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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

PROBLEMS IN CURRICULUM DESIGN FOR TEACHER EDUCATION IN THE SMALL COLLEGE MUSIC DEPARTMENT

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CHELSEA TIPTON

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PROBLEMS IN CURRICULUM DESIGN FOR TEACHER EDUCATION

IN THE SMALL COLLEGE MUSIC DEPARTMENT

APPROVED BY

DISSERTATION COMMITTEE

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DEDICATION

This dissertation is dedicated to my wife, Blonnie Peery Tipton, without whose assistance and continued encouragement this study would not have been possible.

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PROBLEMS IN CURRICULUM DESIGN FOR TEACHER EDUCATION IN THE SMALL COLLEGE MUSIC DEPARTMENT

CHAPTER I

THE PROBLEM AND ITS BACKGROUND

Within the past decade the educational system of this country has grown tremendously. There are many reasons for such rapid growth. Competition for excellence between this nation and other nations has had a great influence on the field of education as a whole. As the United States entered the space age in 1957 there was immediately a feeling that this country was lagging behind other countries. Even though the fields of science and mathematics were the areas of concentration more closely related to the immediate goals, nearly all fields of education came under attack. The immediate attack on education was based on the theory that the country could become free of many of its problems by making improvements in the educational system.

The area of music, and especially teacher education, has been affected by the rapid expansion in education. There is greater demand for teachers in music, and there are more persons entering the field of music in order to meet the demand.

Since teacher education as a major area is by far the largest single concentration in the field of music, a study designed to suggest means to upgrade the quality of music education through the study of problems in staffing seems a justifiable project. Probable problems in faculty assignment are suggested by small enrollments. Seven of the eight teacher training institutions co-operating in this study have fewer than 100 students enrolled in their music departments.

The curriculum design recommended by the National Association of Schools of Music[1] is accepted as a basic curriculum for this study. The NASM is an accrediting organization founded for the purposes of promoting a better understanding among institutions of higher education in music, establishing a more uniform method of granting credit, and setting minimum standards for the granting of degrees and other credentials.[2] There are other accrediting organizations which accredit music schools, such as the National Council for the Accreditation of Teacher Education and the regional associations.

The broad interest of these accrediting organizations in the total school program causes a lack of concentrated attention to any one area. NASM is the only national music

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[1] Hereafter referred to as NASM.

[2] Carl M. Neumeyer (ed.), National Association of Music, By-Laws and Regulations (Washington, D. C.: Association of American Colleges Building, 1965), p. 4.

accrediting agency which devotes all of its time and efforts to the field of music and the only nationally recognized accrediting organization which sets curriculum standards, including minimum requirements for teachers in the subject matter area.

This study is limited to bachelor's degree programs designed for teacher education in music, leading to such degrees as Bachelor of Music Education, Bachelor of Music in School Music, and Bachelor of Science in Music Education. These degrees typically comprise 120-132 semester hours (180-198 quarter hours).

The following excerpts from the NASM pamphlet clearly outline the basic membership requirements.

> Whatever degree is offered, preparation for music teaching must include certain specialized forms of learning designed to develop the basic musicianship of the student, extensive skills in performance applicable in teaching and a knowledge of the teaching-learning process. It is impractical to try to specify here course titles, content, and credit allotment, for there is much variation in the needs of students, the types of institutions, and state certification laws. It is important, however, to outline the type of background needed by students who are to teach music and the general means by which this may be achieved.
>
> This outline may be used as a standard in the construction of programs of music education.
>
> 1. General Education. The future teacher needs a comprehension of more important elements of our cultural heritage. These include:
>   a. Habitually effective use of written and spoken English.
>   b. Broad acquaintance with and appreciation of great literature.
>   c. Acquaintance with the development of man, his social and economic institutions, and of his rights and responsibilities as a citizen.

d. A sense of historical perspective.
e. A sense of moral, ethical and aesthetic values.
f. An understanding of scientific thought and method.
g. Ability to use and interpret basic mathematical concepts.
h. A continuing attitude of intellectual curiosity.

Depending upon the individual's pre-college background, these qualities may be developed by judicious selection of courses from English composition and literature, speech, history and social studies, fine arts, natural science and mathematics. Such a selection implies recognition of effective pre-college studies, testing, counseling, and great flexibility in the curriculum. It should occupy 30% - 35% of the total curriculum.

2. Musicianship. The future music teacher must possess broad musicianship to serve as a basis for musical and pedagogical skills. Such a background would include the following accomplishments:
   a. Functional knowledge of the music notation.
   b. Ability to hear and grasp the basic elements of musical compositions, rhythm, melody and harmony.
   c. Understanding of the methods by which music is conceived, constructed, and scored.
   d. Knowledge of the development of the art of music.
   e. Intimate acquaintance with a wide selection of good musical literature from the principal eras, forms, and idioms.
   f. Maturing standards of musical taste and discrimination.

These accomplishments are ordinarily emphasized in courses in harmony, sight singing and dictation, history of music, form and analysis, orchestration and arranging, composition, and counterpoint. There is no unique division of courses and credits which will satisfy every situation. Indeed, the same goals are promoted in the area of performance also. In any case, it is strongly suggested by NASM that these important concepts and generalizations be developed through a process of practical and intimate contact with living music. This area of concentration should occupy 20% - 25% of the curriculum.

The prospective music teacher must be a thoroughly competent performer in order to understand and to deal

with the problems of his students. Practical and thorough development in this field implies:

a. Fluency in sight reading.
b. Ability to perform from memory and "by ear."
c. Technical facility and depth of repertoire in the principal applied field sufficient to meet the needs of artistic self-expression and demonstration.
d. Functional ability in those applied fields (piano, voice, orchestral instruments) appropriate to the student's future teaching needs.
e. Thorough understanding of musical interpretation combined with adequate conducting and rehearsal skills.
f. Appreciation of the values and problems of music groups through effective participation.[1]

Music students generally enter vocational preparation with some performing ability in one, two, or possibly three fields. Skill in at least one of these should be developed to the utmost through private instruction, solo performance, ensemble participation and intensive practice. Such competence is essential for artistic music teaching in those fields related to the needs of the prospective band, orchestra or choral teacher. The foundations of technique in these latter fields may be acquired through private or class instruction.

Similarly, the future music teacher needs to participate throughout this period in the ensemble of his choice, but should have an opportunity to acquaint himself with the special literature and techniques of other types of musical organizations. The mature student deserves the opportunity to observe and to participate in the operation and conducting of such organizations. Work in this area includes private instruction in the principal performing field, class or private instruction in appropriate secondary fields, instruction in appropriate large and small ensembles, and conducting. Because of the varied performing experience of entering students and their different needs for specialization, specific requirements in the area of performance need to be interpreted quite broadly. It is necessary to reserve 25% - 30% of the curriculum for work in this field.

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[1] Ibid., pp. 27-28.

3. Professional Education. The future teacher needs a thorough orientation in professional education. Professional education is necessary in order to develop competence in applying one's musicianship in school situations. It involves:
   a. An understanding of human growth and the learning problems of students.
   b. A working knowledge of effective methods, materials and facilities for musical instruction.
   c. An enlightened philosophy of education and of music education.
   d. An acquaintance with school patterns, procedures and professional relationships.
   e. An understanding of and skill in the teaching process.
   f. The ability to plan, lead and co-operate in the work of the school.
   g. A desire for professional growth.

The professional phase of teacher education is usually undertaken in courses in educational psychology, historical and social foundations of education, music methods and materials, observation and student teaching.

NASM indicated that most of these matters are dealt with best in a musical rather than in a theoretical context, with great opportunity for the student to examine, test, and report his findings. Professional education should occupy 15% - 20% of the curriculum. By applying the minimum percentages recommended above, as much as 10% of the curriculum may be reserved for electives.[1]

The State of Oklahoma's Department of Education requires twenty-one semester hours in professional education for the Standard Elementary-Secondary School Certificate. The general education requirement is fifty semester hours; however, ten semester hours of music may be included. Professional and general education certification requirements make up 59% of the total of 120 semester hours required for graduation. NASM recommends that 45% to 55% of the total curriculum be allotted to professional and general education.[2]

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[1] Ibid., p. 29.

[2] Oklahoma State Department of Education, Teacher Education, Certification and Assignment Handbook (Oklahoma City, Oklahoma: State Board of Education, October 1, 1961), p. 9.

Therefore, in order to satisfy the State of Oklahoma's certification requirement, it is necessary to add 4% to 14% of professional or general education beyond the minimum requirements of NASM.

NASM requires that a minimum of 45% to 55% of the total curriculum be devoted to basic musicianship and music performance.[1] This requirement satisfies the certification requirements of the Oklahoma State Department of Education. NASM's minimum curricular requirements make it necessary to consider five areas in working out staff requirements of a music department. These areas are:

a. music theory (harmony and ear training, form and analysis, orchestration and/or arranging, counterpoint, and composition)
b. music history and literature
c. applied music (voice, keyboard, band and orchestral instruments)
d. music organizations (chorus, band, orchestra, and small ensemble)
e. methods and materials, including observation and student teaching

Since the objective here is to study combinations of competencies needed by music faculties in departments of varying sizes, non-music courses will not be considered. The

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[1] Neumeyer, op. cit., p. 29.

music requirements in the total music education curriculum should include 20% - 25% of music theory and music history, 25% - 30% of applied music and ensemble; 10.8% of music methods; and 10% electives.

The above curriculum outline as recommended by NASM allows for some discretionary planning on the part of the institutions. For example, where institutional patterns include music courses as part of general education, the proportion recommended for general education may be revised accordingly. The power of discretion suggested by this accrediting organization seems necessary since NASM's regulations have to be flexible enough to be incorporated into many varied departments over the country. This flexibility afforded by NASM's regulation is dealt with in detail in Chapters III and IV.

Oklahoma certification requirements allow for a minimum of flexibility in curriculum design, since the special requirements for each major area are clearly defined. College credit used to satisfy the requirements in general education, in an amount not to exceed ten semester hours may be counted in meeting requirements in the field of specialization. This regulation seems to be the main allowance of discretion on the part of Oklahoma certification requirements. The only other discretionary measure which a department may take is in the selection of courses. Each department is required to offer a minimum number of hours for teacher education certification; however, the selection of courses for meeting this

objective may, to a large extent, be left to the individual music department. These discretionary features contribute to the individuality among music departments of institutions of higher learning within a specific degree program.

Disregarding any particular point of reference there are certain specialized courses which seem necessary for any music degree program which attempts to offer all of the major disciplines, (piano, voice, and orchestra). A complete curriculum should include courses in harmony, sight singing, counterpoint, form and analysis, orchestration and/or arranging, music history, piano, voice, lower string, upper string, single reed, double reed, flute, upper brass, lower brass, orchestra, band, chorus, and music methods. The music department which could include a specialist for each of the special areas listed would be ideal. However, since the department enrollment generally has a direct effect on the department's ability to employ additional staff, it would be unrealistic for the small department to employ specialists for each course offered in the curriculum. Other than the academic considerations, the operating cost of the small department of specialists would be a major consideration. The employment of specialists is probably no more costly than the employment of non-specialists; however, the operating expense of the department would be greater because of the number of specialists demanded by the broad course offerings. Therefore, the higher cost of managing such a department would, in effect, be caused

by the small enrollment of students in relation to the total faculty. For this reason, the small music department must resort to the employment of teachers who are competent in many areas of music. Therefore, this study will deal primarily with staff combinations in an effort to aid in solving the staffing problems which presently exist in music departments and schools of music in the state of Oklahoma.

In any department, faculty size is determined by the demand which is directly influenced by the course offerings and student enrollment. It seems that the course content within the music curricula of higher learning is becoming more uniform. The similarity is probably caused by the influence of national and regional accrediting organizations. These organizations have philosophies which are very closely related; therefore, it is only natural that they should have similar recommendations for course content for member institutions. Student enrollment has a direct effect on the class size. Some state and some private institutions have regulations which stipulate the minimum class enrollment. Such a stipulation certainly affects the activities in the small department. These regulations sometimes affect the scheduling of courses in the department with limited enrollment. The administrators in these departments are compelled to schedule some courses on alternating semesters in order to meet the demand for minimum class sizes. Sometimes courses have to be canceled at the beginning of a semester because of

insufficient class size. Classes sometimes get too large for effective instruction. Courses such as music theory and class piano may be affected by class enrollment being too large for effective instruction. Since a large class may be divided easily into two or more smaller sections, the problems of large classes is not as difficult to solve as that of the small classes.

The major emphasis within a degree program has a tremendous effect on the faculty assignments. It is conceivable for two music departments to offer the same degree programs and have the same total enrollments, yet, have a great deal of difference in faculty needs. The differences in faculty assignments within these departments may be caused by one department's having a much higher enrollment of instrumental majors than the other. Since a degree program with instrumental emphasis demands many more specialists than the degree program with vocal and piano emphasis, variation within the faculty would be natural. There are also constant changes within a degree program which affect teacher assignment. The new students who enroll yearly and the loss of students due to graduation cause a continuing change in faculty assignment. In most cases fluctuation within the student enrollment would probably cause only minor adjustments within the total faculty, and in some isolated cases it might be necessary to consider the possibility of hiring part-time or full-time staff members.

There might be some advantages in formulating degree programs which would have only one major emphasis. Such curricula would probably have fewer staffing problems since the course offerings would not be as broad, thereby minimizing the number of combinations demanded. Such programs would probably act as stabilizing forces within the faculty, since teaching assignments would probably be more compatible. A specialized program would, in all probability, require a more specialized staff. Since most of the music curricula in this country demand that each candidate have a specialized emphasis, the supply of teaching specialists would be greater than non-specialists. This fact alone suggests fewer staffing problems. A detailed discussion of the specialized program is presented in Chapter IV.

At present there are far more small music departments in existence than large ones. This is natural since there are far more small institutions than there are large ones. However, there is a great deal of disagreement as to how small a music department may be and retain its effectiveness. Very little if any research has been done on this subject. In order to determine how small a music department may be for effective functioning many areas would need consideration. Such considerations as the type of degree program offered, the location of institution, and the budget of the department would have some effect on the minimum size of a music department. This study will be limited primarily to the degree

type as a determining factor for department size. As indicated above, the music department which specializes in one discipline would, in all probability be able to manage efficiently with a smaller staff than the department which attempts to offer majors in each discipline (voice, piano, band and orchestra).

The location of the institution has a great deal of effect on its function. Institutions located in or near a metropolitan area have quite an advantage over the institution in the remote area since this is a factor used by some teachers when considering a teaching offer. Many music teachers are active performers; therefore, they choose to teach near or in the metropolitan area in order to have more opportunity for continued performance. It is conceivable that a music department could be quite small and operate effectively if it is located near a city in which there is a symphony orchestra. Such a location offers the advantage of employing part-time staff. Generally, symphony players are anxious to teach even for an hour or two a day. Since the symphony player is active as a performer, he should do well as an applied music teacher.

