accompaniments at sight. He will also be asked to play the accompaniment to one movement of an oratorio or cantata.

Minimum competence in the above: sufficient skill to rehearse the average high school chorus in the absence of an accompanist.

EXAMPLE 19-v

- D. Can effectively use a variety of methods, materials and resources to create a comprehensive general music program.
1. Can direct musical learning from several different perspectives and is comfortable in the use of materials supporting them.
 - a. Can discuss the philosophy behind the Kodaly system of teaching and use the Mary Helen Richards Threshold to Music Charts in a teaching situation.
 - b. Can discuss the philosophy behind the Carl Orff system and apply it in a teaching situation.
 - c. Can discuss the relevance of movement both structured and unstructured to musical learning and draw upon a variety of materials to implement its use.
 - d. Can discuss the use of the recorder as a means to musical learning and direct its use in the classroom.
 - e. Can combine and integrate the above methods as appropriate.

The student will write lesson plans and units which employ a particular approach or combination of approaches. Each lesson should be 30 minutes long, and each unit should consist of 4-6 lessons. Objectives for each lesson will be stated in behavioral terms.

The student will organize and present lessons for a specific grade level (K-8), thus demonstrating his practical skill in this area.

2. Can direct music learning on all common classroom instruments and tune them where necessary: recorder, autoharp, guitar, rhythm instruments and Orff percussion.

The student will employ the above in a lab teaching situation, playing any as appropriate (accompaniments on the guitar, autoharp; melodies on the recorder, etc.), and tuning where necessary.

3. Can use all common materials in the six activity areas: singing, listening, playing instruments, creating, reading, moving.

The student will teach of the six activity areas and develop lesson plans which integrate a variety of materials from each area.

4. Can write clear lesson plans, using behavioral objectives, which move toward specific objectives over an extended period of time.

The student will write clear behavioral objectives from the program to the instructional level, representing all three domains. Each will specify the desired behavior, the situation in which it is to be evaluated, and the criteria by which it will be judged.

EXAMPLE 19-w

5. Can discuss the strengths and weaknesses of available texts for K-8, and list criteria by which to evaluate new materials as they become available.

The student will discuss various song-book series K-8 with attention to the following:

- type of song literature included (folk, pop, art, "contrived" songs)
- quality of listening materials, if available
- teacher's guide (objectives, concept development, inclusion of current teaching methods, basic musicianship for classroom teachers, use of learning centers, etc.)
- piano accompaniments
- index of songs
- reference to related arts materials

6. Can use a variety of materials, methods and approaches to music in the junior high school.
- a. Can discuss various texts, listening guides, etc. designed for junior high use, and suggest criteria for their evaluation.
 - b. Can direct singing with special sensitivity to the changing voice.
 - c. Can work effectively with junior high choral ensembles.

The student will discuss materials pertinent to junior high general music classes in terms of quality of music, diversity of styles and the use of various instruments. He will also design a lesson which includes various materials appropriate for this age level.

The student will discuss the boy's changing voice with attention to ranges of unchanged, changing and changed voices and methods of classifying them. He will indicate literature appropriate for mixed choirs of this age.

7. Can list musical literature from which to teach general music concepts at all levels.

EXAMPLE 19-x

- E. Can write basic choral arrangements acceptable for use with school or church groups of average ability.
 - 1. Can demonstrate a thorough understanding and fluency in the use of part-writing technique.
 - a. Can use appropriate voice leading.
 - b. Can use appropriate doublings to achieve desired effects.
 - c. Can use various voicings (open, closed) to achieve desired tonal colors.
 - 2. Can write arrangements which are sensitive to the problems of range, tessitura, and other vocal characteristics essential to choral arranging.
 - 3. Can demonstrate an understanding of the special demands of writing for special choral ensembles: male or women's chorus, SAB, the junior high and cambiata voice, elementary chorus.
 - 4. Can demonstrate the use of basic idiomatic choral writing techniques: e.g., wave, fan, parallel 3rds/5ths, pivot.
 - 5. Can demonstrate a thorough understanding of the notation of choral music.
 - 6. Can write relevant, complementary accompaniments to his choral arrangements.

The student will prepare and present four choral arrangements:

- An SATB a cappella arrangement (based on a folk song or other melody relatively free of harmonic preconceptions).
- An arrangement with keyboard accompaniment
- An arrangement for a special group (male or women's chorus, SAB, etc.) of the student's choice.
- An original choral project of the student's choice, preferably in a contemporary idiom. Minimum length, several minutes.

Arrangements will be evaluated on effective use of the techniques listed above. Minimum competence: Ability to produce arrangements performable at high school level.

EXAMPLE 19-y

- F. Can demonstrate a working knowledge of the fundamentals of performance for common band/orchestral instruments.
1. Can discuss principles basic to tone production.
 - a. Can demonstrate the favored posture and holding position for each instrument.
 - b. Can discuss in depth the act of breathing (bowing) and support and identify their correct use.
 - c. Can discuss the principles of embouchure formation/mouthpiece placement in winds, and identify their improper use.
 - d. Can discuss the achievement of good, free tone on major instruments of the percussion family: demonstrate the desired address to each instrument: demonstrate the cradle (hand-hold) for sticks, brushes, mallets: discuss fulcrum, sticking, singing length.
 2. Can outline all common fingering systems in winds and strings.
 - a. Can relate fingering systems to the harmonic series where appropriate.
 - b. Can discuss intonational problems inherent in any fingering system and discuss methods of compensation.
 3. Can demonstrate tuning procedures on all instruments.
 4. Can discuss the technique involved in a variety of articulations. (In percussion, use of consistent sticking system, correct pattern playing, and rebound height.)
 5. Can carry out intelligent selection and maintenance of instruments and accessories.
 6. Can diagnose and remedy basic problems which relate to any of the above.

Emphasis in this competence is on practical understanding of basic concepts. (As an example, in number 2 the emphasis is on the student's grasp of patterns rather than a complete and specific knowledge of fingerings for each instrument. I.e., emphasis is less upon execution of various skills than the understanding of them.) This understanding will be demonstrated either orally or in writing. Ability to offer appropriate diagnostic advice at basic levels will be demonstrated in a lab situation.

EXAMPLE 19-z

- G. (Elementary Emphasis only) Can effectively accompany primary, elementary or junior high music.
1. Can demonstrate sufficient keyboard skill to accompany singing.
 - a. Can add prepared or improvised accompaniments to given melodies using broken chords, bouncing bass, or block chords.
 - b. Can transpose basic accompaniments given time for preparation.
 - c. Can play printed accompaniments of song materials from primary, elementary and junior high literature.
 - d. Can sing songs while playing keyboard accompaniments.
 - e. Can conduct from the keyboard while standing or sitting.
 2. Can play guitar sufficiently well to accompany singing.
 - a. Can tune the guitar accurately.
 - b. Can play I, IV and V chords in the keys of C, G, D, A and F and minor chords in e, d and a from memory.
 - c. Can transpose songs to any of the above keys.
 - d. Can use the above chords to accompany a basic melody by ear.
 - e. Can use a variety of strumming patterns.
 - f. Can read and play from chord charts.

The student will demonstrate his proficiency in these areas in a playing exam on each instrument. Song materials designed to demonstrate grasp of specific skills will be selected before the time of the exam.

Minimum competence, ability to create clear, workable accompaniments for junior high level music.

EXAMPLE 19-aa

VI: Can effectively coordinate a public school music program efficiently and ethically.

Courses designed to help students attain this competence:
Music 443/445.

EXAMPLE 19-bb

VIA. Can work with people.

1. Can maintain open communications, both with students and superiors.
2. Can maintain effective community relations.

The student's demonstration of this competence should be two-fold: First, he should show his ability to cooperate with his peers and instructors while on the Mars Hill campus; second, he must demonstrate it to the clear satisfaction of his supervising teacher(s) while student teaching.

VIB. Can organize and coordinate music program facilities.

1. Can effectively direct the financial operation of a program.
 - a. Can set and justify purchasing priorities.
 - b. Can efficiently initiate and record ordering/purchasing.
 - c. Can initiate and direct fund-raising campaigns as appropriate.
2. Can organize instructional materials, supplies and services for optimum use.

Given a specific music program with fixed finances, the student will construct a budget which clearly sets purchasing priorities. He should identify both immediate and long-term goals, suggesting a systematic approach to each. The student's effort will be judged on 1) whether it stays within the prescribed limits, 2) the practicality of his approach, and 3) the extent to which his proposals provide for the basic needs of a program at various stages of development.

The student will outline the procedures for purchasing equipment through the purchasing and contracts division of the state of N.C. To be evaluated on basic understanding of procedures and the extent to which he appears able to use the system to meet his specific requirements.

The student will briefly outline procedures for regulating the use of common equipment/material to be issued to or used by students.

VIC. Can discuss resources available to further program and personal growth.

1. Can list several possible sources of music, recordings, references, and equipment.
2. Can discuss career options and knows how to pursue them.

Summary

The foregoing examples are offered in an effort to provide a clearer indication of the current directions and developmental patterns within competency-based collegiate music programs. The illustrations have been drawn from supportive materials currently being utilized within their respective programs. Along with the quantitative data presented in Chapter III and the appendices, Chapter IV provides an overview of the current activity within collegiate music departments and among music faculty towards an understanding of the possibilities and potentials of competency-based approaches towards the improvement of the teaching-learning dynamic.