The departmental budgets vary with each institution; therefore, such a broad item would best be dealt with through a separate study. Consequently, this study will not include information in this area of the music department's function.

The discussion above reflects many variables which affect the effective management of a music department of any given size. These inconstant features within the departmental activities make it very difficult to determine the minimum size of a music department for effective operation. However, based on the writer's experience, assuming that the department in question has a full curriculum offering of voice, piano, band and orchestra emphasis, it seems necessary for a music department to have an enrollment of at least seventy-five to eighty-five students and eight or nine full-time instructors. A department with fewer than eight full-time teachers would probably encounter major problems of securing competent staff because of odd teaching combinations which would be demanded. A student enrollment of less than seventy-five would create major scheduling problems which would have some effect upon the efficient management of the department.

It seems logical that the music department which would offer a major in only one applied discipline could operate effectively with a smaller staff and smaller student enrollment than the department which offers a major in all of the applied disciplines. As an example, the department which specializes in voice might include the following music courses: harmony, sight singing, music history, form and analysis, vocal arranging, music methods, voice, chorus, conducting, and student teaching. This reduction in courses eliminates many staffing problems since more of the teachers would be able to work in

their major areas. Fewer courses would aid in eliminating some of the scheduling problems. By having only a few courses from which to select, the students would be compelled to concentrate their matriculation which would result in larger classes. Therefore, it is conceivable that such a department could possibly manage efficiently with as few as fifty students. A detailed treatment of the minimum requirements for a music department is presented in Chapter III.

The small music department with acceptable minimum enrollment would have many problems in scheduling and staffing. The size of a music department for which music administrators should strive is one which may be considered the optimum. Such a department would be of a size which would allow for the best efficiency. Problems which arise in staffing and scheduling should be at a minimum. This writer feels that the optimum department would be one large enough to allow for a specialist in each area of instruction (music theory, music history and literature, voice, piano, lower string, upper string, upper brass, lower brass, single reed, double reed, flute, and music methods). The areas not included above may be taught in combination with a closely related field. A teaching specialist for each of the subject areas above would indicate that a minimum of twelve teachers would be needed for the optimum size music department. However, this minimum figure would be unrealistic since some courses would need more than one teacher in such an arrangement. One

music theory teacher, as an example, could effectively instruct all theory for a department with from seventy to eighty students. However, a department this small probably would not have enough double reed, string and flute players enrolled to demand full-time instructors. In fact, there are large departments of two to three hundred students that have no demand for full-time teachers in these applied disciplines. Since special teachers are important for the most efficient management of the department, administrators would be compelled to use part-time staff, build a department which would specialize in one area of music, or build a large department which would demand a full staff. At this point, the use of part-time staff seems to be the best solution to the problem. The music department with eighty students would probably be so small that many problems would arise in meeting minimum class enrollment regulations. A student enrollment of 160 would probably be a most effective enrollment for the department. Such a student enrollment within the department might have as few as from twelve to fourteen full-time teachers with three to four part-time instructors.

The music department which specializes in only one discipline could probably manage efficiently with a smaller student enrollment than the one described above and fewer staff members. It is conceivable that a department which specializes in the training of instrumental music educators could manage very effectively with a student enrollment of

from 130 to 140 and from ten to twelve full-time faculty members. The department which specializes in vocal music education might have the optimum operation with from 100 to 120 students with from eight to ten full-time instructors. An optimum management for an instrumental music program would require more students and more teachers than the department which specializes in the vocal area because the instrumental program presents unique problems in instruction. There is a special problem with each family of instruments which must be dealt with by a special instructor. It would be very difficult to secure an instructor who would be competent in two different families of instrumental instruction. Therefore, the department with instrumental emphasis would be compelled to employ a larger staff in comparison with other special areas. There is a detailed treatment of the music department having specialized major emphasis in Chapter IV.

The maximum enrollment for effective administration of a music department is becoming quite a point for debate among large institutions. This is a natural concern since music departments are affected by the general growth of colleges and universities across the country. Certainly there must be some generally accepted limitations of student enrollment for effective administration and functioning of a music department. However, the maximum department enrollment would be contingent upon many conditions. The facilities, operating budget, location, undergraduate degree programs and the

graduate degree programs all would have some effect upon determining the maximum size of the music department. It is possible to make some restrictions in this dissertation since it is concerned with the music education program. The colleges and universities of this country seem to concentrate on the music education aspect only as long as they are too small to offer other programs. With increased enrollment the music departments of colleges and universities invariably incorporate new degree programs. Even though there are institutions with large music education departments, these departments usually offer other degree programs as well. Therefore, it would be difficult to find very large music departments with degree programs restricted to music education. This writer thinks that a music department which offers a degree in music education should have a student enrollment no larger than 400. Such a department could be administered efficiently even though its existence would be rare. However, some states would probably develop better prepared music educators if they would consolidate their music education programs. This would provide for larger music education programs and a great improvement in staff. More special instructors would be needed in such a program and odd teaching combinations would be almost non-existent. A detailed treatment of the large music departments is presented in Chapter IV.

The purposes of this study are: (1) to study the staffing problems of the small college music departments in

order to determine what effect the problems have on curriculum design; (2) to determine the optimum combinations of competencies for the small college music department which meets the minimum accreditation requirements for National Association of Schools of Music and Oklahoma Certification.

In Chapter II of this study, the source of data, procedures utilized and pertinent data will be presented.

In Chapter III, a study of staffing problems of music departments of varying sizes will be presented.

In Chapter IV, staffing problems of departments which have specialized offerings will be dealt with.

Chapter V will present findings, conclusions, and recommendations for further study.

CHAPTER II

SOURCE OF DATA, PROCEDURE UTILIZED AND PERTINENT DATA

Due to the nature of information desired, such as personal opinions as well as factual material, the field trip procdure was decided upon as a means of securing data. Visitation was made to all colleges and universities offering degrees in music in the State of Oklahoma. The principal reason for conducting a field trip in place of distributing a questionnaire was for assurance of complete and accurate results.

Prior to the field trip, a letter was addressed to the chairmen of the departments of music education in the selected institutions. This letter stated the purpose of the field study, related some of the important questions which were to be asked and requested permission for a conference. In order to curtail as many conflicts as possible, a date was suggested for each institutional conference. Since two institutions were to be visited each day, a suggestion for a morning or evening conference was also made. The chairmen of the respective music departments filled in the hour. A self-addressed stamped envelope was provided for the response.

Two broad divisions were contained in the list of questions to be asked: (1) staffing problems, and (2) general information. The division devoted to staffing problems included such items as the availability and non-availability of certain combinations of competencies in staffing, policies governing family hiring, teacher assignment, and compromises in curriculum design. The division of general information contained items such as types of institution, enrollment, student teacher supervision, degrees granted, and major and minor instrument requirements.

The field trips began on October 13, 1966 and ended November 14, 1966. During this period, one and sometimes two conferences were held on Tuesdays and Thursdays of each week. The field trip covered two thousand seven hundred and twelve miles. After completion of the field trip, the raw data were analyzed and used as a basis for the body of the dissertation. The information received from the analysis of data also served as a means of formulating certain conclusions.

Information concerning faculty turn-over and assignments came from the Oklahoma Federation of Music Clubs. This information enabled the writer to determine the trend regarding teacher turn-over for the past five years.

A great deal of the data in Chapter II was used as a basis for determining the optimum combinations of competencies desired for various size faculties in Chapter III. The first section of Chapter III was designed to determine the smallest

possible staff a department can have and meet the NASM and Oklahoma Certification minimum requirements. A department with an enrollment of thirty-five students was selected as a basis for staffing, since this figure represented the smallest student enrollment among co-operating institutions. The second section was devoted to determining a dividing point between the small and the large department. The third section was designed to determine what differences the major emphasis of the department made in staffing and staff combinations. This section was also designed to suggest the best combinations of competencies desired for two departments of one hundred student enrollments each. One of the departments had a major emphasis of three to one instrumental and the other a major emphasis of three to one vocal.

The final section of Chapter III was devoted to the staffing problems and design of the large music department. A department with an enrollment of two hundred twenty-five students was used as a model. The purposes of this section were to determine what problems exist in the large institution and to make a comparison between staffing problems of the large institutions and those of the small institutions.

Chapter IV was devoted to special staffing problems and solutions. The chapter had two sections. The first section was designed to determine the staffing problems in certain specialized departments. It was also designed to determine the advantages and disadvantages of staffing these

curricula compared to the integrated curricula which offers all concentrations including band-orchestra, and piano-voice. Section II was designed to determine the advantages and disadvantages of a consolidated system of music in the state of Oklahoma compared to the system which is presently in use.

An indication of interest in the study may be drawn from the fact that fifteen out of sixteen colleges and universities of the state co-operated. The fact that a large number of requests have been made for the findings from the questionnaire is another indication of the interest. Because of the wholesome attitudes of the individuals interviewed, a great deal of additional information was furnished which was important to the over-all study, but not directly requested in the questionnaire.

Data concerning student enrollment and music department enrollment of the colleges and universities under study reveal that the private colleges have larger percentages of music majors. Private institutions have a combined total enrollment of 13, 344, or 19% of the total enrollment of all co-operating institutions. However, the private institutions have 650 music majors, or 40% of the total music department enrollment of all co-operating institutions. The private colleges and universities included in this study are church-affiliated; therefore, there is a great emphasis on music for the worship service. Eighty to ninety percent of the music majors in the private institutions are majors in vocal music.

In the state-supported institutions between sixty and seventy percent of the music majors are vocal majors. Persons who were interviewed felt that the predominant emphasis on church music influenced the imbalance between vocal and instrumental music in the departments under consideration.

The small institutions have a greater percentage of music majors than do the larger institutions. This ratio is caused by the fact that smaller institutions do a better job of recruiting in order to retain a desirable pupil-teacher ratio. Some administrators felt that many music students desired not to attend larger institutions because of the large use of graduate assistants. The larger institutions do not have a great problem regarding teacher-pupil ratio.

The information contained in Table 1 lists the co-operating institutions according to total enrollment. This table shows some similarity between the total enrollment and the music department enrollment.

The types of co-operating institutions are shown in Table 2. This table reveals that there are twice as many departments under state control as under private control.

Student enrollment and types of institutions are shown in Table 3. The data in this table indicate that the majority of future teachers enrolled in co-operating institutions are being prepared in universities. It also indicates that the majority of future teachers are being prepared by institutions under state control.

TABLE 1

STUDENT ENROLLMENT AND MUSIC DEPARTMENT ENROLLMENT OF CO-OPERATING INSTITUTIONS

Institutions	Total Enrollment	Department Enrollment
The University of Oklahoma	15,640	291
Oklahoma State University	14,899	119
Central State College	8,038	140
The University of Tulsa	6,170	125
Northeastern State College	4,840	75**
Southwestern State College	3,787	91**
East Central State College	2,736	56
Oklahoma City University	2,722*	180
Southeastern State College	2,238	48
Northwestern State College	2,040	35
Bethany Nazarene College	1,679	100
Phillips University	1,395	40
Oklahoma Baptist University	1,378	205
Langston University	1,187	63
Oklahoma College of Liberal Arts	885	42
TOTAL	69,734	1,610

*The median total enrollment for co-operating institutions is 2,722.

**The median music department enrollment is 91.

TABLE 2

TYPES OF CO-OPERATING INSTITUTIONS

Institutions	Number	State	Private
Liberal Arts	1	1	0
Teachers' Colleges	8	7	1
Universities	6	2	4
TOTAL	15	10	5

There are twice as many departments under state control as under private control.

TABLE 3

STUDENT ENROLLMENT AND TYPES OF INSTITUTIONS

Institutions	Majors (State)	Majors (Private)	Total
Liberal Arts	42	0	42
Teachers' Colleges	508	100	608
Universities	410	550	960
TOTAL	960	650	1,610

Table 4 containing the information on accreditation shows that all of the co-operating institutions belong to the North Central Association of Colleges and Secondary Schools. Less than half of the institutions are members of NASM. There are no teachers colleges represented which have membership with NASM.

Information contained in Table 5 indicates that there are four types of undergraduate degrees granted by co-operating institutions. It indicates also that the AB degree is most popular among teachers colleges and that the universities have the greatest variety in degree offerings.

Over the past five years there has been a continued growth in total faculty for co-operating institutions. The greatest increase came between the 1963-64 and 1964-65 academic years. This information is revealed in Table 6. In 1960-61, there were 137 full-time faculty members in the music departments of co-operating institutions. In 1966-67 there are 160 full-time faculty members. A comparison of Table 6 with Table 7 shows that there is not a pattern of turnover common to colleges with either large or small faculties.

Tables 7 and 8 reveal a striking similarity between the trend toward teacher turnover in both full-time and part-time faculty. During the period 1961 to 1966 both groups showed a growth in total faculty personnel and a decline in yearly turnover. In the period 1961-1966 nine of the co-operating institutions made use of part-time instruction. A

TABLE 4

ACCREDITATION OF CO-OPERATING INSTITUTIONS

Accrediting Agencies	LA	TC	Univ.	Total
National Association of Schools of Music	1	0	6	7
North Central Association of Colleges and Secondary Schools	1	8	6	15
National Council for the Accreditation of Teacher Education	1	8	4	13
TOTAL	3	16	16	

Key: LA --Liberal Arts
TC --Teachers' College
Univ.--University

TABLE 5

UNDERGRADUATE DEGREES GRANTED BY
CO-OPERATING INSTITUTIONS

Institutions	AB	BM	BFA	BME
Liberal Arts Colleges	1	0	0	0
Teachers' Colleges	8	1	0	4
Universities	4	6	1	5
TOTAL	13	7	1	9

Key: AB --Bachelor of Arts
BM --Bachelor of Music
BFA--Bachelor of Fine Arts
BME--Bachelor of Music Education

TABLE 6

TOTAL MUSIC FACULTY ENROLLMENT OF
CO-OPERATING INSTITUTIONS
1961-1966-67

Department	1961-62	1962-63	1963-64	1964-65	1965-66	1966-67
A	27	27	26	25	27	27
B	14	14	14	14	14	19
C	8	8	8	7	8	8
D	4	5	4	5	6	6
E	3	3	3	3	3	3
F	6	6	7	7	7	7
G	6	6	7	8	8	10
H	5	5	5	5	5	6
I	4	4	5	5	5	6
J	4	4	4	7	7	7
K	13	13	13	16	15	17
L	10	8	13	14	13	14
M	9	9	7	9	8	7
N	16	16	16	16	14	13
O	8	8	8	9	10	10
TOTAL	137	136	140	150	145	160

TABLE 7

FULL-TIME FACULTY TURNOVER

Department	1961-62	1962-63	1963-64	1964-65	1965-66
A	4	5	1	2	2
B	3	1	0	2	2
C	1	1	2	3	0
D	6	0	2	1	1
E	1	3	0	2	4
F	1	1	0	0	0
G	1	0	0	0	0
H	0	1	2	2	3
I	1	0	0	0	1
J	1	0	1	1	1
K	2	2	0	2	3
L	2	2	0	3	0
M	0	0	0	1	1
N	2	2	0	3	0
O	0	0	1	0	0
TOTAL	25	18	9	22	18

TABLE 8

PART-TIME FACULTY TURN-OVER

Department	1961-62	1962-63	1963-64	1964-65	1965-66
A	4	1	1	1	1
B	2	0	0	0	5
C	0	3	0	2	0
D	6	4	4	2	2
E	3	3	1	2	4
G	0	1	2	2	3
J	1	0	1	0	2
K	0	0	3	1	0
L	1	1	0	0	2
TOTAL	17	13	12	10	19

large majority of part-time instructors are employed within twenty-mile radii of Tulsa and Oklahoma City. The location of a symphony orchestra in each of these cities influences the part-time hiring practices in the areas.

A comparison of Tables 6 and 9 reveals that two of the institutions have larger part-time staffs than full time. The larger institutions make greater use of part-time employment than do small institutions.

In 1961-1962 there were fifty-seven part-time instructors employed by nine institutions. In 1966-67 there are seventy part-time instructors employed, but the basic pattern of employment has remained nearly constant. (No additional co-operating institution has added part-time instructors during the five year period.)

A comparison of Tables 10 and 11 reveals that vacancies occur most often among the more common teaching combinations. These data are treated in detail in Chapter III.

Table 12 indicates that a large number of combinations are desired. Many of the combinations remain unavailable as indicated by the fact that several persons interviewed stated that they were continuing their search for combinations listed. The fact that several of the combinations listed as being difficult to secure are not being presently used indicates that they are unusual. The combinations of woodwind-percussion, piano-organ, and clarinet-flute were needed by institutions this year. In each case, the vacancy was not filled due to

TABLE 9

TOTAL PART-TIME FACULTY

Department	1961-62	1966-67
A	6	10
B	3	0
C	6	5
D	20	24
E	12	10
G	5	11
J	1	4
K	3	1
L	1	5
TOTAL	57	70

TABLE 10

COMBINATIONS OF COMPETENCIES IN USE 1966-67

Subjects	Or	ME	T	Ch	MH	WW	B	P	C	ML	CC	Pi	O	M	MA	Org	Total
Theory		1														3	3
Piano	1		16		2					1						6	25
Voice	6		3	9	2				1		7	6	2	1	1	1	39
Harpsichord			1		1							1					3
Band	2		8		2			2									14
Strings	4		4		1	1				1			1				12
Brasswinds	1		1				2	1									5
Trumpet							1										1
Woodwinds	1		2						1								4
Clarinet	1		1							1							3
Flute			1														1
TOTAL	16	1	37	9	8	1	3	3	2	3	7	7	3	1	1	9	

Key:
Or--Orchestra
ME--Music Education
T --Theory
Ch--Choir
MH--Music History
WW--Woodwinds
B --Band
P --Percussion
C --Conductor
ML--Music Literature
CC--Choral Club
Pi--Piano
O --Opera
M --Madrigal
MA--Music Appreciation
Org--Organ

TABLE 11

COMBINATIONS NEEDED BASED ON VACANCIES WHICH OCCURRED
1961 - 1966

Competency Combinations	1961-62	1962-63	1963-64	1964-65	1965-66	Total
Vocal Music, Chorus, Conducting	2					2
Voice, Music History			1			1
Voice, Piano	1	1				2
Voice, Music Education	2			2		4
Voice, Piano, Theory	1					1
Voice, Theory, Opera Workshop	1					1
Voice, Music Education, Piano, Choir					1	1
Piano, Theory	4	4	2	2		12
Piano, Organ, Theory	1		1		1	3
Piano, Music Education				1		1
Piano, Theory, Music History					1	1
Organ, Theory			1			1
Piano, Organ			1			1
Strings, Theory	1	1				2
Cello, String Bass, Chamber Music					1	1
Strings, Orchestra, Conducting, Arranging	1					1
Double Reed--Band Director	1					1
Woodwinds, Orchestra, Theory	1					1
Flute, Piano, Theory					1	1

TABLE 11--Continued

Competency Combinations	1961-62	1962-63	1963-64	1964-65	1965-66	Total
Flute, Music Literature				1		1
Brasswinds, Music Education, Band			1			1
Brass and Percussions, Choir, Music Education	1			1		2
Brass, Theory, Band, Choir, Conducting	1					1
Brass, Percussion, Band	1					1
Brass, Band, Music Education					1	1
Band, Music Education				1	1	2
Instrumental Music, Theory				1		1
Instrumental Music, Music Education		1				1
Trumpet, Band, Brass, Choir			1			1
Woodwinds, Music History, Theory				1		1
Woodwinds, Percussion				1		1
TOTAL	19	7	8	11	7	52

TABLE 12

COMBINATION OF COMPETENCIES FREQUENTLY NEEDED, BUT DIFFICULT TO SECURE

Competency Combination	Frequency of Occurence
Voice and Studio-Accompanying Skill	10
Applied Wind and Theory	5
Brass and Woodwind	4
Voice and Piano, with Public School Music Experience	4
Woodwind and Percussion	3
Music Methods, Instrumental and Vocal Background	2
Voice and Theory	2
Piano and Organ	2
Woodwind and Strings	2
Strings and Orchestra	1
Choral Directing and Voice	1
Clarinet and Flute	1
Band and Music History	1

the inability to secure a competent person. Some administrators felt that the lack of some combinations listed in Table 12 is due to small demand. There is a tendency for students to major in the more common fields. These fields are generally the ones which have high frequency of use.

Voice and studio accompanying is not a teaching combination, but it may be considered a combination skill especially important to studio voice teachers. The studio voice teacher who can accompany is in great demand among administrators. Many of the persons interviewed stated that they were having students do studio accompanying, but that this method had proved inefficient. Only one of the cooperating institutions was using a salaried staff accompanist. This method seems to be regarded as the best for institutions in which studio accompaniment problems arose.

There were many and varied reasons given for the fact that the combinations of competencies in Table 12 are frequently needed in staffing, but are difficult to secure. Twelve administrators indicated that the tendency of students to specialize in a given area to the neglect of all other areas had the greatest influence on the lack of combinations in the areas stated. The tendency of the vocalist to specialize is influenced, in many instances, by his intentness on being a performer. After not achieving his objective as a performer, in which instance accompanying skill is not emphasized, he finds himself turning to teaching where the ability

to accompany becomes more important. The shift from a performance emphasis to a teaching emphasis comes so late in the individual's formal training that there is insufficient time for him to develop the necessary skill on piano.

Among co-operating institutions male voice teachers without sufficient piano skill out-number the female voice teachers without sufficient piano skill. Many administrators indicated that the male vocalist sometimes starts at a disadvantage because he is late discovering his singing voice. Therefore, his time is expended specializing in an effort to catch up. The cost of taking lessons in two or more studios was suggested by some respondents as a reason for the tendency to specialize.

In the area of band and orchestra instrumental teaching, some administrators indicated that the high school band and orchestra directors have a great influence on the versatility or lack of versatility of their students. Band directors must of necessity encourage students to play specified instruments because of the band's instrumentation. Thus, many students never had the opportunity in the public schools to develop skill or knowledge beyond performance skill on a single instrument.

The advanced degree programs in music require that candidates choose special fields of concentration. An examination of university catalogues reveals that very few institutions give graduate credit for beginning applied

instruction. The interest of the graduate student in accumulating graduate credit as advised causes him to avoid branching out in secondary areas.

Table 13 shows the combinations of competencies which are available. It reveals that, in most cases, these combinations are composed of very closely related subjects. A comparison of Table 10 and Table 12 will show that the combinations which are available are frequently used today. A comparison of Table 11 and Table 13 reveals that combinations which are available are the combinations in which vacancies occurred most frequently between 1961 and 1966. There are many persons choosing the combinations as listed in Table 13, and there is a steady demand for such combinations.

The one major which works well in combination with other academic music courses is piano. The combinations of piano-theory and piano-music history occur frequently. These combinations do not appear frequently in Table 12. This would seem logical since piano and theory are areas in which qualified teachers are readily available. Administrators' statements indicated that piano combined well with theory and music history because of the broad coverage of literature necessary for good piano performance. The combination of piano-theory is also common because piano skill serves as a most useful tool in the study of music theory.

Tables 14 and 15 show the policy of hiring couples of one family full-time in music departments and opinions of

TABLE 13

COMBINATIONS OF COMPETENCIES WHICH ARE AVAILABLE

Combinations	Frequency of Statement
Voice, Chorus	3
Voice, Conducting	1
Opera, Appreciation	1
Voice, Music Education	1
Voice, Piano	2
Piano, Theory	7
Piano, Music History	6
Piano, Organ	2
Organ, Theory	2
Band, Orchestra	2
Applied Wind, Theory	1
Brass, Band	1
Instrumental, Conducting	1
Instrumental, Music Education	2
Wind, Orchestration	1
Theory, Music History	3

TABLE 14

POLICY OF HIRING COUPLES OF ONE FAMILY
FULL-TIME IN MUSIC DEPARTMENT

Policy	Number of Institutions
Policy Against	5
No Policy Against	8
No Policy Against but Discouraged	2
TOTAL	15

TABLE 15

OPINIONS OF DEPARTMENT CHAIRMEN APPROVING AND DISAPPROVING HIRING COUPLES IN MUSIC DEPARTMENT

Opinions	Number of Responses
Approve	10
Disapprove	4
No Opinion	1
TOTAL	15

department chairmen approving and disapproving the hiring of couples in the music department. A comparison of the two tables reveals that many department chairmen disagreed with their institutional policy regarding the hiring of couples.

According to the responses concerning the hiring of married couples, the number of advantages indicated exceeded that of disadvantages. The advantages of flexibility and stability were mentioned most frequently by respondents. This flexibility gives the administrator the option to hire the second person full or part-time. The wife is considered the second person in a majority of cases. Since wives are sometimes able to teach highly specialized fields, the department chairman also has flexibility in course offering.

Couples hired in the same department tend to remain longer on a given job. Many administrators indicated that the collective salaries of the couples encourages them to do so. The difficulty which couples encounter in finding institutions which will hire both and which have vacancies in their area of specialization promotes stability by limiting the number of choices which such couples have. As would be expected, they remain in a department which provides a dependable combination of appropriate assignments. Some administrators mentioned economy as an important advantage, since the second person can sometimes be hired for less money. Couples tend to add coherence to the department since there is a tendency for them to discuss common problems of the department for better solution.

The most frequently mentioned disadvantage was that of couples' teaming-up when voting on important decisions. Administrators indicated that this was quite a problem in the small music department with fewer than six faculty members. Difficulty arises sometimes when the department chairman attempts to deal with a problem related to only one member of the family. There is a tendency for the other member to become involved, thereby making the solution to the problem more difficult.

In an effort to hire an outstanding person, some departments hire the second member of the family who is much weaker and who would otherwise not be hired, thereby lowering the hiring standards of the institutions. In some instances the second person is hired when the institution does not have a real need for her special area.

Some couples do not work well together in the same department. This lack of co-operative spirit might be a result of professional jealousies which develop in the department, and it is possible that problems which originate at home might carry over into professional work.

There are some special problems in faculty assignment for the music department. The lack of money to attract persons desired appeared very frequently as a special problem. Persons who teach in Colorado, Texas and some of the other surrounding states would like to come to Oklahoma for employment, but are sometimes discouraged by the comparatively low

salaries. The lack of funds also affects the teacher-pupil ratio.

Most co-operating institutions were reported to be under-staffed. This problem intensifies each year because the student enrollment growth is greater than faculty growth.

Oklahoma's geographical location sometimes presents a problem in attracting good teachers. Concert performers are some of our best teachers of applied music. It is sometimes difficult to attract these persons to Oklahoma because of its distant location from any large cultural metropolitan area.

The great emphasis on higher education over the last ten years has inspired more faculty members than ever before to take study-leaves for one and two year periods. In recent years federal programs have enabled more persons to attend school while they receive stipends up to full salary. Those leaves have created a problem for administrators. Persons interviewed find it almost impossible to fill positions which are to be open for only one or two years. Three of the co-operating institutions are solving this problem by giving their remaining faculty heavier teaching loads. Other institutions are making greater use of part-time teachers during periods in which some faculty members are away on study leaves. Two co-operating institutions solved this problem by reducing the number of course offerings.

Church-supported institutions are sometimes affected by official church policies on academic personnel. Some of

these institutions attempt to employ faculty members who are of the denomination. Some church-affiliated institutions will not hire non-Christians. These policies limit the choices open to the administrator.

There is a problem of student assignment in applied music. Highly skilled applied faculty members tend to prefer teaching advanced students. This preference on the part of the teacher is based on his desire to work with literature more nearly at the level of his performance skill.

Some institutions find it difficult to retain good teachers. The greatest percentage of turnover is in the institutions which are distant from a metropolitan area. Institutions located in the areas around Oklahoma City and Tulsa have the very smallest percentage of turnover. There are teachers who plan the length of their employment at an institution before they are hired, and there are others who leave for better jobs.

The supervision of student-teaching is a special problem among the majority of institutions in the state of Oklahoma. Of the fifteen co-operating institutions, only four have representatives from the music department supervise music student-teaching; persons from the department of education supervise student-teaching in the remaining eleven. Of the eleven department chairmen, two expressed satisfaction with the policy and all others expressed dissatisfaction.

The two department chairmen who favored the department of education's supervision of student-teaching offered no particular reasons; they merely reported that they believe the education departments of the respective institutions are capable of doing a good job and reporting their findings to the music departments.

Some chairmen stated that better understanding would result between music department and student-teacher if a music faculty member were to supervise. The belief is that reports on these student-teachers would be received more frequently, which would enable the department to make a more coordinated effort for instructional improvement. There was a feeling that the music instructors would be more capable of aiding student teachers in the solution of their problems. The unwillingness on the part of the student-teacher to discuss his problems with persons out of his field sometimes presented an additional problem.

The subject area in which problems in assignment occur most frequently is elementary school music methods for elementary education majors. This area is unusual in that apparently few persons take a major in public school music with the intention of teaching elementary school methods. The problem in this area not only involves encouraging teachers to accept the assignment, but some problems occur in the course of instruction. The basic problem regarding

instruction is the instructor's tendency to instruct on an advanced level which the student is unprepared to comprehend.

Music appreciation for non-majors is a problem. A large number of teachers who can teach music appreciation do not desire to teach it.

The major assignment of teachers occurs at the time of employment. The assignment is based on the subject area which the vacancy demands, and the person hired to fill the vacancy, generally speaking, has a major in the area desired. There are occasions when assignment has to be made at times other than the time of employment. These instances generally occur when there is an unforeseen overload or a late resignation. Sometimes special assignments have to be made when an administrator is unable to secure the exact combination of competencies which he desires. These types of assignments generally are unexpected, necessitating immediate decisions.