CHAPTER V

SYNOPSIS OF THE RESEARCH

The present study sought to examine the impact of the Competency-Based Education movement upon music curricula within higher education. The research surveyed the 386 full-members of the National Association of Schools of Music in an effort to identify (1) those institutions operating competency-based approaches within musical instruction, (2) the areas of musical study so organized, (3) those music faculty actively engaged in the development and operation of the competency-based approaches, and (4) the descriptive characteristics of each approach. This information was gathered through a two-step survey process and four on-campus visits. The study identified 304 competency-based approaches within 115 NASM institutions ranging from competency testing through complete degree programs. In addition, 221 music faculty were identified as active in the development and operation of the various competency-based approaches. Descriptive information concerning the scope of the program, the areas of musical study, and characteristic elements of each approach were gathered and summarized within Chapter III. Sample materials taken from selected approaches were presented to aid in understanding of the various

directions or tacks taken in translating the theoretical into the dynamic teaching-learning process.

Conclusions

The following discussion is based upon analysis of the data generated within the survey and observations obtained throughout the research process. Personal interviews and visits with music faculty active in the development of competency-based programs proved extremely valuable in understanding the operational problems and possibilities of such an approach within collegiate music instruction.

The Competency-Based Concept

Within the initial stages of the research, the developing nature and patterns of the competency-based education movement were traced. In an effort to bring to the research some degree of common understanding as to what "competency-based" implies, a rather brief and broad definition was drawn from the literature and used as the basis for identifying musical programs.¹ During the data collection, and later in interviews and visits, it became apparent that what constitutes a competency-based approach often lies in the eye and experience of the beholder. The present study has attempted to offer descriptive data and several illustrative examples of current competency-based music programs. Hopefully, these may serve to further the profession's growing understanding of competency-based applications to collegiate

¹See Appendix 1.

music. Surprisingly, after over twelve years of development, discussion, and in some states legislative mandates, there appear to be those in responsible positions of leadership within collegiate music unaware of even the term "competency-based education". In addition, it became apparent that even those music faculty deeply involved within the development of a competency-based program in their own institutions were often unaware of similar activity by their peers across the nation and in some cases even in the same state. This is partially due to a lack of sharing of research and developmental plans regarding competency-based music programs by those music faculty most involved. Explanations for this seem to lie in the fact that most music departments are still evolving forms, materials, techniques, and organizational approaches, and few of the active faculty have been given released time from their ongoing instructional responsibilities in which to provide such information to the profession at large.

Competency-Based Approaches in Music

As in the case of almost any idea, approach, or method, those not directly involved in CBE have considerable difficulty grasping the theoretical concepts behind it. The concept of what constitutes a competency-based approach within musical study is at best fragmented. No clear model or set of models have been presented with sufficient time for the profession to come to a consensus of what constitutes a "pure" competency-based program, if in fact such a model does, could, or should exist. Thus, as expected, there is a wide variance among

both departments and music faculty concerning what constitutes a competency-based curricular approach within collegiate music. Competency-based music approaches were found which had virtually no written documentation or materials, while other maintained meticulous, clearly organized materials, record keeping, and research bases. Most approaches operate within the normal semester or quarter systems of registration using course titles which appear much the same as conventional learning experiences; others have moved to internal-departmental registration to manage and control the more flexible time-related programs. Competency-based programs have been mandated by a few state legislatures, but the majority of programs have had their inception because of faculty convictions as to the worth of the approach. Grants from state, federal, and private sources have without question served as incentives for research and experimentation, but again, the majority of programs have been developed entirely from within the individual music departments, usually without outside developmental funding. Competency-based approaches flourish in settings where the majority of the music faculty support and strive to understand the concept. However, some programs exist where there is much faculty misunderstanding and, even in some cases, great tension. The foregoing is designed to illustrate several points. First, the researcher found that if a competency-based program exists, regardless of the degree of sophistication, it is because one, two, or three faculty members believe strongly that the approach can provide an improved teaching-learning process and are willing to deal with the pressures and problems which accompany any curricular alter-

ation. Secondly, the competency-based approach has given a number of music faculties a new structure in which to discuss and consider the teaching-learning dynamic and formulate alternative instructional models in light of changing student interests and professional needs within the society. Finally, it has provided music faculty with technological possibilities which can increase their instructional time and effectiveness.

Competencies

Competency-Based Education is dependent upon an accurate determination of those cognitive, affective, and psychomotor skills and abilities desired in students based upon identifiable successful models. Thus, the competency statements often are the focal point of the approaches. There appears to be two main directions within the development of musical competency statements. The first which traces its beginning to the inception of competency-based research within general education tends to develop extensive operational competency lists as developed in the Stegall¹ research or found in the examples from West Virginia Wesleyan College.² The second direction, and the one which seems to predominate, relies upon summational or generic musical competency statements which assume a number of sub-behaviors without stating them. This type of approach has been illustrated in the Northwestern

¹Stegall.

²See example 13.

example.¹ In addition, there are a number of approaches which combine the two, such as the Comprehensive Musicianship sequence at Virginia Commonwealth University.²

More generally, the listings of competencies for musical programs fall into two basic categories: Basic Musicianship, and Areas of Specialization, such as music education or performance.

Assessment of Competencies

The assessment process seems to be one of the weaker elements within the identified developing competency-based approaches. While examples have been offered which clearly meet this challenge, many approaches fall somewhat short. This is most clearly seen within applied music where generally only the vaguest criteria are given. The difficulty in articulating the progressive levels of performance ability and musical maturity seem to lie at the heart of the problem. Each teacher has criteria upon which they evaluate a student's progress through applied and theoretical studies (both psychomotor proficiency and the maturity and sensitivity of musical style). A greater amount of study is needed to clearly distinguish those definable elements beyond literature lists.

The assessment process in a number of programs relies upon committee evaluation of performance (solo applied, ensemble, conducting, and/or teaching) using performance guidelines in an effort to bring some objectivity to the assessment procedures. Judgements as to musi-

¹See Example 14.

²See Example 15.

cal maturity, sensitivity, and talent can never be fully defined, but it is possible to identify certain characteristics which a student could exhibit with regards to each.¹

Summary

Competency-based approaches to collegiate music instruction are being developed with an increasing frequency. They are found in all types of educational institutions, at all degree levels, and within every phase of musical study. In spite of a certain lack of overall agreement, several trends have emerged from the study.

- 1) There is a wide-spread and on-going development of competency-based approaches to musical study throughout the country within NASM member institutions.
- 2) There is a move towards the use of summational competencies in organizing larger areas of musical study relegating more specific objectives to smaller units of instruction.
- 3) Regardless of size, financing, or location, development of competency-based musical programs depends upon dedicated individual music faculty who can act as a resource and enabler throughout the development and operational process.
- 4) Despite the difficulties involved within any curricular alteration, faculty perceive an improvement in their instructional programs through the CBE approach that is real, continuing and improving.
- 5) All areas of collegiate musical instruction can be organized within a competency-based format.

There are serious obstacles which must be faced within the development of a competency-based program. Many faculty are opposed to the "mechanistic elements" of the approach, and some feel that the adoption

¹See Example 19-m, 19-n, 19-o.

of narrowly defined competencies and evaluation criteria impinge upon their academic freedom. In addition, the desire for flexible-time formats and restrictive registrational requirements must be met. This is especially difficult if only one department on a particular campus is moving towards a competency-based approach.

Suggestions for Future Research

Several possibilities for further research within this area are readily apparent, and the profession at large could benefit from the following:

- 1) Detailed descriptive studies of individual competency-based music programs,
- 2) Comparative studies of competency-based music programs and/or other academic subjects,
- 3) Development of competency-based music curricular models,
- 4) Comparative evaluations of the attitudes of faculty during the development and/or operation of a competency-based program,
- 5) Logitudinal studies of students moving through a competency-based program,
- 6) Specific studies of the component elements of a competency-based approach as used within musical instruction, such as: mastery learning, assessment criteria, assessment procedures.

The competency-based education concept has been carefully implemented within a number of the nation's music schools and in the view of active music faculty seems to be enabling improved learning and teaching effectiveness. Hopefully, the present study will open renewed communication among those music faculty and departments operating compe-

tency-based programs and offer insights for those wishing to explore the possibilities of moving all or part of their music curriculum within a competency-based approach. The competency-based concept has been shown to provide a framework for the evaluation of existing programs and a structure for developing alternatives within the instructional settings of music departments. While no single movement or concept can answer all problems or meet all needs, the competency-based approach seems to provide exciting possibilities and promises for continued growth which will surely be needed to enable music departments, music faculties, and higher education to meet the challenges of the rapidly changing society of the last quarter of the twentieth century.

APPENDIX 1

SURVEY COVER LETTER

MARYMOUNT COLLEGE OF KANSAS

EAST IRON AVENUE AND MARYMOUNT ROAD • SALINA, KANSAS 67401

Department of Music
James Braswell, Chairman
(913) 825-2101 Ext. 203

March 28, 1979

I am engaged in a research project focusing on the developing use of competency-based curricular approaches as applied to musical study at the collegiate level. A preliminary survey of NASM schools conducted in January indicated that you are presently using such an approach. I would greatly appreciate your completing the enclosed brief form which seeks to further describe your program.