In the field-trip questionnaire one question was "how are special teacher assignments made?" By far the majority of administrators preferred the conference as a means of making special teaching assignments. There is a feeling that if the teacher is informed of the problem and its origin in private conference, he will probably be cooperative in helping in its solution. Eleven administrators use the conference technique in special teacher assignment. Two administrators made assignments based on transcript

examination and two made assignments based on individual teacher load and qualifications.

Co-operating institutions are allowed very little compromise in music education curriculum design, because of the requirements of the State of Oklahoma's Department of Education on Teacher Education Certification.

> Standard elementary-secondary school certificate requirements include twenty-one semester hours in professional education, including at least nine semester hours in student teaching, methods, and materials. Fifty semester hours are required in general education, distributed so that some work is completed in at least six of the following areas:
>
> 1. English (oral English, written English and literature)
> 2. Fine Arts
> 3. Foreign language
> 4. Health and Physical Education
> 5. Humanities
> 6. Mathematics
> 7. Practical Arts
> 8. Psychology
> 9. Science
> 10. Social Studies (American History, and Oklahoma history are required)[1]

College credit used to satisfy the requirements in general education, in an amount not to exceed ten semester hours, may also be counted in meeting requirements in the field of specialization.

The combined total number of hours required by the State Department of Education for the standard elementary-secondary music certificate is 117 semester hours. However,

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[1]State of Oklahoma Department of Education, Teacher Education Certification and Assignment Handbook (Oklahoma City, Oklahoma: State Board of Education, October, 1961), p. 9.

since the minimum requirement for graduation is 124 semester hours and since none of the co-operating institutions require more than 132 semester hours for graduation, only seven to fifteen semester hours remain for electives.

Compromises are made in two institutions regarding the scheduling of classes. The institutions that use part-time instructors find it necessary sometimes to schedule classes in a manner convenient to the special teacher. Therefore, courses which were originally scheduled to meet four days per week for one hour each were sometimes re-scheduled to meet two days per week for two hours each. This condensed type of scheduling works well for some courses, but other courses would benefit from shorter and more frequent class meetings. A beginning wind class is an example of the class which benefits from short class periods because there is a tendency for the beginning students to tire easily. Also, more weekly meetings allow for the type of student practice which will achieve best results.

Some institutions offer courses in alternating semesters. This method is usually necessary in the small state institutions where limited class enrollment falls below the legally established minimum of ten per class.

Summary

There is more emphasis placed on music in private institutions in the State of Oklahoma than there is in state institutions.

The use of part-time instructors adds a great deal of flexibility to scheduling of courses. The institution located near symphony orchestras has an advantage over those institutions that are not so advantageously located.

The combination of voice and piano accompanying skill is in great demand among co-operating institutions. This implies that there should be more emphasis placed on the development of piano skill at the college level. A better guidance program for the pre-college pupil would be helpful. There is also a shortage of wind instrument teachers. The lack of combinations in both of these fields may be caused by an emphasis on specialization in public school and college curricula.

There are advantages and disadvantages in hiring couples. Since all couples are different, and since there is always a possibility of making a poor choice, each case must be considered on its merits.

The geographical location of the State of Oklahoma sometimes presents a problem when attempting to hire concert performers as teachers. These artists prefer to remain near large metropolitan centers.

Church-supported institutions are affected by official church policies on academic personnel.

The geographical location of the institution within the state apparently is a factor in its ability to retain its faculty, since institutions located in or near the two cities have less teacher turnover than the ones not so advantageously located.

The best supervision of music student-teaching results when the supervision is done by faculty members selected from the department of music.

CHAPTER III

PROBLEMS IN STAFFING SMALL DEPARTMENTS

This chapter, by making use of the findings in Chapter II, will deal with music department faculties of varying sizes. Since the study is primarily concerned with the small college music department, the major part of this chapter will be devoted to colleges which have music departments with a student enrollment of not more than one hundred.

There are both large and small music departments in the state of Oklahoma that are members of the National Association of Schools of Music. Data received from co-operating institutions reveal that the small colleges were compelled to employ faculty with many different combinations of competencies in order to satisfy the recommendations of NASM.

The purposes of this chapter are: (1) to determine the smallest possible music department faculty which can meet the accreditation requirements of the National Association of Schools of Music and Oklahoma Certification, (2) to determine point in the student enrollment in which additional faculty would, of necessity, be employed beyond the minimum faculty, and (3) to determine the best teaching combinations desired for the average student enrollment of an institution.

A music department with a minimum of twenty-five students in residence may be accepted for membership in NASM.[1] Based on this minimum student enrollment requirement, all cooperating institutions are eligible for this organization's membership since the smallest student enrollment represented is thirty-five.

In order to determine the number of teachers needed for departments with full offerings, a possible curriculum has been formulated. The model used for this part of the study is one which is presently in use by one of the cooperating institutions. Using the model as a point of departure, it is possible to suggest modifications in curriculum which will facilitate the selection of the best combinations of competencies.

The following is the music course offering of the curriculum.

FRESHMAN YEAR

First Semester		Second Semester	
Harmony	2	Harmony	2
Sight Singing	2	Sight Singing	2
Introduction to Music	2	Introduction to Music	2
Piano (1 lesson per wk.)	2	Piano (1 lesson per wk.)	2
Major Instrument	2	Major Instrument	2
Band, Orchestra, or Choir	1	Band, Orchestra, or Choir	1
Piano Pedagogy, Major only	1	Piano Pedagogy	1
	12		12

[1] Carl M. Neumeyer (ed.), National Association of Schools of Music, By-Laws and Regulations (Washington, D. C.: Association of American Colleges Building, 1965), p. 33.

SOPHOMORE YEAR

First Semester		Second Semester	
Harmony	2	Harmony	2
Sight Singing	2	Sight Singing	2
History of Music	2	History of Music	2
Major Instrument	2	Voice	2
Voice Class	2	Major Instrument	2
Band, Orchestra, or Choir	1	Band, Orchestra, or Choir	1
	11		11

JUNIOR YEAR

First Semester		Second Semester	
Counterpoint	2	Form and Analysis	2
Form and Analysis	2	Orchestration	2
Orchestration	2	Elementary Music Methods	3
Major Instrument	2	Woodwind Methods	2
Voice	2	Band, Orchestra, or Choir	1
String Methods	2		
Band, Orchestra, or Choir	1		
	13		10

SENIOR YEAR

First Semester		Second Semester	
Junior and Senior High Music Methods	3	Elementary and Secondary Student Teaching	8
Brass Methods	2	Ensemble or Organization[1]	1
Conducting	2		
Band, Orchestra, or Choir	1		
	8		9

The above curriculum is accepted by NASM. Even though it has a broad coverage of course offerings, it does not include all courses suggested by NASM. The courses not included are composition and arranging. This may be considered a part

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[1] The University of Tulsa, Bulletin (Tulsa, Oklahoma: University of Tulsa, April, 1966), p. 165.

of the discretion which a department has when applying for membership with NASM.

The model curriculum has seventy-seven hours of music in a total curriculum of 136 semester hours.[1] This means that music occupies 56% of this total curriculum which satisfies both NASM recommendations and certification requirements of the State of Oklahoma Department of Education.

The State Department of Education's Standard Elementary-Secondary School Certificate in music requires twenty-one hours in professional education, including at least nine semester hours in student teaching, methods, and materials.[2] A minimum of forty-six semester hours in music, including not fewer than eight semester hours of credit in vocal music is required.[3]

Minimum Requirements

This section will deal with minimum curricular requirements which meet NASM standards and Oklahoma's certification standards. Since NASM has only broad recommendations regarding courses to be offered in the curriculum, the music departments that qualify have a good deal of latitude in formulating the curriculum. However, the Oklahoma certification requirements are well defined.[4] This means that courses may be combined,

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[1] Ibid.

[2] Oklahoma State Department of Education, Teacher Education, Certification and Assignment Handbook (Oklahoma City, Oklahoma: State Board of Education, October 1, 1961), p. 10.

[3] Ibid., p. 9.

[4] Ibid.

taught privately, or some courses may be substituted for others as long as the NASM and Oklahoma certification standards and objectives are met.

NASM states that it is possible for an institution which has a minimum of twenty-five full time students in residence to qualify for membership.[1] This minimum requirement would, in all probability, be of more use to the conservatories or schools of music which specialize in the performance degrees. The Board of Regents of the State of Oklahoma has a regulation which requires that each class have a minimum of ten students enrolled. This requirement makes it almost impossible for an institution with an enrollment near the minimum of twenty-five students to offer a curriculum in music which meets NASM requirements.

The co-operating institution which has the smallest student enrollment has an enrollment of thirty-five. Using this enrollment as a frame of reference, an attempt will be made to determine the smallest possible teaching staff adequate for the model curriculum.

The music theory and music history outline from which 20% to 25% of the total curriculum is to be selected can be condensed by combining some courses and eliminating others. About one half of the music course offerings must come from subjects listed under the heading of musicianship by NASM.[2]

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[1] Neumeyer, op. cit., p.

[2] Ibid., p. 27.

This means that a minimum of from twenty to twenty-five hours must be selected from these courses. The model curriculum has a total of 56% music. This means that it is possible to reduce the percent of music by 10% and still satisfy NASM and Oklahoma Certification requirements.

The number of theory courses could be reduced by combining harmony and ear training into a three-hour course for four semesters. The orchestration and form and analysis requirement could be offered for two hours' credit one semester each. Introduction to music could be offered one semester prior to the semester in which the history of music is to be taken. There are some co-operating institutions that have no introduction to music offerings. Table 16 shows the reduction of the musicianship portion of the model curriculum.

Since fifteen semester hours of academic course instruction are considered a full academic load, the musicianship offerings in Table 16 require only one teacher who will have four-fifths of a teaching load each semester. In reality, a teacher with as many different courses as listed in Table 16 would have a full teaching load, because of varied preparations demanded.

NASM recommends that from 25% to 30% of the total curriculum be taken from courses in the applied area. In order to meet certification requirements at least fifteen semester hours of the proposed curriculum must be taken from this area.

TABLE 16

MUSIC HISTORY-THEORY REQUIREMENT REDUCTION

Subjects	Hours
Harmony, Sight Singing	12
Introduction to Music	2
History of Music	4
Counterpoint	2
Form and Analysis	2
Orchestration	2
TOTAL	24

Each of the applied disciplines including voice, piano, band and orchestral instrument, must be represented. Since this curriculum is set up to accommodate a department of thirty-five students, two or more applied disciplines might be assigned to one teacher providing the proper combinations are available.

Findings regarding vocal-piano majors and instrumental majors among co-operating institutions indicate that the number of vocal majors generally exceeds instrumental majors by a ratio of about three to one. This means that if an institution has an enrollment of thirty-five, about twenty-six of the students have a voice or piano emphasis and the remaining nine have a string, wind, or percussion instrument emphasis.

A music department with a student enrollment of only thirty-five needs a faculty with many varied competencies. If the department has twenty-six vocal majors, this could very well be a full load for one vocal teacher. However, since there will be many teaching duties which will not consume the full time of a teacher, it would seem much better to divide the applied voice between two or three teachers. This would enable these teachers to aid in other teaching assignments.

Many institutions attempt to offer a separate methods course for each family of band and orchestral instruments, such as woodwind, brass, string, and percussion. However, there are other institutions that are members of NASM which

offer a composite course to include each instrumental family. This technique does not seem to be the best, but it helps in the small institution which has a limited faculty. The team-teaching technique could be helpful for teaching such a course. With only nine students, the minor instruments could be taught privately.

Membership in NASM does not require that the member institution have performing organizations such as band, chorus, and orchestra. With a department of only thirty-five students enrolled it is almost impossible to organize some performing organizations. In departments which have no orchestra, small ensembles making use of stringed instruments could be used for training purposes. A person with string emphasis could be encouraged to play a minor instrument in the band in order to attain large ensemble experience.

Recommendation is made for band and chorus as performing organizations for a small department because personnel for these organizations are more accessible in the general enrollment of the institution. The model curriculum contains five semesters of major applied instrument for two semester hours credit each semester. This requirement could be reduced to four semester for two semester hours credit each semester. Recommendations for the second portion of the musicianship requirement are included in Table 17.

Table 18 shows the composite music course offerings recommended for the curriculum of thirty-five students. The

TABLE 17

MUSICAL PERFORMANCE REDUCTION

Area	Semesters	Hours
Private Instrument (Major)	4	8
Applied Minor (Instrument Majors)	4	4
*Class Applied Piano (Instrument Majors)	4	4
Band or Chorus, Small Ensemble	8	4
Conducting	1	2
TOTAL		22

*Piano-Vocal or Vocal-Piano majors should take four semester hours applied piano or voice (automatic minor) for four semesters.

TABLE 18

COMPOSITE MUSIC COURSE OFFERINGS RECOMMENDED FOR THE CURRICULUM OF THIRTY-FIVE STUDENTS

Subject Area	Semesters		Hours
Harmony and Ear Training	4		12
Form and Analysis	1		2
Orhcestration	1		2
Counterpoint	1		2
Music History and Literature	3		6
Private Instructions (Major)	4		8
Applied Minor Instruments	4		4
*Class Piano (Instrumental Majors)	4		4
Band or Chorus, Small Ensemble	8		4
Conducting	1		4
Instrument Music Methods and Materials--(Majors)	1	Either	3
Vocal Music Methods and Materials--(Majors)	1		
Student Teaching			6
TOTAL			55

*Piano-Vocal or Vocal-Piano majors should take four semester hours applied piano or voice (automatic minor) for four semesters.

offerings are, by necessity, reduced for a department of only thirty-five students.

The music portion of the professional education can be met by the following:

Instrumental music methods and materials--instrumental majors---------- 3 hours

Vocal music methods and materials--vocal majors---------- 3 hours

Student teaching---------- 6 hours

In staffing the small music department of only thirty-five students, a great deal of effort must be made to employ teachers who are competent in several fields. One theory teacher who has the competency to teach all areas of theory can satisfy the staffing requirement in theory; the thirty-five pupil enrollment eliminates the problem of classes being too large. The twenty-two hours of music theory-music history may be distributed over two semesters. A theory teacher who has skill in teaching history-literature and class piano could be highly recommended since theory would not constitute a teaching load. Since applied music is offered for the first two years, only about 50% of the total students in the department would be enrolled at any one time. Fifty percent of the students with piano-vocal emphasis would be thirteen. This means that a teacher with skill in teaching piano and voice would fill this assignment by assuming twenty-six hours of applied music. However, due to the versatility demanded because of the small enrollment, it is desirable to divide the

piano-vocal assignment between the two teachers. The teacher with vocal emphasis should have skills to teach applied voice, chorus, small ensemble and student teaching supervision. The teacher with piano emphasis should be assigned applied piano and music methods.

With the proper combination of competencies present, two teachers could satisfy the band and orchestra applied, performance and methods courses. One teacher should possess skills in applied percussion, brass, band, and conducting. The other teacher should have skills in woodwind, string and music methods. No instrumental classes for individual families of instrument are recommended. Since the enrollment is so small, the minor instruments could be studied privately. In the teaching of the applied minor, emphasis could be placed on the pedagogical aspect as well as the development of skills in playing. This method might have some advantages over the class approach since more individual attention can be given to special problems.

Probable teacher-load with student enrollment of thirty-five is shown in Table 19. From this information, the conclusion may be drawn that the smallest possible music department faculty for teacher education is five full-time members with varying combinations of competencies. It is then possible for this small faculty to satisfy NASM and certification requirements.

TABLE 19

PROBABLY TEACHER-LOAD WITH STUDENT ENROLLMENT OF THIRTY-FIVE

Competency Combinations	First Semester	Second Semester
Theory (All Areas) History, Literature, Piano Class	12 ac 2 lc	12 ac 2 lc
Piano, Music Methods	20 lc	20 lc
Voice, Chorus, Ensemble, Student-Teaching	2 ac 18 lc	2 ac 18 lc
Brass, Percussion, Band, Conducting	3 ac 15 lc	3 ac 15 lc
Woodwind, String, Methods	2 ac 15 lc	0 ac 15 lc

Key: ac--academic credit
lc--laboratory credit

The advantage of the music department with a very small enrollment is that the students may receive more private instruction in areas which would otherwise be taught in classes. The disadvantage of the music department with the small enrollment is that there is a shortage of specialists. Most of the teachers have a large percentage of their teaching assignment in their secondary fields. It is of course more difficult to staff the small music department than to staff the large music department because of the demand for unusual combinations.

Even though this section, and indeed the entire dissertation, is primarily concerned with the full-time staff, the part-time staff can serve as a means of minimizing the staffing problems in the small institution. The difficulty in staffing the small institution of thirty-five student enrollment stems from the fact that there are many odd teaching combinations demanded. The academic weakness in the small music department is its lack of specialists. Generally, the part-time teacher is one who teaches in his specialized area of concentration. This would indicate that the employment of part-time instructors would relieve some of the pressure in locating teachers of many unusual combinations of competencies, and strengthen the department by providing more specialized instruction.

There is a disadvantage in using a large percentage of part-time teachers, revealed in the field study. These

teachers generally do not make the contributions in the non-teaching assignments which are demanded and so important to the operation of the department. Such duties as committee assignments, recruiting, and special off-campus assignments are seldom compatible with the part-time teacher. In the department which has a large percent of part-time staff the majority of special assignments must be left to the full-time staff. For this reason, some administrators prefer not to hire part-time instructors.

The Point in the Small Department at Which Additions to the Faculty Must Be Made

Findings in section one of this chapter revealed that a minimum staff of five is needed if a department is to meet NASM and Oklahoma Certification Standards. This section is intended to determine the point at which additional staff is needed, thereby drawing the line between what might be considered the small music department and the larger music department.

The area of music theory seems to be the subject area in which staffing would be affected first by enrollment growth. The field trip and conversations with theory instructors in the State of Oklahoma reveal that a theory class of twenty-five students is considered the maximum class load. By using the number of twenty-five students enrolled in any one theory class, we can conclude that twenty-five students in freshman theory class could serve as a point of departure for arriving

at the approximate enrollment for such a department. It must be understood that a department which has twenty-five freshmen enrolled in music theory presents a very heavy load for a one teacher music theory department. This teacher must teach music theory on all levels in the institution. The teacher would be compelled to teach harmony, sight singing, counterpoint, form and analysis, and orchestration-arranging as minimum theory offerings for satisfying NASM and Certification Standards. The theory teachers could very well have a schedule which permits not more than twelve hours of instruction per week for each semester, if harmony and sight singing were combined in a three-hour course. This would be a heavy teaching load because of the several preparations and the large classes.

Since all freshman music majors must enroll in freshman music theory, and since most of our institutions have four grade levels, we may think of the freshman class of twenty-five students as contributing a little more than one fourth of the total enrollment of the institution. This means that such a music department would have about eighty to ninety students enrolled. Therefore, it may be concluded that one music theory teacher can teach all theory courses in a music department which has a maximum of ninety students.

As the student enrollment grows larger than one hundred, many advantageous changes may be made in the curriculum. Changes may be made in teacher assignment. More teaching

specialists may be employed, because many of the special areas will have grown to the point that they will consume the full time of a teacher. The music department that has more than one hundred student enrollment will have less demand for odd combinations of teaching competencies. The department of one hundred student enrollment had more problems in staffing than the larger department was revealed in the field trip study. The eight institutions which had less than one hundred students contributed much more to the questions on staffing problems than did the larger departments. In some cases the administrators in the large departments simply stated that they had no experience with the questions concerning problems in staffing.

Based on the findings in Chapter II and the statements above, it is concluded that one hundred students enrolled in the music department may be considered the point at which changes in faculty assignment and additions to the faculty are demanded.

Recommendations of Staff Combinations of Competencies for a Department of One Hundred Student Enrollment

Even though the majority of the co-operating institutions has a much larger vocal enrollment than instrumental, there are two of which the reverse is true. Langston University and Northwestern State College have a majority of instrumental majors. This section will be devoted to faculty

assignment of two music departments. Each department is based on an enrollment of one hundred students. The first department enrollment is to have a ratio of three instrumental majors to one vocal. The second department enrollment is to have three voice majors to one instrumental.

A music department with an enrollment of one hundred students has barely an above average enrollment for a teacher training institution. However, since all music departments seem to show a trend of continued growth, the department with one hundred students allows for projected expansion. The curricula of the two selected departments will be based on the complete curriculum offerings as recommended by NASM and Oklahoma Certification Standards. The proposed faculty assignments will be based on the recommended subjects and semester hours in Table 20.

NASM recommends that 45%-55% of the total curriculum be devoted to musicianship requirements. In a curriculum which includes a total of 120 semester hours, the musicianship requirement as listed above will comprise 52.5%. (Student-teaching and methods are not included in musicianship requirement.) NASM has no statement which isolates student-teaching and methods requirements from the over-all professional education requirements. The fifty-nine hours of musicianship and the combined total of nine hours for student teaching and music methods satisfy the teacher education certification requirements of Oklahoma.

TABLE 20

PROPOSED CURRICULUM

Subjects	Semester Hours
Harmony and Ear Training	16
Form and Analysis	3
Arranging (Vocal or Instrumental)	2
Counterpoint	2
Music Literature	2
Music History	6
Conducting	2
Applied Major (Voice-Piano, String, Brass, Woodwind)	16
Instrumental Classes (Voice, Piano,* String, Brass-Percussion, Woodwind)	6
Applied Minor Instrument (Piano)	4
Band, Orchestra, Chorus, Small Ensemble	4
Student Teaching	6
Music Methods and Materials (Vocal and Instrumental)	3
TOTAL	72

*Students with voice or piano as major will take six hours of applied music in minor field.

The total hours in theory for two semesters are twenty-three and the total hours for history and literature are eight. Since the sixty-three students who will be required to take applied piano will be in excess of two teaching loads, recommendation is made for one teacher who is competent in theory and piano. Recommendation is made for a second theory teacher who is competent in music history-literature and applied piano.

The applied band and orchestral instruments will demand four teachers with varying combinations of competencies. The brass, woodwind, and string families are to be represented. Since all students are to take applied instruction on their major instruments for each semester, about seventy-five students will be enrolled in band and orchestral applied instruments per semester. Since the number enrolled in each instrument family will vary from year to year, no attempt will be made to estimate the number of students which will be assigned to each teacher. We do know that the string family has the smallest enrollment among co-operating institutions. Applied wind and string teachers are recommended as instructors for performing ensemble organizations. Therefore, the following teacher combinations are recommended for the applied band and orchestral area:

1. applied string, string class, orchestra
2. applied brass, brass-percussion class, conducting ensemble

3. applied woodwind, woodwind class, ensemble
4. applied woodwind, band, music methods and materials

Applied wind instrumental majors are required to take four hours of piano, which means that about 50% of the total wind instrumentalists enrollment, or thirty-eight persons, would need applied instruction. An additional twenty-five vocal-piano emphasis persons will need applied piano instruction each semester. This means that the piano teaching will constitute about two and three fifths of a teaching load. Staff requirements in the applied piano area will be filled by the employment of one teacher with piano-theory competencies and one teacher with piano-voice competencies. Theory and voice are included in the above combinations to take care of likely overloads in theory and voice. The remainder of the applied piano overload will be satisfied by theory and voice teachers who have applied piano as their secondary field of instruction.

In this department, which has about one fourth of its majors in vocal-piano emphasis, about twelve students would have a voice emphasis. Since piano majors are vocal minors and vice versa in a music education program, about twenty-five persons will need vocal instruction. This is one hour above a full teacher-load. The vocal instruction requirement would be fulfilled by the employment of one voice teacher with piano and vocal arranging as secondary field. The

remainder of the voice instruction would be taught by the applied piano teacher with voice as a secondary competency.

Student-teaching observation and supervision in a curriculum of one hundred students will involve a maximum of twenty-five students in any one academic year. This assignment would be given to one teacher who is competent in student-teaching supervision, vocal methods and materials.

The proposed faculty which is to staff the department that has one hundred students enrolled and which has the courses to meet NASM and certification requirements is listed below.

1. harmony and ear training, piano
2. form and analysis, instrumental arranging, counterpoint, music literature, music history and applied piano
3. applied strings, string class, orchestra
4. applied brass, brass-percussion class
5. applied woodwind, woodwind class, ensemble
6. applied woodwind, music methods, band
7. applied piano, theory
8. applied piano, voice
9. student teaching, vocal music methods
10. applied voice, piano, vocal-arranging

Of the ten faculty competency combinations listed above, eight are considered combinations which are available. The two which are not available are numbers three and four.

This faculty would prove sufficient to staff the curriculum listed in Table 20; each teacher would have a full teaching load.

The last portion of this section is devoted to the staffing of a department of one hundred students with an enrollment ratio of one instrumental major to three vocal majors. In order to make a comparison of the differences made by varying student major emphasis, basically the same curriculum as found in Table 20 will be used. The one necessary change is in the applied music offerings. An enrollment of one hundred students with three quarter vocal-piano emphasis would of necessity need a much larger applied piano and voice staff. However, this is partially offset by the decrease in the demand placed on the wind instructors. Assuming that the department has an enrollment of one hundred with major emphasis about three to one in vocal-piano, about sixty-nine hours of piano instruction will be needed per week. This number includes thirty-eight hours for students emphasizing piano with voice minor, nineteen hours of students whose emphasis is voice, and twelve hours for students who have band and orchestral instruments as a major.

The applied voice will require about fifty-six hours of instruction per week. This includes thirty-seven hours for voice majors and nineteen hours for students majoring in piano but minoring in voice. The voice and piano areas will necessitate five and five twenty-fourths of a teaching load.

Five teachers carrying a full load of piano-voice is recommend3d and the overload should go to other teachers where voice and piano competency prevails.

Since students majoring in band or orchestral instruments only equal one fourth of the total enrollment, two teacher-specialists, who have skill in closely related fields, are sufficient for this area. One of these teachers should be competent in woodwind and percussion instruments. He should also be capable of directing the band and small ensemble. The second teacher should have competency in brass and stringed instruments. He should be able to conduct the orchestra, teach methods courses and conducting class. These combinations are difficult to find. If they can not be secured, the best solution to the problem would be the employment of two part-time teachers in different specialized fields.

Music history and theory would consume about one half of the time of two teachers per semester. By ploying theory and history teachers who also have competency in piano and voice, flexibility is added to the scheduling of courses. An examination of Table 20 shows that the combined total hours of music history and music theory equal thirty-one hours. By dividing this number by two semesters, we find that one teacher could teach these courses by carrying only one half hour overload per semester. The two-teacher assignment was received from some respondents who favored teachers with

broad competencies. Since it is always difficult to predict the exact course needs of the department because of the shift in major emphasis from year to year, varying combinations of competencies among the staff work to an advantage.

The music department has generally about one fifth of its total enrollment each year to graduate. This means that the department with one hundred students enrolled would have about twenty students per year or ten students per semester graduating. Since the supervision of fifteen student teachers is considered a full teaching load, the department of one hundred students would demand about two thirds teaching load. The remaining one third teaching load should be assigned to a methods course and choir direction. Student teaching supervision and music methods are considered a good combination since some institutions require the supervising teacher to teach the methods course. The choir direction is included in this combination because of the possible flexibility in scheduling. Also this combination would be available.

The following list shows the recommended faculty combinations assigned to the music department which has a student enrollment of one hundred with a three to one vocal-piano emphasis:

1. piano, voice
2. piano, voice
3. voice, piano
4. voice, piano

5. voice, piano
6. woodwind, percussion, band, small ensemble
7. brasswind, string, orchestra, methods, conducting
8. music history, theory, voice
9. music theory, history, piano
10. student teaching supervision, chorus, methods

A comparison of the two curricula with one hundred students enrolled reveals that the departmental emphasis makes very little difference in the staff teaching load. The use of piano class instruction for non-majors could affect the teaching load a great deal in the department with major emphasis on band and orchestral instruments since class instruction enables one teacher to instruct more students in less time. The department with the major emphasis on voice and piano would have more problems in hiring because of the unusual combinations of competencies desired. Combinations numbered six, seven, eight are frequently needed but difficult to secure.

Recommendation of Staff Combinations of Competencies for a Department of Two Hundred Twenty-five Student Enrollment

Among the co-operating institutions there are three music departments which have nearly or over two hundred student enrollment; these departments are the largest in the state of Oklahoma. They have an average of two hundred and twenty-five students enrolled. The purpose of this section

is to make an analysis of the staffing problems found in the large institutions and to determine how the problems differ from those of the smaller institutions. The curriculum in Table 20 which was used for the one hundred enrollment department will also be used as a model for the two hundred and twenty-five student department. This large department is to be typical in that it is to have a distribution of students which are three to one vocal-piano emphasis.

The large music department as described above would have about sixty-five to seventy-five students enrolled in freshman harmony and ear training. Since twenty-five students enrolled in a class is considered a class load, three classes will be needed each semester. Since this course is a four-semester course, the schedule would be the same, but the classes would be smaller due to drop-out rate. So the harmony and ear training could be taught by two specialists in that area of concentration. These instructors would have a teaching load of twelve hours per week. Form and analysis is required one semester which means that it would be sufficient to offer one section of this course each semester. A teacher assigned to form and analysis should have competency in vocal and instrumental arranging and counterpoint. If each of these courses is offered each semester, no overload should occur. This means that the teacher of these courses would instruct eleven hours per week per semester. This would be

equivalent to a full load since there are four preparations required.