This research is being conducted in connection with the preparation of a doctoral dissertation at the University of Oklahoma. Your help in providing this information will greatly aid the next phase of the research effort.

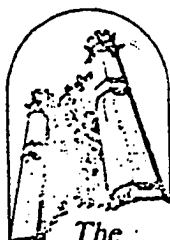
Thank you for your time and help. Please return the survey in the enclosed envelope, no postage will be necessary.

Sincerely,


James A. Braswell, Chairman
Department of Music

APPENDIX 2

SURVEY SUPPORT LETTER



The University of Oklahoma at Norman

School of Music

October 19, 1978

Dear Colleague:

We are writing to solicit your support for a doctoral dissertation research project which is being conducted by James Braswell at the University of Oklahoma. Mr. Braswell is investigating the development of competency-based music curricula in higher education. His purpose in writing to you is to identify those colleges and universities which have a course, a sequence of courses, and/or an entire degree program which may be competency-based.

In an effort to elicit your participation and response, the enclosed questionnaire is intentionally brief and will require only a few moments to complete. We feel that Mr. Braswell's study is both relevant and significant, given the current interest in competency-based education. Your enthusiastic participation in this study is greatly appreciated.

Very sincerely yours,

Jerry N. Smith
Director, School of Music

Melvin C. Platt
Coordinator, Graduate Studies

COMPETENCY-BASED MUSIC CURRICULA IN HIGHER EDUCATION PART I.

A COMPETENCY-BASED APPROACH TO MUSICAL STUDY CAN BE GENERALLY DEFINED AS THE FOLLOWING:

Competencies (skills, behaviors, and knowledge) to be demonstrated by students are derived from professional roles or functions and explicitly stated. Learning activities to facilitate students' achievement of each competency are developed and often packaged within modules or sequences. Criteria used in assessing each competency are consistent with the specific competency under evaluation. The evaluation of a student's achievement relies primarily upon the performance or demonstrated functional ability with respect to the specific competency or competencies under consideration.

(Please detach and mail. Postage pre-paid)

Name of Respondent: _____

University/College: _____

City & State: _____

BASED UPON THE ABOVE DEFINITION, PLEASE RESPOND TO THE TWO ITEMS BELOW:

1. Does your music department or school operate a competency-based program or approach in any area of musical study? _____

2. If your answer is Yes, please indicate the member or members of your faculty most involved and knowledgeable concerning the competency-based programs and approaches within your department or school.

Name: _____ Area: _____

Name: _____ Area: _____

Name: _____ Area: _____

Thank You for your time and help. Simply detach this response card and mail.

COMPETENCY-BASED MUSIC CURRICULA IN HIGHER EDUCATION

PART II

Please indicate your responses to the following questions
by checking the statements which most closely describes
your program(s).

I. WHAT IS THE EXTENT OF COMPETENCY-BASED INSTRUCTION NOW IN USE?

_____ A. Single courses, organized on an individual instructor basis.

Please identify courses:

(such as: Music for Elementary Teachers)

1. _____

2. _____

3. _____

_____ B. Sequence(s) of courses or areas of musical study.

Please identify areas of study:

(such as: Musicianship - 4 semester or Music Education courses)

1. _____

2. _____

3. _____

_____ C. Total degree program(s).

Please list degrees and major areas of emphasis:

1. _____

2. _____

3. _____

_____ D. Other. Please describe: _____

II. WHICH OF THE FOLLOWING ITEMS ARE CHARACTERISTIC OF THE COMPETENCY-BASED APPROACHES YOU ARE USING?

- A. Competencies (skills, behaviors, and knowledge) to be demonstrated by students are:
- ☐ 1. derived from explicit career needs in music or music education.
 - ☐ 2. stated to make assessment of specific competencies possible.
 - ☐ 3. made known to the students in advance of instruction.
 - ☐ 4. stated as behavioral objectives.
- B. Criteria used in assessing competencies are:
- ☐ 1. related to specific competencies.
 - ☐ 2. stated clearly giving minimal levels of mastery and the specific conditions under which assessment will take place.
 - ☐ 3. knowledge-based for assessing cognitive understanding. (such as the use of factual information)
 - ☐ 4. performance-based for assessing behavioral or psychomotor skills. (such as: performing on the piano)
 - ☐ 5. affective-based for assessing attitudes and sensitivities. (such as: aesthetic judgements of balance or musical line)
 - ☐ 6. consequence-based for assessing students' ability to bring about desired actions or behaviors in their pupils. (such as: coaching a student ensemble or managing an elementary music activity)
- C. Assessment of competencies considers:
- ☐ 1. the students's rate of progress through a course or program to be determined by the demonstration of competency rather than time or credit hour completion.
 - ☐ 2. that activities and learning experiences are designed to facilitate the development of the specified competencies.
- D. General characteristics of your competency-based approach:
- ☐ 1. modules, learning packets, and/or activities are developed with specific objectives and assessment techniques as an integral segment of the module or packet.
 - ☐ 2. the development of competencies is individualized by the use of instructional alternatives.
 - ☐ 3. students are held accountable for performance, completing the program or course only when they demonstrate the specified competencies to the predetermined level of mastery.
 - ☐ 4. a theoretical or research base for the curriculum as been developed and can be identified. (such as: a survey of past graduates needs)
 - ☐ 5. feedback from the program is used in a continual updating of the materials and approach.
 - ☐ 6. field-centered experiences are included as a part of the approach.
 - ☐ 7. the faculty demonstrate the attitudes and behaviors desired in the students.
 - ☐ 8. the management procedures for keeping student records are well defined.

E. WHAT ADDITIONAL ITEMS CHARACTERIZE YOUR COMPETENCY-BASED APPROACH?

APPENDIX 4

INSTITUTIONS UTILIZING COMPETENCY-BASED APPROACHES

I. MUSIC EDUCATION

Abilene Christian University (Texas)
Augustana College (South Dakota)
Appalachian State University (North Carolina)
Brigham Young University (Utah)
California State University-Fullerton
California State University-Los Angeles
College Misericordia (Pennsylvania)
College of Notre Dame (California)
East Carolina University (North Carolina)
Eastern Michigan University
Eastman School of Music (New York)
Florida State University
Georgia State College
Georgia State University
Houghton College (New York)
Ithaca College (New York)
Kent State University (Ohio)
Kentucky State University
Lawrence University (Wisconsin)
Louisiana State University
Mansfield State College (Pennsylvania)
Mars Hill College (North Carolina)
Mary Washington College (Virginia)
Murray State University (Kentucky)
New York University
Northwestern State University (Louisiana)
Northwestern University (Illinois)
Nyack College (New York)
Ohio Northern University
Our Lady of the Lake College (Texas)
Pembroke State University (North Carolina)
Queens College (North Carolina)
Southern Missionary College (Tennessee)
Southern University (Louisiana)
Southwestern Oklahoma State University
State University College-Potsdam (New York)
University of Connecticut
University of Florida
University of Georgia
University of Kansas
University of Minnesota
University of Missouri-Kansas City
State University College-Fredonia (New York)
Syracuse University (New York)

University of North Carolina-Greensboro
University of Rhode Island
University of Wisconsin-Milwaukee
Virginia Commonwealth University
University of South Alabama
Wesleyan College (Georgia)
West Liberty State College (West Virginia)
Westminster College (Pennsylvania)
West Texas State University
West Virginia Wesleyan College
West Virginia University
Youngstown State University (Ohio)

II. FUNCTIONAL PIANO

Bowling Green State University (Ohio)
California Institute for the Arts
Coe College (Iowa)
Ft. Hays State University (Kansas)
Hastings College (Nebraska)
James Madison University (Virginia)
Lawrence University (Wisconsin)
Mansfield State College (Pennsylvania)
Miami University of Ohio
Murray State University (Kentucky)
Ohio Northern University
Oregon College of Education
Our Lady of the Lake (Texas)
Pfeiffer College (North Carolina)
Queens College (North Carolina)
Rosary College (Illinois)
Shenandoah College-Conservatory of Music (Virginia)
Southwestern College (Kansas)
Southwestern Oklahoma State University
Susquehanna University (Pennsylvania)
Taylor University (Indiana)
Temple University (Pennsylvania)
Texas A. & I. University
University of Illinois
University of Maryland
University of Rhode Island
University of Southern Louisiana
University of South Alabama
University of Tulsa
University of Texas-Arlington
University of Wisconsin-Madison
Washburn University (Kansas)
Wesleyan College (Georgia)
Wheaton College (Illinois)
Westminster College (Pennsylvania)
West Virginia University
Youngstown State University (Ohio)

III. AURAL SKILLS

Biola College (California)
Bowling Green state University (Ohio)
Coe College (Iowa)
Ft. Hays State University (Kansas)
Middle Tennessee State University
Morningside College (Iowa)
Pembroke State University (North Carolina)
Queens College (North Carolina)
Temple University (Pennsylvania)
University of Delaware
University of Illinois
University of Tulsa
Our Lady of the Lake College (Texas)
Rosary College (Illinois)
Southwestern College (Kansas)
Southwestern Oklahoma State University
St. Mary of the Woods College (Indiana)
Texas Christian University
University of Florida
University of Montevallo (Alabama)
University of Oregon
University of Tulsa
University of Rhode Island
Virginia State College
Wesleyan College (Georgia)
Westminister College (Pennsylvania)
West Virginia Wesleyan College