Music literature is to be taken by all freshmen during their second semester of enrollment. In conferences with some musicologists in the state of Oklahoma, it was revealed that the teaching of music history differed a great deal from the teaching of music theory, in that the number of students in a class is not a serious factor. Conferees agreed that they could teach one hundred students as well as they could teach twenty. The only problem which results in the teaching of large classes is that of grading tests and examinations. Therefore, we may conclude that the idea of assigning very large classes to the music history teacher would be the best method where examination graders could be employed. Certainly the large class idea is more economical since it is far less expensive to hire examination graders than it is to hire additional music history teachers. Assuming that test graders are available, one teacher would be assigned to teach the music history and music literature each with about fifty-six students enrolled. This instructor should also have competency in vocal and instrumental conducting and piano. This instructor could add a great deal of flexibility to the curriculum and carry a full teaching load.

The applied piano-voice would demand the largest staff in the applied area. The music department under consideration would have about one hundred sixty-eight piano-voice majors.

If twenty-four applied students are assigned to each teacher, seven teachers are needed for major instruction in this area. Vocal majors in the music education program are considered piano minors. This means that three teachers will be needed to instruct piano and voice minors. There are fifty-seven students in the band-orchestral emphasis who are required to take six hours of piano. This assignment would demand only two teachers since the students will enroll only four of their eight semesters at the institution. A large percentage of the applied piano minors of the universities are beginners. These students could be benefited best through the use of class piano instruction. Therefore, the employment of one piano instructor who has training in class piano instruction would aid in the solution of scheduling problem and add flexibility to the entire piano program. Fifteen beginning piano students enrolled in one class are considered a class load. Since piano classes usually meet only once or twice each week it is possible for a teacher, using the maximum class load to teach as many as ninety students per semester.

About one half of the fifty-seven students majoring in the wind and string area would probably be woodwind majors if this department is typical of other departments co-operating with the study. The string, percussion and brass would consume the remainder of the area. This means that one instructor with competency to teach all woodwinds could fulfill the need of the department by carrying a four-student

overload. However, since there are many other assignment demands for each teacher in an institution of this size, recommendation is made for two woodwind instructors. One should be a single reed specialist who has competency to teach conducting, woodwind ensemble and woodwind classes. The other woodwind instructor should be a double reed specialist who has competency to teach instrumental music methods and material, flute, and woodwind classes.

The brass emphasis generally consumes about one fourth of the total band and orchestra instrument emphasis. This means that a brass teacher with competency to teach band would be assigned about sixteen students, or two thirds of a teaching load of applied music, and the remaining one third would be devoted to band. About one eighth of the total instrumental program is usually composed of string majors and the remaining eighth is usually composed of percussion majors. Recommendation is made for one teacher with competency in strings, percussion and orchestra.

About one fifth of the undergraduate students graduate each year. Therefore, a music department with an enrollment of two hundred twenty-five would have about forty-five graduates each year or about twenty-two each semester. Fifteen students under student-teacher supervision is considered a teaching load. Since many music educators feel that there is an advantage to having the persons assigned to student teaching supervision teach music methods, recommendation is

made for two instructors who are qualified to supervise student teaching and teach methods courses. The possible overload in this area could be absorbed by the woodwind, brass, percussion, or string instructor who is assigned to teach music methods.

A summary of the minimum faculty assignments recommended for the curriculum in Table 20 is shown in Table 21.

Summary

It is possible for a music department of five full time faculty members with varying combinations of competencies to meet Oklahoma certification and NASM standards. However, the music department of five faculty members demands several teaching combinations which are almost impossible to secure.

The advantage of the music department with a very small enrollment is that the students may receive more private instruction in areas which would otherwise be taught in class instruction. The disadvantage of the small department is that there is a shortage of specialists. Most of the teachers have a large percentage of their teaching assignment in their secondary fields.

The separating point between the small department and the large department is a student enrollment of one hundred. Music theory is the best music course for determining the breaking point within the department.

TABLE 21

RECOMMENDED FACULTY COMBINATIONS FOR THE LARGE INSTITUTION OF TWO HUNDRED TWENTY-FIVE STUDENT ENROLLMENT

Combination Competency	Numbers
Harmony and Ear Training	2
Form and Analysis, Instrumental and Vocal, Arranging, Counterpoint	1
Music Literature, History, Conducting, Piano	1
Piano, Voice	5
Voice, Piano	5
Class Piano Instructions	1
Single Reed, Conducting, Small Ensemble, Woodwind Class	1
Double Reed, Flute, Methods, Woodwind Class	1
Brasswind, Band	1
String, Percussion, Orchestra	1
Student-Teacher Supervision, Methods	2
TOTAL	21

It is more difficult to staff the small music department than to staff the large music department because of the demands for unusual combinations. The demand for more specialists on the part of the large institution eliminates many staffing problems.

CHAPTER IV

SOLUTIONS IN STAFFING THE MUSIC DEPARTMENT

Every institution of higher learning in the State of Oklahoma which offers a Bachelors degree in music attempts to offer all concentrations including instrumental, vocal and piano. Less than 15% of the music majors in the departments of Oklahoma Baptist University and Bethany Nazarene College are band-orchestra majors. In each of these situations, the administrators encounter many problems in staffing the department because of the unusual teaching combinations demanded in the instrumental area. Data from the field study revealed that many of the teaching combinations demanded by these departments are just about impossible to find. One of the institutions is in need of a woodwind, brass, percussion combination this year. This combination is very difficult to find. (Chapter II, Table 12) Music departments designed to offer training in one major area could make quite a contribution to the music programs in this state. The music department with an enrollment of 100 students or less would be ideal for the program which specializes in only one applied discipline. Based on the music department's enrollment in the state of Oklahoma, an analysis of problems encountered in the

specialized department of one hundred would be a realistic approach to the solution to many existing staffing problems. Such a program might aid in offering a much stronger music curriculum with fewer teachers and less operating expense.

The purposes of this section of Chapter IV are: (1) to formulate a music department course offering which has voice-piano emphasis only, (2) to formulate a music department course offering which has band-orchestra emphasis only, (3) to determine the best staff combinations for these curricula and (4) to determine the advantages and disadvantages of staffing these curricula compared to the integrated curricula which offer all concentrations including band-orchestra, and piano-voice.

Staffing the Specialized Department of One Hundred Students

In Chapter III several problems occurred in staffing because of the odd combinations of competencies which were demanded. The majority of unusual combinations were in the area of band-orchestra instruction. A music education curriculum which offers a single major emphasis of voice-piano might prove helpful in solving many staffing problems and at the same time offer to students a well balanced music education.

Table 22 shows the music course offerings which would be accepted by NASM and Oklahoma certification. Music methods and materials and student teaching observation are included

TABLE 22

MUSIC COURSE REQUIREMENTS FOR VOCAL-PIANO EMPHASIS

Courses	Hours
Harmony and Ear Training	16
Music Literature	4
Music History	6
Form and Analysis	3
Vocal Arranging	2
Counterpoint	2
Voice	16
Piano	16
Chorus	4
Conducting	4
TOTAL	73

in the professional education requirement; however, these offerings would be assigned to the music staff.

The music department of on hundred student enrollment will be used for each of the departments under consideration. The number of staff will be determined by the music course demands of the curriculum.

One theory teacher could instruct all of the music theory in the curriculum including harmon-ear training, form and analysis, vocal arranging and counterpoint. Each semester this instructor would have about twelve hours of instruction per week. The freshman music majors constitute a little better than one-fourth the total music department enrollment. Therefore, there is a possibility of an overload in the harmony-ear training class. This class might have as many as twenty-five to thirty-five students enrolled. If the enrollment is beyond twenty-five, two sections should be assigned. The assignment of two sections of freshman theory would cause the theory instructor to instruct a total of sixteen hours per week.

The curriculum which requires sixteen semester hours of applied instruction on two major instruments has a strong offering of applied music. This program would have about ninety students enrolled in applied piano and applied voice each semester, since about one tenth of the enrollment would be involved in student teaching each semester. By assigning three piano teachers a full teaching load of twenty-four

hours of applied instruction, a fourth teacher would have a three-quarter teaching load of piano and one quarter teaching load of music history-literature. Chapter II, Table 13 reveals that the combination of piano and music history-literature is available. Three applied voice teachers with a full teaching load of twenty-four students and one voice teacher with a three fourths teaching load in voice instruction and the remaining fourth devoted to choral direction would satisfy the voice and choral direction requirement.

The music methods-materials and student-teaching supervision would be assigned to one teacher.

Table 23 shows the staff requirements for a curriculum of one hundred students of voice-piano emphasis. A music department designed to offer a major emphasis on voice-piano would encounter very few problems in staffing. This curriculum demands many specialists who are easily available. A comparison of Table 13 and Table 23 reveals that all teaching combinations included in Table 23 are available.

Information in Table 12 reveals that voice instructors with studio accompanying skill are in great demand. The curriculum above would make quite a contribution to the state of Oklahoma in eliminating this accompanying problem since all students are required to take four years of applied piano.

A music department designed to offer a major emphasis in band-orchestral instruments would probably aid in upgrading music education in this specialized area. The basic

TABLE 23

STAFF REQUIREMENTS FOR VOCAL-PIANO EMPHASIS

Teaching Assignment	Approximate Service Load
Harmony and Ear Training, Form and Analysis	12-16 ac
Vocal Arranging, Counterpoint	24 lc
Voice	24 lc
Voice	24 lc
Voice	24 lc
Voice, Chorus	24 lc
Piano	24 lc
Piano	24 lc
Piano	24 lc
Piano, Music History, Literature	18 lc
	4 ac
Student Teacher Supervision and Methods and Materials	10 lc
	6 ac

Key: ac--academic credit
lc--laboratory credit

curriculum for such a department is shown in Table 24. In order to make a direct comparison of staffing problems of the two curricula, this department will include staff to accommodate one hundred students also.

All courses in music theory except instrumental arranging and form and analysis would be assigned to one teacher. In addition to the theory this instructor would be assigned music history-literature. The combination of theory and music history-literature is available. (Chapter II, Table 13)

It is almost impossible to predict how many students a department will have enrolled in the various major emphases. However, there are some guide lines which may be used, based on past experiences. In most cases the woodwind majors are in the majority among the band and orchestra emphasis. The brass majors are usually second in number with the string and percussion following third. As a point of departure for this study, let us assume that 40% of the students in this department has a major in woodwind, 30% in brass, 20% in string and 10% in percussion. Using these figures, there would be about forty persons enrolled with a major in woodwinds. This emphasis would demand three teachers. The single reed specialists would have the heaviest applied teaching load. Therefore, this instructor would be assigned only the single reed portion of the woodwind class to complete a teaching load. The double reed instructor would be assigned applied double reeds, conducting, woodwind ensemble, and the double

TABLE 24

MUSIC COURSE REQUIREMENTS FOR BAND-ORCHESTRA INSTRUMENT EMPHASIS

Courses	Hours
Harmony and Ear Training	16
Music Literature	4
Music History	6
Form and Analysis	3
Instrumental Arranging	2
Counterpoint	2
Instrument Classes (Woodwind, Brass, String, Percussion)	8
Applied Music--Major Instrument	16
Applied or Class Piano	8
Conducting	4
Ensemble	4
TOTAL	73

reed section of the woodwind class. The flute instructor would be assigned applied flute, orchestration, form and analysis, and the flute section of the woodwind class.

Brass instruction for this curriculum would be assigned to an upper brass instructor and a lower brass instructor. The upper brass enrollment is generally larger than the lower brass enrollment. The upper brass instructor would be assigned applied cornet, trumpet and horn, band, and the upper brass segment of the brass class. The lower brass instructor would be assigned applied tuba, baritone, and trombone, brass ensemble, band arranging and the lower brass portion of the brass class.

String instruction would be assigned to one person who is competent in instructing applied double bass and cello. This instructor would also teach orchestration and the lower string section of the string class. The other person on the string staff would be assigned applied violin and viola. This person would also direct the chamber orchestra and teach the upper string portion of the string class.

Percussion instruction would demand one instructor who would be assigned applied percussion, percussion ensemble, and instrumental methods and materials.

The above curriculum suggests eight hours of applied or class piano. Each student is required to take piano four semesters which means that only 50% of the total enrollment will be involved in piano instruction at any one time. The

majority of wind instrument majors generally could benefit from class piano instruction. Therefore, the piano instruction would best be assigned to two piano instructors. One of these instructors should have training in class piano technique.

Student teaching observation would be assigned to one instructor. This instructor would also teach music methods and materials.

Staff requirements for a curriculum of one hundred students with band-orchestra emphasis is included in Table 25. This staff requirement for this curriculum is based on information in Table 24.

There are many advantages in a department which specializes in one area compared to one which attempts to offer all of the special areas. The major strength is in the area of staffing. A music department which has one specialty has fewer courses which must be taught; therefore, such a department demands more specialists. The employment of specialists not only minimizes the staffing problem, but it also makes for a stronger department, since specialists would probably teach their special areas better than instructors who are teaching in their secondary fields.

The department which specializes in the band-orchestra emphasis has the advantage of the team-teaching approach to wind class instruction. This is also the result of the specialists within the department.

TABLE 25

STAFF REQUIREMENTS FOR BAND-ORCHESTRA EMPHASIS

Teaching Assignment	Approximate Service Load
Harmony and Ear Training, Counterpoint, Music History-Literature	12-14 ac
Applied Single Reed, Woodwind Class	20 lc
Applied Double Reed, Conducting, Woodwind Class	2 ac 15 lc
Applied Flute, Orchestration, Form and Analysis, Woodwind Class	5 ac 15 lc
Applied Upper Brass, Band, Brass Class	24 lc
Applied Lower Brass, Band Arranging, Brass Ensemble, Brass Class	2 ac 16 lc
Applied Double Bass and Cello, Orchestration, String Class	2 ac 15 lc
Applied Violin and Viola, Chamber Orchestra, String Class	18 lc
Applied Percussion, Percussion Ensemble Instrumental Methods and Materials	3 ac 16 lc
Applied Piano	18-24 lc
Applied and Class Piano	18-24 lc
Student Teaching Observation and Music Methods and Materials	3 ac 10-16 lc

A comparison of Table 23 to the list of Page 81 will immediately reveal the advantages resulting from the department of one specialization. Even though ten teachers were required for each of the departments, the department which has integrated specialties demands two teaching combinations which are difficult to secure. (Table 12) The teaching combinations listed in Table 23 and Table 25 reveal no combinations which are listed as being difficult to secure.

The music department which specializes in voice-piano has fewer staffing problems than the department which specializes in band-orchestra emphasis. Over one half of the staff in the vocal-piano curriculum would be assigned only one subject. (Table 23)

Probably the greatest single advantage to the small department's specializing is that a more comprehensive program may result. By having fewer courses, the music administrators have more opportunity to place emphasis on courses which will do most to strengthen the department.