VI. APPLIED MUSIC

Abilene Christian University (Texas)
Cleveland Institute of the Arts (Ohio)
Cumberland College (Kentucky)
Glassboro State College (New Jersey)
Mansfield State College (Pennsylvania)
Miami University of Ohio
Morningside College (Iowa)
Queens College (North Carolina)
Shenandoah College and Conservatory of Music (Virginia)
Southern Baptist Theological Seminary (Kentucky)
Southwestern Oklahoma State University
Tabor College (Kansas)
University of Dayton (Ohio)
University of North Carolina-Greensboro
University of Florida
University of South Dakota
University of Wisconsin-Milwaukee
Virginia Commonwealth University
Washburn University (Kansas)
Wheaton College (Illinois)

Mississippi University for Women
West Virginia Wesleyan College
Youngstown State University (Ohio)
Louisiana State University

VII. PIANO PROFICIENCY

Bethan College (Kansas)
Bowling Green State University (Ohio)
Carson-Newman College (Tennessee)
Coe College (Iowa)
Eastern Michigan University
Georgia State College
Kansas State University
MacMurray College (Illinois)
Rosary College (Illinois)
Taylor University (Indiana)
University of Texas-Arlington
Kent State University (Ohio)
University of Wisconsin-Madison
Wheaton College (Illinois)
Wesleyan College (Georgia)
Lawrence University (Wisconsin)

IV. COMPREHENSIVE MUSICIANSHIP

Glassboro State College (New Jersey)
Kansas State University
Our Lady of the Lake College (Texas)
Pfeiffer College (North Carolina)
San Diego State University (California)
San Francisco Conservatory (California)
San Jose State University (California)
State University College-Potsdam (New York)
University of Nebraska
Virginia Commonwealth University

V. MUSIC THEORY/HISTORY

Alverno College (Wisconsin)
California State University-Los Angeles
Cleveland Institute of Music
College of Notre Dame (California)
Fontbonne College (Missouri)
Georgia State College
Kentucky State University
Louisiana State University
Mississippi University for Women
Ohio Northern University

VIII. CONDUCTING

Appalachian State University (North Carolina)
Carson-Newman College (Tennessee)
Coe College (Iowa)
Florida State University
Our Lady of the Lake College (Texas)
Pembroke State University (North Carolina)
Susquehanna University (Pennsylvania)
University of Illinois-Urbana
University of Kansas
Virginia Commonwealth University
Wesleyan College (Georgia)
West Virginia Wesleyan College
Wheaton College (Illinois)
Southwestern Baptist Theological Seminary (Texas)
Wayne State University (Michigan)

IX. STUDENT TEACHING

Ithaca College (New York)
Murray State University (Kentucky)
Queens College (North Carolina)
University of Georgia
Westminster College (Pennsylvania)

X. PEDAGOGY

University of Montevallo (Alabama)

XI. COMPETENCY TESTING

Rosary College (Illinois)
University of Illinois-Urbana
University of Rhode Island

XII. MUSIC THERAPY

Eastern Michigan University
Florida State University

XIII. TOTAL DEGREE PROGRAMS

Abilene Christian University (Texas)
B.M.E.
B.A.
California State University-Fullerton
B.A. in Music Education

Cleveland Institute of Music (Ohio)
 B.M.; M.M.; D.M.A.
 Performance, Theory/Composition
 Eastern Michigan University
 B.S. in Music Education
 B.M.T.
 Georgia State College
 B.M. performance
 Mars Hill College (North Carolin)
 B.A., B.M., B.M.E.
 Performance, Theory/History
 Music Education, Church Music
 Northwestern University (Illinois)
 M.M.
 Performance
 Music Education, Church Music
 Theory, History, Composition
 Conductin
 Southern Baptist Theological Seminary (Kentucky)
 M.C.M., D.M.A.
 Performance, Church Music
 Southwestern Baptist Theological Seminary (Texas)
 M.M., D.M.A.
 Performance, Church Music
 Virginia Commonwealth University
 M.M.E.
 B.M.E., B.M.
 Theory, Applied
 Nyack College (New York)
 West Liberty State College (West Virginia)
 B.M.
 B.A. in Music Education
 West Texas State University
 B.M. in Performance or Theory
 B.M.E.
 Youngstown State University (Ohio)
 Music Education

XIV. COMPETENCY-BASED PROGRAMS IN PLANNING STAGE

Fisk University (Tennessee)
 George Peabody College for Teachers (Tennessee)
 Memphis State University (Tennessee)

APPENDIX 5

MUSIC FACULTY INVOLVED IN COMPETENCY-BASED APPROACHES TO MUSICAL STUDY

I. MUSIC EDUCATION

Fletcher Anderson	Wesleyan College (Georgia)
James Baker	Mary Washington College (Virginia)
Franklin Astor	Glassboro State College (New Jersey)
Frances Aronoff	New York University
Barbara Bair	University of North Carolina-Greensboro
John Benham, Jr.	California State University-Fullerton
William Bigham	Morehead State University (Kentucky)
Sr. Mary Byron	College Misericordia (Pennsylvania)
Arnold Caswell	University of Minnesota-Minneapolis
Irma Collins	Murray State University (Kentucky)
Wesley Collins	Florida State University
Bernard Dobroski	Northwestern University (Illinois)
Phyllis Dorman	University of Florida
Robert Douglass	Southwestern Baptist Theological Seminary (Texas)
George Duerksen	University of Kansas
Karle Erickson	Lawrence University (Wisconsin)
Roy Ernst	Eastman School of Music
Milford Fargo	Eastman School of Music
Patrick Fitzgerald	West Liberty State College (West Virginia)
John Gilbert	New York University
Martha Giles	Virginia Commonwealth University
Reginald Goeke	West Virginia University
John Graham	Georgia Southern College
Harriet Hair	University of Georgia
Herbert Harst	Lawrence University (Wisconsin)
Jack Heller	University of Connecticut
Maurice Hinson	Southern Baptist Theological Seminary (Kentucky)
William Hunt	Northwestern State University (Louisiana)
Richard Jennings	Northwestern State University (Louisiana)
June Jetter	University of Missouri-Kansas City
Doris Johnson	Pembroke State University (North Carolina)
Adele Justice	Appalachian State University (North Carolina)
Gary Kendrick	West Virginia Wesleyan College
Robert Lee Kidd III	Murray State University (Kentucky)
George Knight	East Carolina University
Janet Krellwitz	Nyack College (New York)
James Keene	Mansfield State College (Pennsylvania)
Glenn Koponen	Nyack College (New York)

Ronald Lee
 Mary Leglar
 Leland Lillehawg
 Donald Lowe
 Clifford Madsen
 Gordon Mathie
 Sally Monsour
 Mary Ann Mulligan
 Denis Moreen
 John Owens
 John Paynter
 Arnold Penland
 G. David Peters
 Jack Pernecky
 Max Plank
 Wayne Pressley
 Thomas Regelski

Marvin Robertson
 Jerrold Ross
 William Ryder
 K. Sager
 Irene Sample
 William Sandlin
 William Schmid
 Carol Rogel Scott
 Donald Shetler
 Robert Shambaugh
 Jack Stephenson
 Jan Stevens
 Robert Surplus
 Warren Swindell
 Gary Tanouye
 Mary Teal
 Michael Thomas
 Donald Toekel
 Thomas Tunks
 Thomas Vasis
 Robert Wermuth
 David Wilmot
 James Wiltshire
 Edgar Worton
 Ora Wry
 Joyce Wunderlich

Syracuse University (New York)
 University of Georgia
 Augustana College (South Dakota)
 University of Georgia
 Florida State University
 State University College-Potsdam (N.Y.)
 Georgia State University
 Fontbonne College (Missouri)
 College of Notre Dame (California)
 University of Montevallo (Alabama)
 Northwestern University (Illinois)
 University of Florida
 University of Illinois-Urbana
 Northwestern University (Illinois)
 Eastern Michigan University
 Mars Hill College (North Carolina)
 State University College-Fredonia
 (New York)
 Southern Missionary College (Tennessee)
 New York University
 Southern University (Louisiana)
 Lawrence University (Wisconsin)
 Westminster College (Pennsylvania)
 Georgia Southern College
 University of Wisconsin-Milwaukee
 Seattle Pacific University (Washington)
 Eastman School of Music (New York)
 Louisiana State University
 University of Missouri-Kansas City
 University of South Alabama
 Eastern Kentucky University
 Kentucky State University
 Augustana College (South Dakota)
 Eastern Michigan University
 Nyack College (New York)
 Georgia State University
 University of Kentucky
 University of Connecticut
 University of South Alabama
 University of Florida
 University of Connecticut
 Houghton College (New York)
 University of Rhode Island
 Mansfield State College (Pennsylvania)

II. MUSIC THEORY

Sr. Lauratte Bellamy
 W. R. Bohrnstedt
 MacWilliams Disbrow

St. Mary of the Woods College (Indiana)
 University of Redlands (California)
 Appalachian State University (North Carolina)

John Edmunds
 Ovide DeLage
 Andrew Gelt
 Geoffrey Gibbs
 William Graves
 Anna Hines
 Michael Hunt
 Thomas Hutcheson
 Eloise Jarvis
 Howell Jones
 Dennis Kam
 Dean Karns
 Morris Knight
 Bobby Loftis
 Sr. Emelene Matocha
 Sr. Agnes Meysenburg
 Denis Moreen
 Alan Moore
 David Peelle
 Clarke Pfleeger
 W. Donald Rankin
 Cleve Scott
 James Strand
 Robert Sherman
 Gary Sullivan
 Ellen Thompson
 Mark Walker
 Carter Wailes
 Janis Watkins

 Alvaretta West
 John Woldt
 Paul Fry

Louisiana State University
 University of South Alabama
 Pembroke State University (North Carolina)
 University of Rhode Island
 Mississippi University for Women
 Mars Hill College (North Carolina)
 Fontbonne College (Missouri)
 Middle Tennessee State University
 Webster College (Tennessee)
 Virginia State College
 University of Miami (Florida)
 Coe College (Iowa)
 Ball State University (Indiana)
 West Virginia Wesleyan College
 Our Lady of the Lake College (Texas)
 Alverno College (Wisconsin)
 College of Notre Dame (California)
 Kentucky State University
 Cleveland Institute of Music (Ohio)
 Glassboro State College (New Jersey)
 University of Rhode Island
 Ball State University (Indiana)
 Southwestern College (Kansas)
 Ball State University (Indiana)
 Ohio Northern University
 Wheaton College (Illinois)
 Youngstown State University (Ohio)
 Virginia State College
 Southwestern Baptist Theological Seminary
 (Texas)
 Cleveland Institute of Music (Ohio)
 Texas Christian University
 Southwestern Oklahoma State University

III. AURAL THEORY

Bruce Benward
 Elva Daniels
 Nancy Duncan
 Andrew Gelt
 Theodore Hansen
 Fred Hofstetter
 Barry Liesch
 Lewis Miller
 G. David Peters
 Sr. Genevieve Pinion
 Donna Pucciani
 Carol Rogel Scott
 Joseph Shufro
 Jo Ann Smith

University of Wisconsin-Madison
 Temple University (Pennsylvania)
 Queens College (South Carolina)
 Pembroke State University (North Carolina)
 University of Tulsa (Oklahoma)
 University of Delaware
 Biola College (California)
 Ft. Hays State University (Kansas)
 University of Illinois
 Rosary College (New York)
 Rosary College (New York)
 Seattle Pacific College (Washington)
 Morningside College (Iowa)
 California Institute of the Arts

Ellen Thompson
Donald Wilson

Wheaton College (Illinois)
Bowling Green State University (Kentucky)

IV. FUNCTIONAL AND CLASS PIANO

Donald Betts
Richard Bobo
Annabell Bogнар
Charlene Cox
Lambert Dahlstein
Edward Daniel
Sr. Jule Adele Espey
Larry Harris
Earl Henry
Alberta Ittel
Judyth Lippman
Sarah McEnderfer
Charlotte Mills
Zoe Moorер
John Nordquist
Sr. Genevieve Pinion
Barry Schrader
Dean Shank
Mary Veverka
Beverly Wharton
Harry Wells
Christine Wilkie
Victor Wolfram
Ronald Elliston

Macalester College (Minnesota)
Southwestern College (Kansas)
Bowling Gree State University (Kentucky)
Kansas State University
Bethany College (Kansas)
University of South Alabama
Our Lady of the Lake College (Texas)
Youngstown State University (Ohio)
Webster College (Missouri)
Miami University of Ohio
Murray State University (Kentucky)
James Madison University (Virginia)
Hastings College (Nebraska)
University of Texas at Arlington
Taylor University (Indiana)
Rosary College (New York)
California Institute of the Arts
West Virginia University
Rosary College (New York)
University of Southwestern of Louisiana
Texas A & I University
MacMurry College (Illinois)
Oklahoma State University
University of Maryland

V. COMPREHENSIVE MUSICIANSHIP

Elinor Armer

Landon Bilyeu
Rebekah Covell
Joan Gallegos

Merel E. Hogg
Hanley Jackson
Heimann LeRoux
Jim Michel
Harold Wortman
Perry Yaw
Allen Strange
Stanley Scheer

San Francisco Conservatory of Music
(California)
Virginia Commonwealth University
State University College-Potsdam (New York)
San Francisco Conservatory of Music
(California)
San Diego State University (California)
Kansas State University
San Francisco Conservatory of Music (Cal.)
University of Nebraska-Lincoln
Cumberland College (Kentucky)
State University College-Potsdam (New York)
San Jose State University (California)
Pfeiffer College (North Carolina)

VI. MUSIC HISTORY

Anna Hines
Sr. Mary Hueller

Mars Hill College (North Carolina)
Alverno College (Wisconsin)

Howell Jones
Ellen Kravitz
Sr. Emelene Matocha
Carter Wailes

Virginia State College
California State University-Los Angeles
Our Lady of the Lake College (Texas)
Virginia State College

VII. CONDUCTING

Louis Ball
David Boltz
Robert Burton

Joe Labuta
John Paynter
G. David Peters
Thomas Slattery
William Spencer
Robert Romine

Carson-Newman College (Tennessee)
Susquehanna University (Pennsylvania)
Southwestern Baptist Theological Seminary
(Texas)
Wayne State University (Michigan)
Northwestern University (Illinois)
University of Illinois-Urbana
Coe College (Iowa)
Appalachian State University (North Carolina)
Pembroke State University (North Carolina)

VIII. APPLIED MUSIC

John Adams
Leland Bartholomew
Rollie Blondeau
Charles Boggess
Stephen Bruce
Charlotte Collins

Verner Collins

Myra Brand
Bill Evans
Ralph Finn
Paul Fry
Lawrence Hart
Maurice Hinser

John Iltis
William Kurzban
Joseph Lapinski
Joseph Lammers
Sheila Litsch
Sigfred Matson
John Magnus
Ruth Million
Sophia Melvin
James Norden
Dennis Ondrozech
John Owens
Ron Rathbun

Mars Hill College (North Carolina)
Ft. Hays State University (Kansas)
Abilene Christian University (Texas)
West Liberty State College (W. Virginia)
Ohio Northern University
Shenandoah College-Conservatory of
Music (Virginia)
Shenandoah College-Conservatory of
Music (Virginia)
Oregon College of Education
West Texas State University
Mississippi University for Women
Southwestern Oklahoma State University
University of North Carolina
Southern Baptist Theological Seminary
(Kentucky)
Cumberland College (Kentucky)
Cleveland Institute of Music (Ohio)
Youngstown State University (Ohio)
Queens College (North Carolina)
Southwestern Oklahoma State University
Mississippi University for Women
Susquehanna University (Pennsylvania)
Oregon College of Education
Temple University (Pennsylvania)
Alverno College (Wisconsin)
University of South Dakota
University of Montevallo (Alabama)
Abilene Christian University (Texas)

Lonn Richards
Joseph Shufro
Werner Sonntag
Linda Stutzenberger

Vito Susca
Lawrence Tagg
Charles Taylor
Everret Timm
Stephen Town
Fred Wickstrom
Harold Wortman
Jay Wetky

Eugene Simpson

Tabor College (Kansas)
Morningside College (Iowa)
Ohio Northern University
Shenandoah College-Conservatory of
Music (Virginia)
California State University-Los Angeles
University of Dayton (Ohio)
Abilene Christian University (Texas)
Louisiana State University
Taylor University (Indiana)
University of Miami (Florida)
Cumberland College (Kentucky)
Southern Baptist Theological Seminary
(Kentucky)
Glassboro State College (New Jersey)

IX. MUSIC THERAPY

Charles Eagle
Joseph Lammers
Wanda Lathom

Southern Methodist University (Texas)
Queens College (North Carolina)
University of Missouri-Kansas City

APPENDIX 6

DESCRIPTIVE CHARACTERISTICS

Each institution responding to the CBMC Survey is listed alphabetically by state. The following summary may be read utilizing the key provided below.

I. WHAT IS THE EXTENT OF COMPETENCY-BASED INSTRUCTION NOW IN USE?

- A. Single courses, organized on an individual instructor basis.
- B. Sequence(s) of courses or areas of musical study.
- C. Total degree program(s).
- D. Other.

II. WHICH OF THE FOLLOWING ITEMS ARE CHARACTERISTIC OF THE COMPETENCY-BASED APPROACHES YOU ARE USING?

- A. Competencies (skills, behaviors, and knowledge) to be demonstrated by students are:
 - 1. derived from explicit career needs in music or music education.
 - 2. stated to make assessment of specific competencies possible.
 - 3. made known to the students in advance of instruction.
 - 4. stated as behavioral objectives.
- B. Criteria used in assessing competencies are:
 - 1. related to specific competencies.
 - 2. stated clearly giving minimal levels of mastery and the specific conditions under which assessment will take place.
 - 3. knowledge-based for assessing cognitive understanding. (such as factual information)
 - 4. performance-based for assessing behavioral or psychomotor skills. (such as performing on the piano)
 - 5. affective-based for assessing attitudes and sensitivities. (such as aesthetic judgments of balance or musical line)
 - 6. consequence-based for assessing students ability to bring about desired actions or behaviors in their pupils. (such as coaching a student ensemble or managing an elementary music activity)

- C. Assessment of competencies considers:
 - 1. the student's rate of progress through a course or program to be determined by the demonstration of competency rather than time or credit hour completion.
 - 2. that activities and learning experiences are designed to facilitate the development of the specified competencies.