Staffing the Large Specialized Department of Five Hundred Students

There are many reasons for the staffing problems in music departments of the state of Oklahoma as revealed in Chapter II. A comparison of the small and large music departments showed that the small department has far more staffing problems than the large ones. These problems of the small department are generally caused by the need for unusual

teaching combinations. This demand for odd staff combinations in the small department seems natural after finding that all music departments in the state of Oklahoma attempt to offer all special areas including voice-piano, band and orchestra.

The combined student enrollment of music departments among state colleges and universities of Oklahoma is 995. It might prove more economical and minimize the staffing problems if all the music degrees of this state were offered in two institutions of 400 to 500 student enrollment each. Such an innovation might have several advantages in staffing the music departments and it would probably aid in upgrading music curricula in the entire state.

This section should be helpful as a guide to administrators in figuring the staff needs for the large department which specializes. The department of 500 students offering a major in music education would be unusual, even though not at all impossible. Generally, as a department gets larger there is a tendency to broaden its degree offerings.

There is a great deal of similarity between the music education curriculum and other curricula. NASM suggests a standard foundation for all music students of the lower division regardless of major emphasis.[1] The student is to begin

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[1]Carl M. Neumeyer (ed.), National Association of Schools of Music, By-Laws and Regulations (Washington, D. C.: Association of American Colleges Building, 1965), p. 21.

specializing at the beginning of the junior year. The upper division specialization generally affects only two and sometimes three areas of the curriculum. If the student is not a music education major, he will not take music methods courses and student teaching. However, in place of methods and student teaching the non-music education major would invariably be compelled to take more applied music and music theory. Music history majors would be assigned additional courses in music history in the upper division. These are the major areas which must be considered in staffing the department of several different degree offerings. Basically the problems for staffing the multi-degree department are the same as staffing the more specialized departmental program. In either case one must consider the teaching load, class enrollment, and the type of courses. The field trip revealed that there is a great deal of uniformity as to what constitutes a full teaching load. The majority of administrators reported that fifteen hours of academic course work and twenty-four hours of laboratory course work should be a teaching load. The recommended class size varies with type of courses. Twenty-five students in music theory constitute the maximum class size. There is no limitation set for music history classes. Using these figures then, it is possible for the music administrator to use information in this section to determine the staffing needs of the large music department disregarding the major emphasis or degrees offered.

The purposes of this section are: (1) to formulate the music offerings of two model music education curricula of different specialized areas to accommodate all music education majors enrolled in Oklahoma state institutions of higher learning (2) to determine the desired staff combinations for these curricula based on 500 pupil enrollment, (3) to determine the advantages and disadvantages in staffing this system compared to the present system.

The first half of this section is devoted to the staffing problems of a music department which has an enrollment of five hundred students and which offers a vocal music education major emphasis only. This type of department should have a very complete course offering with music electives for those persons who desire them.

The model curriculum is shown in Table 26.

Chapter II revealed that, by carrying the maximum student enrollment in harmony classes, one theory teacher could teach all the theory of a music department of ninety to one hundred students. Beyond this point, additional staff must be employed.

A music department with an enrollment of five hundred students suggests a great deal of specialized teaching among the staff. The beginning theory of this department would have about one hundred fifty students enrolled. This enrollment would demand that at least six sections of this course run each semester. The same pattern would prevail for

TABLE 26

MUSIC COURSE REQUIREMENTS FOR VOCAL MUSIC EDUCATION EMPHASIS[1]

Music Courses	Semester Hours
Beginning Theory	8
Advanced Theory	8
Music Literature	4
Music History	6
Conducting	4
Vocal Arranging	2
Vocal Pedagogy	2
Form and Analysis	3
Applied Voice	16
Applied Piano	8
Ensemble	4
Organ*	2
Counterpoint*	2
Opera Workshop*	1
Vocal Methods	2
Acoustics of Music	2
TOTAL	74

[1]Oklahoma City University, General Bulletin (Oklahoma City, Oklahoma: Oklahoma City University, Catalog Issue for 1964-65, Announcements 1965-66), p. 160.

*Electives.

advanced theory. The combined total hours per week for beginning theory and advanced theory would be forty-eight. Therefore, three teachers with a teaching load of sixteen hours per week would be assigned to beginning and advanced theory. Form and analysis would need about four or five sections making a total of twelve to fifteen hours which would require one teacher. Vocal arranging would require five sections for two hours per week which would utilize a two-thirds teaching load for one teacher. The remaining third of this teacher's time would be devoted to the counterpoint elective.

Freshman music history and literature would have about one hundred fifty students enrolled. However, since the number of students enrolled in music history and music literature is not a factor,[1] only one section would be scheduled for each of these courses. Such an arrangement would entail the employment of examination graders. Since the employment of examination graders is much less expensive than the employment of music history teachers, this arrangement would probably prove advantageous. Therefore, one teacher would be assigned music history and music literature. This assignment would require five hours per week. The remaining load of this teacher would be devoted to music acoustics which would run five sections making a total of ten hours per week. The

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[1]Interview with Spencer Norton, Research Professor, University of Oklahoma, Norman, Oklahoma, March 10, 1967.

music history-music acoustics teacher would then have a teaching load of fifteen hours.

Each student is to enroll in applied voice for at least eight semesters. This means that an applied vocal staff must be employed to instruct applied voice to the entire student body except those who would be student teaching. Therefore, if each teacher is to have the maximum teacher load of about twenty-four students per semester, a staff of twenty-one would be needed for vocal instructions.

Each student enrolled is to take four semesters of applied or class piano. If only private piano instruction were to be given, the applied piano staff would be one half that of the applied voice staff. However, since class piano is to be taught to a large portion of the student body, the piano staff may be proportionately reduced. The piano class of fifteen beginning students is considered a teaching load;[1] however, the class size should reduce as the students gain more facility. It is about impossible to predict how many students of any enrollment would be enrolled in class piano. Therefore, it is recommended that the piano staff be selected on the basis of each teacher having a maximum of twenty-four students. This number could then be reduced by one third. Therefore, a teaching staff of six will be needed, three of whom should have training in the instruction of class piano.

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[1]Interview with Joan Mills, Instructor of Class Piano, University of Oklahoma, Norman, Oklahoma, February 20, 1967.

Conducting is a course which can be effectively taught in relatively large classes. A total student enrollment of forty to fifty per class is recommended for this department. This arrangement would require about two fifths teaching load. Since conducting works well in combination with ensembles, the remaining three-fifths teaching load of this instructor would be devoted to choral and glee club direction.

Vocal pedagogy is another course which is suited to relatively large classes. Even though the smaller classes have the advantage of the instructor's ability to give individual attention, it is possible to do a good job of instruction with a class of forty to fifty students. Therefore, one teacher would be assigned vocal pedagogy. Three sections would be scheduled which would consume two fifths teaching load. The remaining time would be devoted to opera workshop and ensemble assisting.

Organ instruction is included in this curriculum as an elective. Therefore, though it is possible to control the teaching load, one cannot predict the enrollment; however, it is possible to control the teaching load. The employment of a full time teacher in organ would be ideal. Since organ is an elective, recommendation is made for an instructor of organ and theory. This would enable the organ instructor to teach a possible over-load in the area of music theory.

The department of five hundred would have about 10% to 15% of the students participating in student-teaching each year. This means that twenty-five to thirty-eight students would be student teaching each semester. A total of fifteen students is considered a teaching load for observation of student teaching.[1] Since some institutions in this state have regulations which require that student teaching observation be assigned to persons who teach music methods courses, recommendation is made for four teachers who would share in the responsibilities of student teacher observation and instruction of music methods.

The recommended staff combinations of the curriculum appear in Table 27.

The final part of this chapter will deal with the staffing problems of a large music department which offers the specialized degree of instrumental music education. The department is to have an enrollment of five hundred students and the number of faculty is to be determined by the needs of the student enrollment. Using a model as a point of departure, it is possible to suggest modifications in curriculum which will facilitate the selection of the best combinations of competencies. Table 28 will include courses from which combinations will be made.

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[1]Interview with William E. Sims, Dean of Academic Affairs, Langston University, Langston, Oklahoma, January 13, 1967.

TABLE 27

RECOMMENDED STAFF FOR CURRICULUM
OF VOCAL MUSIC EDUCATION

Teaching Assignment	Number of Teachers
Beginning and Advanced Theory	3
Form and Analysis	1
Vocal Arranging, Counterpoint	1
Music History, Literature, Acoustics	1
Applied Voice	20
Applied Piano	3
Applied Piano, Class Piano	3
Conducting, Chorus, Ensemble	1
Pedagogy, Ensemble, Opera Workshop	1
Organ, Theory	1
Student Teaching, Observation	4
TOTAL	39

TABLE 28

MUSIC COURSE OFFERING FOR INSTRUMENTAL MUSIC EDUCATION

Music Courses	Semester Hours
Beginning Theory	8
Advanced Theory	8
Music Literature	4
Music History	6
Conducting	4
Instrumental Arranging	2
Orchestration	2
Form and Analysis	3
Acoustics	2
Major Applied Instrument	16
Applied or Class Piano	8
Band or Orchestra	4
Counterpoint*	2
Instrumental Methods Classes (Woodwind, Brass, String, Percussion)	4
TOTAL	73

*Elective

The theory staff for the curriculum above would be the same as the requirements for the vocal curriculum in Table 26 in which three instructors are assigned the basic theory and advanced theory. Form and analysis is also assigned to one instructor.

Orchestration is to be offered each semester for two hours credit. It is an upper division course; therefore, the enrollment would be considerably smaller than the freshman theory courses. The orchestration enrollment per semester would be about one hundred or one fifth the total enrollment. Even though a class enrollment of twenty-five students is considered a load in music theory form and analysis classes might be larger.[1] It is conceivable that orchestration and arranging classes might be effective with thirty to thirty-five students enrolled. Orchestration and arranging then would be assigned to one teacher who would have a twelve to fifteen hour teaching load per week.

Applied or class piano is required of all students in the first four semesters. This requirement would indicate that about 250 students would be enrolled in applied piano. As indicated in the previous section, the assignment of six teachers, three of whom have training in the instruction of class piano, would be sufficient for this area.

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[1]Interview with Gail de Stwolinski, Professor of Music Theory, University of Oklahoma, Norman, Oklahoma, March 8, 1967.

The largest number of teachers would be required in the major applied area since about all students would be enrolled except the ones who would be student teaching. The number of students majoring in the various special areas change from year to year which makes it impossible to predict the number of students who would be enrolled in a specific area. There is a tendency for the woodwind majors to have the largest total enrollment among wind, string, and percussion majors in the department. The brass majors usually have the second largest enrollment and then string and percussion in that order. In an effort to have a working model for staff assignment a percentage of the total enrollment will be assigned to each of the special areas. The woodwind majors will occupy 40% of the total enrollment, brass 30%, string 20% and percussion 10%. Using these figures as a point of departure this department would have about two hundred students enrolled in applied woodwind. About one half of these majors would be single reed. About three fourths of the remainder would be non-reed and the final one fourth would be double reed. This means that the applied single reed instruction would require eight and three quarters teaching load; however, since one teacher from this area would share in the teaching of woodwind methods classes, the assignment of ten instructors is made for single reed major applied instruction, six of whom are clarinet specialists. There would be seventy-five flute majors which would demand three and one-eighth

teaching load. The assignment of four teachers for this area is made. This would allow the fourth teacher to assist with the woodwind class instruction and instruct the woodwind ensemble. The double reed instructor would have about twenty-five students which could very well be taught by one teacher. This would not be the best choice since the assignment of more specialists would probably upgrade the curriculum. Therefore, assignment is made for one oboe specialist to teach applied oboe who could also teach English horn, woodwind class and assist the woodwind ensemble. The bassoon specialists would teach woodwind class and assist the woodwind ensemble.

This department would include about 150 brass majors. The upper brass majors generally outnumber the lower brass. For the purpose of this study let us consider the model department which has three fifths upper brass and two fifths lower brass majors. Using these figures about ninety students would be enrolled in upper brass which would require three and one-half teaching loads for applied instruction. The assignment of seven instructors would be made in this area. At least four of the instructors should be trumpet specialists who would share the ensemble responsibilities and teach brass classes. At least two of the instructors should be French horn specialists. The seventh teacher would teach elementary and advanced conducting and applied music. There would be about sixty lower brass majors in the model

department. The applied music in this area would demand two and one-half teaching loads. Three persons, then, would be assigned, one in each of the areas including tuba, baritone and trombone. One of these teachers would be assigned assistant band director and brass class instruction.

The string area would have about one hundred students enrolled. The applied music in this area would demand four and one-sixth teaching loads. Duties other than applied instruction which must be assigned to these instructors include string class, ensemble, and orchestra. Therefore, four specialists representing violin, viola, cello and double bass would be assigned. In addition one teacher with a violin-viola combination would be assigned string classes and the probable overload in applied strings. The sixth string teacher would be assigned the orchestra, ensemble and possible overload in applied strings.

The applied percussion would have an enrollment of about fifty students. Two instructors each taking an overload would be sufficient; however, three teachers are recommended since one instructor would be assigned percussion class and percussion ensemble in addition to applied percussion overload.

By offering only one section of music history and music literature, only one fifth of a teaching load would be required. Counterpoint is an elective; therefore, the enrollment would probably be small. The combination of music history, acoustics and counterpoint would be assigned to one

instructor. Music history and theory as a combination is available; however, the inclusion of acoustics would be a bit more difficult to find.

A music department of five hundred students would probably have at least three bands. This would necessitate a full-time band director.

The student teaching experiences would involve about fifty students per semester. Since the supervision of fifteen student teachers is considered a teaching load, three and one-third teaching load is required. The assignment of four music education teachers would be made to this area. Persons with high school teaching experience would be preferred.

Recommended faculty for instrumental music education in a department of five hundred students is shown in Table 29. This table shows that fifty-two full time teachers would be necessary.

Summary

One of the greatest problems which plagues the music administrators of Oklahoma is the lack of funds for operation.

Today there are eleven state institutions of higher learning which offer a bachelors degree in music. These institutions have a total student enrollment of 995. A full-time teaching faculty of 101 and a part-time staff of sixty-four provide the instruction for these students. In some music departments graduate assistants do a great deal of the

TABLE 29

RECOMMENDED FACULTY FOR INSTRUMENTAL MUSIC EDUCATION

Teaching Assignment	Number Assigned
Beginning and Advanced Theory	3
Form and Analysis	1
Orchestration, Instrumental Arranging	1
Applied Piano	3
Class and Applied Piano	3
Clarinet	6
Saxophone	3
Single Reed, Methods Class	1
Flute	3
Flute, Methods Class, Ensemble	1
Oboe, English Horn, Ensemble	1
Bassoon, Methods Class, Ensemble	1
Trumpet	3
Trumpet, Ensemble, Methods Class	1
French Horn	2
Upper Brass, Conducting	1
Tuba, Methods Class	1
Baritone, Assistant Band Director	1
Trombone	1
Violin	1
Viola	1
Cello	1
Double Bass	1
Violin, Viola, Methods Class	1
Cello, Double Bass, Methods Class	1
Percussion	2
Percussion, Methods Class, Ensemble	1
Music History, Literature, Acoustics, Counterpoint	1
Band Director	1
Student-Teaching Observation	4
TOTAL	52

teaching. Information in Chapter IV revealed that the available funds might be put to better use if music degrees were not offered at all four year institutions. The number of full-time and part-time faculty could be drastically reduced if music degrees were offered in only two or three state institutions. This arrangement would enable the state to pool its resources and offer a much better music program than it now offers for less money.