- D. General characteristics of your competency-based approach include:
 - 1. modules, learning packets, and/or activities developed with specific objectives and assessment techniques as an integral segment of the module or packet.
 - 2. the development of competencies is individualized by the use of instructional alternatives.
 - 3. students are held accountable for performance, completing the program or course only when they demonstrate the specified competencies to the predetermined level of mastery.
 - 4. a theoretical or research base for the curriculum has been developed and can be identified. (such as a survey of past graduates' needs)
 - 5. feedback from the program is used in a continual updating of the materials and approach.
 - 6. field-centered experiences are included as a part of the approach.
 - 7. the faculty demonstrate the attitudes and behaviors desired in the students.
 - 8. the management procedures for keeping student records are well defined.

- E. What additional items characterize your competency-based approach?

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.				
	A.	B.	C.	D.	A.				B.				C.				D.								
					1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.		5.	6.	7.	8.
ALABAMA:																									
Samford University				NONE																					
University of South Alabama																									
Elementary Music Education	XX				X	X	X	X	X	X		X		X	X	X	X		X						
Class Piano		XX																							
String Methods		XX																							
Music Theory		XX																							
University of Montevallo																									
Music Fundamentals	XX					X	X	X	X	X	X	X	X		X			X							
Pedagogy	XX					X	X				X	X	X	X				X					X		
ARKANSAS:																									
Hendrix College				NONE																					
Ouachita Baptist University				NONE																					
Southern Arkansas University				NONE																					
CALIFORNIA:																									
Biola College																									
Functional Keyboard		XX																							
Aural Theory		XX			X	X	X	X		X		X			X	X	X			X	X		X	X	
California Institute of Arts																									
Solfeggio		XX				X	X		X	X					X	X	X			X					
Functional Keyboard																									
California State-Fullerton																									
Instrumental Music Ed.	XX				X	X	X	X	X	X	X	X	X		X	X	X			X		X	X	X	
Brass Methods	XX				X	X	X	X	X	X	X	X	X		X	X	X			X		X	X	X	
Woodwinds Methods	XX				X	X	X	X	X	X	X	X	X		X	X	X			X		X	X	X	
B.A. in Music Education			XX		X	X	X	X	X	X	X	X	X		X	X	X			X		X	X	X	
California State-Long Beach				NONE																					

Prof. Exam

4 Semesters

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																										E.	
					A.						B.						C.		D.													
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.								
FLORIDA:																																
Florida State University																																
Elementary Music Education	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Intro. to Music Education	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Instrumental Methods	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Psychology of Music		XX			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Conducting		XX			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Music Therapy		XX			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Rollins College																																
NONE																																
University of Florida																																
Elementary Music	XX				X		X	X	X	X		X				X	X				X	X										
Music Methods	XX				X		X	X	X	X		X				X	X				X	X										
Music Theory	XX				X		X	X	X	X		X				X	X				X	X										
Music Education		XX			X		X	X	X	X		X				X	X				X	X										
Applied Music		XX			X		X	X	X	X		X				X	X				X	X										
University of Miami																																
Percussion Methods	XX				X	X	X		X	X		X			X	X	X		X	X	X											
Applied Music		XX			X	X	X		X	X		X			X	X	X		X	X	X											
University of West Florida																																
NONE																																
GEORGIA:																																
Georgia Southern College																																
Elementary Music Education	XX				X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X										
Choral Practicum	XX				X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X										
Instrumental Practicum	XX				X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X										
Music Theory		XX			X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X										
Applied Music				XX																												
Functional Keyboard				XX																												
B.M. (School Music)			XX		X	X	X	X	X	X	X	X	X	X		X	X	X	X		X	X										
Georgia State University																																
Music Education																																

30 qrt. hrs.
Prof. Exams.
Prof. Exams.

30 qrt. hrs.
Prof. Exams.
Prof. Exams.

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.						
					A.								B.				C.		D.								
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.			
Wheaton College																											
Applied Music	XX				X	X			X	X		X		X	X								X				
Sight Singing	XX				X	X			X	X		X		X	X								X				
Functional Keyboard	XX				X	X			X	X		X		X	X								X				
Conducting	XX				X	X			X	X		X		X	X								X				
Music Education Methods	XX				X	X			X	X		X		X	X								X				
<u>INDIANA:</u>																											
Ball State University				NONE																							
Bulter University				XX					within traditional structure define goals in behavioral terms.																		
Indiana State University				NONE																							
Manchester College				NONE																							
St. Mary of the Woods College																											
Music Theory																											
Taylor University																											
Piano				XX																							
Voice				XX																							
University of Evansville				NONE																							
Valparaiso University				NONE																							
<u>IOWA:</u>																											
Coe College																											
Aural Theory		XX				X	X	X	X	X		X					X	X	X	X		X		X	X		
Piano Proficiency		XX				X	X	X	X	X		X					X	X	X	X		X		X	X		
Conducting																											
Cornell College				NONE																							
Morningside College																											
Ear Training		XX																									
Applied Music		XX																									

Proficiency
Testing

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.						
					A.								B.									C.		D.			
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.		5.	6.	7.	8.		
Iowa State University				NONE																							
University of Iowa				NONE																							
Wartburg College				NONE																							
KANSAS:																											
Benedictine College				NONE																							
Bethany College																											
Piano Proficiency		XX																									
Ft. Hays State University																											
Aural Skills		XX			X	X	X	X	X	X		X				X	X		X	X	X						
Group Piano		XX																									
Kansas State University																											
Comprehensive Musicianship		XX																									
Piano Proficiency		XX			X	X	X	X	X	X	X	X			X	X	X	X	X					X			
Saint Mary's College				NONE																							
Southwestern College																											
Secondary Piano																											
Theory																											
Tabor College																											
Piano																											
University of Kansas																											
Conducting	XX				X	X	X	X	X	X	X	X			X	X	X	X			X	X					
Psychology of Music	XX				X	X	X	X	X	X	X	X			X	X	X	X			X	X					
General Music	XX				X	X	X	X	X	X	X	X			X	X	X	X			X	X					
Music Education				XX																					Modules		
Washburn University																											
Group Piano		XX			X	X	X	X	X	X	X	X			X		X	X	X	X	X						
Applied Music		XX			X	X	X	X	X	X	X	X			X		X	X	X	X	X						

[illegible]

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.						
					A.												C.		D.								
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.		5.	6.	7.	8.		
<u>LOUISIANA:</u>																											
Louisiana State University																											
Music Theory			XX				X	X	X		X						X			X							
Applied Music			XX				X	X	X		X						X			X							
Music History			XX				X	X	X		X						X			X							
Music Education			XX				X	X	X		X						X			X							
Elementary Music Education	XX						X	X	X		X						X			X							
McNeese State University				NONE																							
Northwestern State University																											
Instrumental Music Ed.																											
Southern University																											
Music Education																											
Univ. of Southern Louisiana																											
Class Piano		XX																									
Elementary Music Education				XX																					Mixed		
Xavier University				NONE																							
<u>MARYLAND:</u>																											
University of Maryland																											
Class Piano		XX			X	X	X	X	X	X	X	X			X	X	X	X	X	X	X		X				
Western Maryland College				NONE																							
<u>DISTRICT OF COLUMBIA:</u>																											
Catholic University				NONE																							
Howard University				NONE																							

Mixed

Exam.	Testing Prog.

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																				E.	
					A.						B.						C.		D.							
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.		
Pembroke State University																										
Music Education																										
Conducting																										
Ear Training																										
East Carolina University																										
Music Education																										
OHIO:																										
Bluffton College				NONE																						
Bowling Green State Univ.																										
Aural Skills		XX			X	X	X		X	X			X		X	X	X	X	X		X			X		4 semesters
Keyboard Skills		XX			X	X	X		X	X			X		X	X	X	X	X		X			X		3 years
Case Western Reserve Univ.				NONE																						
Cleveland Institute of Music																										
Theory																										
Electronic Music																										
Applied Music																										
B.M. Performance,			XX		X								X		X				X					X		
M.M. Theory, and			XX		X								X		X				X					X		
D.M.A. Composition			XX		X								X		X				X					X		
Denison University				NONE																						
Kent State University																										
Music Education				XX	X		X						X		X											Music Education Exam./Audition
Miami University																										
Functional Piano		XX			X	X	X	X	X	X			X	X	X	X			X	X	X		X	X		
Applied Music		XX			X	X	X	X	X	X			X	X	X	X			X	X	X		X	X		

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.					
					A.				B.						C.		D.									
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.		5.	6.	7.	8.	
Oregon College of Education																										
Functional Voice	XX				X	X	X		X	X		X			X	X			X		X	X	X	X	Exams/ Per. Levels	
Functional Piano	XX				X	X	X		X	X		X			X	X			X		X	X	X	X		
Applied Voice		XX			X	X	X		X	X		X			X	X			X		X	X	X	X		
Applied Piano		XX			X	X	X		X	X		X			X	X			X		X	X	X	X		
Pacific University				NONE																						
University of Oregon																										
Music Literature																										
<u>PENNSYLVANIA:</u>																										
College Misericordia																										
Elementary Music Education																										
Mansfield State College																										
Elementary Music Education	XX				X	X	X		X	X	X	X		X	X	X			X	X	X	X	X	X	partical	
Keyboard Skills	XX				X	X	X		X	X	X	X		X	X	X			X	X	X	X	X	X		
Applied Music	XX				X	X	X		X	X	X	X		X	X	X			X	X	X	X	X	X		
Susquehanna University																										
Class Piano																										
Class Voice																										
Conducting I	XX																									
Temple University																										
Secondary Piano																										
Aural Skills																										
Keyboard Harmony																										
Westminster College																										
Student Teaching	XX				X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X	Fragmented	
Theory	XX				X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X		
General Music Education	XX				X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X		
Functional Voice	XX				X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X		
Functional Piano	XX				X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X		

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.							
					A.								B.				C.		D.									
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.		5.	6.	7.	8.			
Marysville College				NONE																								
Memphis State University				XX																							Planning Stage	
Middle Tenn. State University																												
Aural Training		XX					X			X					X	X			X									
Southern Missionary College																												
Elementary Music Education	XX				X	X	X		X	X	X	X			X	X			X	X					X			
Univ. of Tenn.-Chattanooga				NONE																								
Univ. of Tenn. -Knoxville				NONE																								
Univ. of Tenn.-Martin				NONE																								
Union University				NONE																								
TEXAS:																												
Abilene Christian University																												
Applied Music		XX			X	X	X		X	X		X	X		X	X			X	X				X	X			
Piano		XX			X	X	X		X	X		X	X		X	X			X	X				X	X			
B.M.E.			XX		X	X	X		X	X		X	X		X	X			X	X				X	X			
B.A.			XX		X	X	X		X	X		X	X		X	X			X	X				X	X			
East Texas State University				NONE																								
Our Lady of the Lake College																												
Comprehensive Musicianship	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Functional Keyboard	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
History/Literature	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Music Education	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Conducting	XX				X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Sam Houston State University				NONE																								
Southern Methodist University																												
Music Therapy																												

Planning
Stage

2 years

[illegible]

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																						E.	
					A.				B.						C.		D.											
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.				
WEST VIRGINIA:																												
West Liberty State College																												
Music Skills for Teachers	XX				X	X	X		X		X	X		X	X		X	X			X			X				
Elementary Music Education	XX				X	X	X		X		X	X		X	X		X	X			X			X				
Music in Elem. School	XX				X	X	X		X		X	X		X	X		X	X			X			X				
Music in Sec. School	XX				X	X	X		X		X	X		X	X		X	X			X			X				
Curriculum & Methods		XX			X	X	X		X		X	X		X	X		X	X			X			X				
B.M. in Music			XX		X	X	X		X		X	X		X	X		X	X			X			X				
B.A. in Music Education			XX		X	X	X		X		X	X		X	X		X	X			X			X				
West Vir. Wesleyan College																												
Music for Classroom Teacher	XX				X		X		X		X	X		X	X	X			X	X	X			X				
Conducting		XX			X		X		X		X	X		X	X	X			X	X	X			X				
Instrumental Pedagogy		XX			X		X		X		X	X		X	X	X			X	X	X			X				
Music Theory		XX			X		X		X		X	X		X	X	X			X	X	X			X				
Applied Music		XX			X		X		X		X	X		X	X	X			X	X	X			X				
B.A. in Applied Music			XX		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
B.A. in Music Theory			XX		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
B.M.E.			XX		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
WISCONSIN:																												
Alverno College																												
Music Theory																												
Performance																												
Music Literature																												
Lawrence University																												
Music Education					X	X	X	X	X		X	X	X	X	X	X			X		X			X				
Keyboard Skills	XX				X	X	X	X	X		X	X	X	X	X	X			X		X			X				
Choral Music Education			XX		X	X	X	X	X		X	X	X	X	X	X			X		X			X				

SCHOOLS and AREAS of MUSICAL STUDY:	SCOPE OF INSTRUCTION:				CHARACTERISTICS OF APPROACH:																E.				
					A.				B.				C.				D.								
	A.	B.	C.	D.	1.	2.	3.	4.	1.	2.	3.	4.	5.	6.	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.	
Univ. of Wisconsin-Ear Clar				NONE																					
Univ. of Wisconsin-Madison																									
Sight Singing/Ear Training																									
Univ. of Wisconsin-Milwaukee																									
Applied Music																									
Music Education																									
Univ. of Wisconsin-Oshkosh				NONE																					
Univ. of Wisconsin-Stevens Point				NONE																					
Wisconsin Conservatory				NONE																					
<u>WYOMING:</u>																									
University of Wyoming				NONE																					

SELECTED BIBLIOGRAPHY

A. BOOKS

- AACTE Committee on Performance-Based Teacher Education. Achieving the Potential of Performance-Based Teacher Education. Washington D.C.: American Association of Colleges of Teacher Education, 1974.
- Boyle, J. David, compiler. Instructional Objectives in Music. Vienna: Music Educators National Conference, 1974.
- Choate, Robert, ed. Music in American Society. Documentary Report of the Tanglewood Symposium. Washington D.C.: MENC, 1968.
- Dryer, Henry. How to Achieve Accountability in the Public Schools. Bloomington: Phi Delta Kappa Fastback, 1973.
- Elam, Stanley. Performance Based Teacher Education: What is the State of the Art? Washington D.C.: AACTE, 1971.
- Houston, Robert, and Howsam, Robert. Competency-Based Teacher Education: Progress, Problems and Prospects. Washington D.C.: Science Research Association, 1972.
- Motycka, Arthur, ed. Music Education for Tomorrow's Society: Selected Topics. Jamestown: GAMT Music Press, 1976.
- Music Educators National Conference. Perspectives in Music Education: Source Book III. Reston: MENC, 1966.
- Music Educators National Conference. Teacher Education in Music: Final Report. Washington D.C.: MENC, 1972.
- National Association of Schools of Music. Handbook 1979. Reston: NASM, 1979.
- National Association of Schools of Music. Music in Higher Education. Reston: NASM, 1975.
- National Association of Schools of Music. The Undergraduate Education of the Music Teacher. Washington D.C.: NASM, 1972.
- Schneider, Allen. Competency-Based Teacher Education: The State of the Scene. Washington D.C.: AACTE, 1973.

B. PERIODICALS

- Ainsworth, David. "Examining the Basis for Competency-Based Education." Journal of Higher Education 12 (May/June 1977).
- American Association of Colleges of Teacher Education. "Comparative Surveys Reveal Increase in PBTE Activity Since 1972." AACTE Bulletin (January/February 1976).
- Andrews, Richard. "How Sound are the Assumptions of Competency-Based Programs?" Education Leadership 31 (January 1974).
- Aubrey, Robert. "General Standards for All Music Degree Students in Upper Division Studies." Music in Higher Education (1975): 21-25.
- Boyle, J. David. "Behavioral Objectives; Is What People are Saying About Them Really True?" Music Educators Journal 63 (1975): 60-63.
- Cannon, Allen. "Can Music Be A Part of the Academic Curriculum?" National Association of Schools of Music Proceedings 59 (March 1971): 121-123.
- Carpenter, Thomas. "Music Education and the Future." National Association of Schools of Music Proceedings 65 (March 1976): 183-186.
- Darcy, C. Michael. "Three States in the Development of CBTE." Phi Delta Kappan 50 (January 1974): 51-53.
- Ehlert, Jackson. "Report on Regional Suggestions." National Association of Schools of Music Proceedings 60 (March 1972): 187.
- Eisner, Elliot. "Educational Objectives as Learning Inhibitors." Educational Technology 14 (October 1974): 17-20.
- Elam, Stanley. "A Brief Look at Higher Education." Phi Delta Kappan 56 (February 1975): 386-388.
- Enos, Donald F. "Competency-Based Versus Non-Competency-Based Teacher Education--Is CBTE Cost-Effective?" Journal of Teacher Education 27 (Fall 1976): 119-122.
- Ernest, Roy. "Evaluation Procedures for Competency-Based Music Education Curricula." National Association of Schools of Music Proceedings 65 (March 1976): 154-155.
- Fredericks, Jeffery. "Accountability in the 70's: Implications for Music Curriculum." Music in Higher Education (1975): 33-38.

- Goodman, Gay. "New Dimensions in Competency-Based Teacher Education." Improving College and University Teaching (Autumn 1977): 244-245.
- Heyns, Roger. "The Social Context for Educational Leadership." National Association of Schools of Music Proceedings 65 (March 1976): 38-44.
- Hieronymus, Gretchen. "Competency-Based Programs in Teacher Education." National Association of Schools of Music Proceedings 63 (March 1974): 78-84.
- Hodges, Daniel. "Education of the Musician." Music in Higher Education (1975): 40-45.
- Lee, Ronald. "What is Competency-Based Curriculum?" College Music Symposium 15 (Spring 1975): 153-154.
- Leonhard, Charles. "Either We're In or We're Out." The Nebraska Music Educator 24 (April 1968): 21-22.
- Mason, James. "Humanizing a Competency-Based Curriculum." National Association of Schools of Music Proceedings 63 (March 1974): 61-63.
- Massanari, Karl. "CBTE's Potential for Improving Education Personnel Development." Journal of Teacher Education 24 (Fall 1973): 244-247.
- Music Educators National Conference. "Implications for the Education Process and for Evaluation." Music Educator's Journal 53 (November 1967): 78-79.
- Miller, Samuel. "Competency-Based Teacher Education in Music." National Association of Schools of Music Proceedings 63 (March 1975): 136-137.
- Miller, Thomas. "Music Education and the Future." National Association of Schools of Music Proceedings 65 (March 1977): 154-155.
- Mueller, Doris. "Observing Student Teachers in a Competency-Based Program." Peabody Journal of Education 53 (July 1976): 248-249.
- Mulligan, Mary Ann. "College Music Educators: Their Current Concerns." College Music Symposium 17 (Fall 1976): 102-103.
- Neaderhiser, George. "You Can Build a Comprehensive Music Curriculum." Music Educator's Journal 61 (November 1974): 42-44.
- Pascal, Charles. "Towards Meaningful Educational Objectives." Improving College and University Teaching (Summer 1975): 143-145.
- Quirk, Thomas. "Some Measurement Issues in Competency-Based Teacher Education." Phi Delta Kappan 55 (January 1974): 316.

- Roth, Robert. "CBTE: Will It Realize Its Potential?" The Teacher Educator 11 (Autumn 1976): 22-24.
- Rivers, James. "Graduate Study in Music." Music in Higher Education (1974): 9-12.
- Sargent, Harold. "Higher Education: Anomie and Apparent Motion." The Education Forum 41 (March 1977): 359.
- Schuck, Robert. "The Effects of Set Induction Upon Pupil Achievement, Retention and Assessment of Effective Teaching in a Unit On Respiration in the RSCS Curricula." Educational Leadership 27 (1969): 2-4.
- Schuller, Gunther. "Keynote Address." National Association of Schools of Music Proceedings 61 (March 1973): 23-24.
- Smith, Jerry Neil. "Music Education and the Future." National Association of Schools of Music Proceedings 65 (March 1976): 187-192.
- Tom, Alan. "Critique of Performance Based Teacher Education," The Educational Forum 42 (November 1977): 7.
- Vaccaro, Louis. "The Future Look of American Education." Phi Delta Kappan 56 (February 1975): 387-389.
- Watson, Jack. "Problem Solving in Higher Education." Music Journal 29 (November 1971): 40-42.
- Werner, Robert. "Music Education and the Future." National Association of Schools of Music Proceedings 65 (March 1976): 200-202.
- Westbrook, Douglas and Sandefur, Walter. "Involvement of AACTE Institutions to CBTE Programs." Phi Delta Kappan 57 (December 1975): 276-278.
- Willoughby, David. "New Trends in Teaching Music Education." National Association of Schools of Music Proceedings 61 (March 1973): 88-90.
- Wilson, Alfred and Curtis, William. "The States Mandate Performance-Based Teacher Education." Phi Delta Kappan 55 (September 1973): 76-77.
- Winters, Daniel. "The Present and Future Role of the NASM." National Association of Schools of Music Proceedings 65 (March 1977): 72-74.
- Woodruff, Asahel. "How Music Concepts Are Developed." Music Educators Journal 56 (February 1970): 51-60.

Wootton, Lutian; Reynolds, John; and Bullock, Jerald. "Trends Affecting Curriculum 1964-1974." Educational Leadership 33 (January 1975): 286-288.

C. RESEARCH

Delia, Placent. "A Comparative Study of Competency-Based Education Programs at Selected Colleges and Universities: An Application for Music Education." Ph.D. dissertation, Northwestern University, 1977.

Hamilton, Phyllis. Competency-Based Teacher Education. Report EPRC 2158-19, Stanford Research Institute.

Mountford, Richard. "Competency-Based Teacher Education: the Controversy and a Synthesis of Related Research in Music from 1964 to 1974." Council for Research in Music Education Bulletin no. 46 (Spring 1976): 1-12.

Muckelroy, Ruby. "Selected Competencies of Junior College Transfer Music Majors in Five Texas Colleges with Implications for Developing an Upper Division College Music Department." Ed.D. dissertation, University of Houston, 1974.

Raiman, Melvyn. "The Identification and Hierarchical Classification of Competencies and Objectives of Student Teaching in Music Through a Partial Delphi Survey." Ph.D. dissertation, University of Connecticut, 1975.

Ricks, Barbara. "Innovations in Undergraduate Music Education Curricula from 1968 Through 1973 in Colleges and Universities Which are Members of the National Association of Schools of Music." Ed.D. dissertation, University of Mississippi, 1974.

Statewide Developments in Performance-Based Education. A research report by the National Center for Educational Statistics, Washington D.C., 1976.

Stegall, Joel. "A List of Competencies for an Undergraduate Curriculum in Music Education." Ph.D. dissertation, University of North Carolina, 1975.

_____; Blackburn, Jack; and Coop, Richard. "Administrators' Ratings of Competencies for an Undergraduate Music Education Curriculum." Journal of Research in Music Education 26 (Spring 1978): 1-12.

- Stromberg, Donald. "A Study of Reactions of Selected Iowa School Superintendents to Characteristics of Competency-Based Teacher Education Graduates with Implications for Music Education." Ph.D. dissertation, Northwestern University, 1974.
- Taebel, Donald. "Competencies Needed to Teach Music as Perceived by Atlanta Area Music Teachers." a paper presented at the Georgia Music Education Association, January 27, 1978.
- Trayler, Charles. "A Design for a Competency-Based Student Teaching Program for Secondary School Band Directors." Ed.D. dissertation, Texas Tech University, 1972.

D. ERIC REPORTS

- Aquino, John. Performance-Based Teacher Education: A Source Book. PBTE Series No. 21. Washington D.C.: ERIC Document Reproduction Service, ED 118 529, 1976.
- Bender, Louis. Federal Regulation and Higher Education. Washington D.C.: ERIC Document Reproduction Service, ED 135 323, 1977.
- Burke, J. Bruce, et al. Criteria for Describing and Assessing Competency-Based Programs. Washington D.C.: ERIC Document Reproduction Service, ED 114 384, 1974.
- Conger, Darius. New Directions in Higher Education. Washington D.C.: ERIC Document Reproduction Service, ED 140 705, 1976.
- Henny, Hans. Higher Education and the Economy. Washington D.C.: ERIC Document Reproduction Service, ED 124 065, 1976.
- Jones, Harry. Competency Based Education: The Emerging Center of Leadership. Washington D.C.: ERIC Document Reproduction Service, ED 104 862, 1975.
- Kaufman, Barry. Philosophical and Psychological Rationale for Competency-Based Teacher Education. Washington D.C.: ERIC Document Reproduction Service, ED 974 049, 19 .
- McMullen, Patrick and Bauman, Daniel. Music Theory Knowledge and Skills for Beginning Music Teachers: A Descriptive Survey Report Number 1. Washington D.C.: ERIC Document Reproduction Service, ED 117 073, 1975.

Melton, Reginald. Resolution of Conflicting Claims Concerning Behavioral Objectives. Washington D.C.: ERIC Document Reproduction Service, ED 135 769, 1977.

National Advisory Council of Education Professions Development. Competency Based Teacher Education: Towards a Consensus. Washington D.C.: ERIC Document Reproduction Service, ED 121 791, 1976.

Neff, Frederick. Performance Based Teaching: A New Orthodoxy? Regaining Educational Leadership. Washington D.C.: ERIC Document Reproduction Service, ED 107 608), p. 1.

O'Connell, William and Moomaw, Edmund. A CBC Primer. Washington D.C.: ERIC Document Reproduction Service, ED 104 297, 1975.

Palmer, Michael, et al. Priorities in Post Secondary Education. Washington D.C.: ERIC Document Reproduction Service, ED 139 365, 1977.

Pitman, John. Actions Taken by State Departments of Education in Developing CBTE Certification Systems. Washington D.C.: ERIC Document Reproduction Service, ED 107 607, 1975.

_____. Bibliography of CBTE--CBC Materials Available Through the State Departments of Education in the 50 States. Washington D.C.: ERIC Document Reproduction Service, ED 142 553, 1974.

Roth, Robert. A Study of Competency Based Teacher Education: Philosophy, Research, Issues, Models. Lansing, Mich.: ERIC Document Reproduction Service, ED 123 219, 1976.

_____. Evidence on the Effectiveness of Competency Based Teacher Education Programs. Lansing, Mich.: ERIC Document Reproduction Service, ED 121 712, 1976.

_____. A Survey Instrument to Determine the Status of Competency-Based Teacher Education in a Particular State. Lansing, Mich.: ERIC Document Reproduction Service, ED 142 557, 1974.

Schmieder, Allen, et al. Competency-Based Education: A Briefing Package. Washington D.C.: ERIC Document Reproduction Service, ED 114 364, 1975.

_____. Profile of the States in Competency-Based Education. Washington D.C.: ERIC Document Reproduction Service, ED 102 092, 1974.

Smith, James and Crittendam, William. A Performance Test of a Curriculum Guide Using Behavioral Objectives and Structural Sequencing. Washington D.C.: ERIC Document Reproduction Service, ED 064 807, 1972.

Steg, Doreen. Some Thoughts on Thinking in Competency-Based Education.
Washington D.C.: ERIC Document Reproduction Service, ED 113
312, 1973.

E. NEWSPAPERS

Fishe, Edward. "Trying to Define the Liberal Arts Program." New
York Times 14 November 1976, p. 6.

F. UNPUBLISHED MATERIALS

Braswell, James. "NASM Guidelines for Collegiate Music Curricula."
Unpublished seminar presentation. University of Oklahoma,
1977.

Wheeler, Alan. "A Plea for Competency-Based Teacher Education."
A paper presented for the PBTE Conference held in Warren,
Vermont 5 May 1974.