The specialized program for an institution has many advantages. In this type of program, the institution specializes in areas such as voice, piano or band and orchestra. This plan is most effective for the large enrollment. It is economical in that five hundred students can be taught with about forty-five instructors. It offers a better music education because it allows for more specialists and at the same time provides an opportunity for team instruction.

Finally, many students in this state are receiving an inferior music education. Some of our state institutions have only three to six members on the music staff and attempt to offer a music degree which includes all applied disciplines. This is unfortunate because these institutions cannot provide an adequate music education for the students enrolled.

CHAPTER V

FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purposes of this study were: (1) to study the problems of staffing the small college music department in order to determine what effect these problems have on curriculum design, and (2) to determine the optimum combinations of competencies desired for the small music faculty based on the minimum accreditation requirements for National Association of Schools of Music and Oklahoma Certification.

The data contained in this study came from the following sources: (1) field study of fifteen colleges and universities in the state of Oklahoma offering a bachelors degree in music, (2) examination of music course offerings as listed in the catalogs of co-operating institutions and other teacher training institutions, (3) reading of books, periodicals, and certain research studies on accreditation of teacher education, and (4) personal conference with music educators in various academic fields of music.

Findings

The findings of this investigation are:

(1) The music departments with large enrollments offer a better music education than do the departments with a small enrollment. This fact is caused by the inherent advantages of the large staff such as the availability of specialists, better teaching combinations, and economical use of available funds.

(2) It is more costly to offer a degree in instrumental music education than it is to offer a degree in vocal music education.

(3) In spite of the fact that school music teachers are being prepared in three types of institutions--liberal arts colleges, teachers colleges, and universities, a large majority of these teachers are being prepared in universities.

(4) In private institutions, music majors represent a larger percent of the total enrollment than in state institutions. The music majors with vocal-piano emphasis were in a larger majority among private institutions than among state institutions.

Conclusions

The following conclusions are drawn from the results of this study:

(1) Co-operating institutions are allowed very little flexibility in curriculum design because of the

requirements of the State of Oklahoma's Department of Education on Teacher Education Certification.

(2) Co-operating institutions are allowed a great deal of discretion in curriculum design when meeting the minimum requirements of NASM. NASM requires that certain objectives be met; however, it is left to the discretion of the individual institution as to what courses or course combinations are used in meeting these objectives. NASM recommends the percent of general education, musicianship, and professional education which should be in the total curriculum; however, the institutions have a 5% discretion in each of these broad areas.

(3) Eight faculty members constitute the smallest faculty a music department can have if it is to offer all the courses as recommended by NASM.

(4) The small institution is compelled to employ faculty with highly varied combinations of teaching competencies in an effort to provide an adequate music education. The demand for unusual combinations by the small institutions sometimes creates staffing problems which are insolvable.

(5) The State of Oklahoma would be able to offer a much better music education program for less money if it would eliminate music degree offerings of the small institutions and concentrate all efforts on two or three very large departments. Such an arrangement would allow the small colleges to concentrate on music course requirements of the first

two years. This system would be far superior to the present system and more economical. Staffing problems would be almost non-existent.

(6) A small music department which specializes in one area of music education has an advantage over the department which attempts to offer all areas. The specialized department demands more specialists, thereby, minimizing the staffing problems and making for a stronger program of instruction.

Recommendations

In the light of the foregoing findings, the following recommendations are made:

(1) Since the majority of institutions in the state of Oklahoma are small teacher-training institutions, many problems in staffing prevail. This fact suggests further study of the curricula taking into consideration the indicated need for certain faculty combinations. Perhaps a study designed to determine the feasibility of having the small departments offer the lower division courses only would prove very helpful to the solution of staffing problems. This idea would certainly eliminate some of the unusual combination demands.

(2) The lack of funds for operation is a problem of practically all music administrators in the state of Oklahoma. A study designed to determine how the available funds might

be put to better use would prove helpful. Considerations such as staff exchange, consolidation of the music departments of the state, the re-arrangement of the curricula and a shift in emphasis among departments might be made.

(3) Recommendation is made that all institutions offering curricula for teachers of music be required to become members of certain accrediting associations. Such a procedure would help to increase the proficiency of music teachers.

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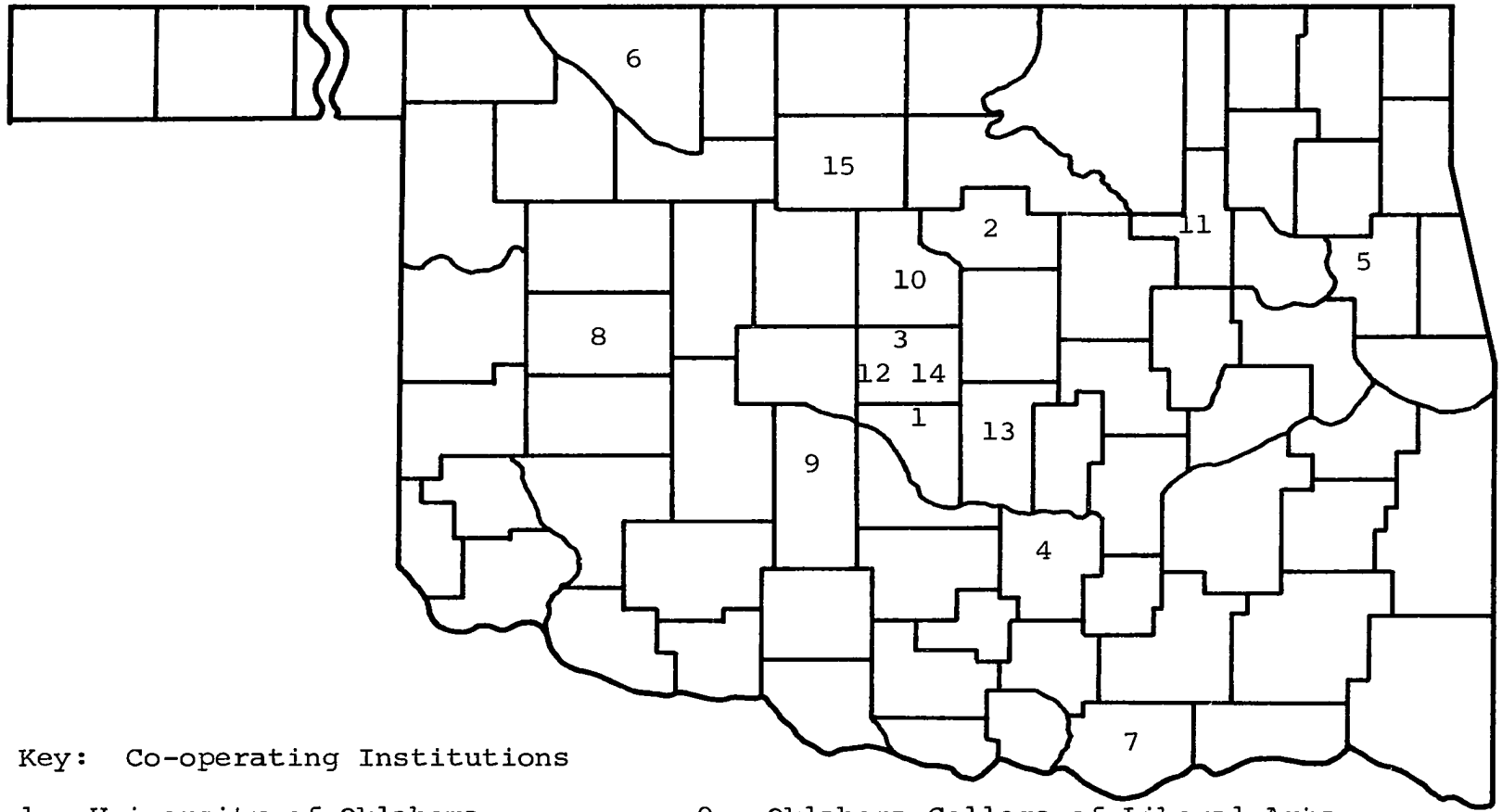
APPENDICES

APPENDIX A

LIST OF CO-OPERATING INSTITUTIONS AND MAP SHOWING LOCATION OF CO-OPERATING INSTITUTIONS BY COUNTIES



Key: Co-operating Institutions

1. University of Oklahoma
2. Oklahoma State University
3. Central State College
4. Eastern Central State College
5. Northeastern State College
6. Northwestern State College
7. Southeastern State College
8. Southwestern State College
9. Oklahoma College of Liberal Arts
10. Langston University
11. University of Tulsa
12. Bethany Nazarene College
13. Oklahoma Baptist University
14. Oklahoma City University
15. Phillips University

Map Showing Location of Co-operating Institutions

THE CO-OPERATING COLLEGES AND UNIVERSITIES

Bethany Nazarene College
Bethany, Oklahoma

Central State College
Edmond, Oklahoma

East Central State College
Ada, Oklahoma

Langston, University
Langston, Oklahoma

Northeastern State College
Tahlequah, Oklahoma

Northwestern State College
Alva, Oklahoma

Oklahoma Baptist University
Shawnee, Oklahoma

Oklahoma City University
Oklahoma City, Oklahoma

Oklahoma College of Liberal Arts
Chickasha, Oklahoma

Oklahoma State University
Stillwater, Oklahoma

Phillips University
Enid, Oklahoma

Southeastern State College
Durant, Oklahoma

Southwestern State College
Weatherford, Oklahoma

The University of Oklahoma
Norman, Oklahoma

The University of Tulsa
Tulsa, Oklahoma

APPENDIX B

NAMES AND ADDRESSES OF CONFEREES

NAMES AND ADDRESSES OF CONFEREES

Mr. Lester L. Dunn----------	Bethany Nazarene College Bethany, Oklahoma
Mr. Willard S. Nichols------	Central State College Edmond, Oklahoma
Mr. R. W. Kaebnick----------	East Central State College Ada, Oklahoma
Dr. William E. Sims---------	Langston University Langston, Oklahoma
Dr. Theodore Nix------------	Northeastern State College Tahlequah, Oklahoma
Mr. Oscar C. Stover---------	Northwestern State College Alva, Oklahoma
Dr. Warren M. Angell--------	Oklahoma Baptist University Shawnee, Oklahoma
Mr. Fred C. Mayer-----------	Oklahoma City University Oklahoma City, Oklahoma
Miss Louise Waldorf---------	Oklahoma College of Liberal Arts Chickasha, Oklahoma
Dr. Max Mitchell------------	Oklahoma State University Stillwater, Oklahoma
Mr. Gerald A. Hemphill------	Phillips University Enid, Oklahoma
Dr. Paul Mansur-------------	Southeastern State College Durant, Oklahoma
Miss Mary Griffin-----------	Southwestern State College Weatherford, Oklahoma
Mr. Maurice C. Stookey------	University of Oklahoma Norman, Oklahoma
Dr. William E. McKee--------	University of Tulsa Tulsa, Oklahoma

APPENDIX C

EXCERPTS FROM CORRESPONDENCE WITH MUSIC EDUCATORS

FORM LETTER TO SECRETARY OF OKLAHOMA

FEDERATION OF MUSIC CLUBS

2745 Dewey Avenue, Apt. 5
Norman, Oklahoma
September 22, 1966

Max A. Mitchell, Chairman
School of Music
Oklahoma State University
Stillwater, Oklahoma

Dear Dr. Mitchell:

I have been informed by Mr. Stookey that the Oklahoma Federation of Music Clubs publishes a list of music faculty members of Colleges and Universities of the state of Oklahoma each year.

In connection with a doctoral study on curriculum design and staffing, I have a vital need for a publication of this list for the past five years. Will you please furnish me with this material or supply information as to where it may be obtained.

Thank you very much.

Sincerely yours,

Chelsea Tipton

FORM LETTER REQUESTING CATALOGUES FROM

CO-OPERATING INSTITUTIONS

2745 Dewey Ave., Apt. 5
Norman, Oklahoma
August 5, 1966

Dear Sir:

In pursuance of an educational project, I am interested in securing the following materials:

1. the general catalogue of your institution;

2. any specialized bulletin or curriculum program issued by your Department of Music.

I shall appreciate your co-operation, and may I ask for an early response.

Yours truly,

Chelsea Tipton

FORM LETTER REQUESTING NASM CATALOG

2745 Dewey Ave., Apt 5
Norman, Oklahoma
June 4, 1966

Warren A. Scharf, Executive Secretary
National Association of Schools of Music
1501 New Hampshire Ave., N. W.
Washington, D. C. 20036

Dear Mr. Scharf:

Will you please send me a copy of the current NASM By-Laws and Regulations?

This information is needed for an educational project which I am now pursuing.

Thank you.

Yours truly,

Chelsea Tipton

FORM LETTER FOR CONFERENCES WITH MUSIC EDUCATORS

2745 Dewey Avenue
Apartment 5
Norman, Oklahoma
September 17, 1966

As one engaged in the preparation of teachers of music and in a doctoral study at the University of Oklahoma, I should like to have a brief conference with you regarding the following questions relative to the adequate staffing of your department:

1. What combinations of competencies are frequently needed in staffing, but are difficult to secure?

2. What seems to be the most common combination of competencies available?

3. With regard to curriculum design, what compromises, if any, do you find necessary in staffing because of inability to secure the personnel desired?

4. Is there a policy or law in your school against hiring couples of the same family full time? If so, does this policy affect curriculum design? Do you see any advantages or disadvantages of such a policy?

5. What are some of the particular problems in staffing the music department?

Because of your experience in the administration of programs in music education, I shall appreciate your cooperation in this matter.

In an effort to ensure accurate and complete data, I have chosen to visit every college and university in the State of Oklahoma. The information received from this survey will be used in the body of the dissertation only as it relates to the overall project. No individual's or co-operating school's contribution will be designated as such. A copy of the findings will be available to you upon request.

The information requested in this survey is of utmost importance to the outcome of the project. Since this information can be secured within a one-hour conference, I should like to meet with you for an hour during the month of October.

Please use the enclosed card and self-addressed envelope for your reply.

Approved by Mr. Maurice Stookey
Director, School of Music

Dr. Robert Smith, Advisor

Sincerely yours,

Chelsea Tipton

FORM INSERT FOR INITIAL LETTER TO

MUSIC DEPARTMENT CHAIRMAN

In an effort to complete all conferences by November 5, I have suggested the given data. I would appreciate your filling in a convenient hour.

In reply to your letter concerning a conference with me, I shall be available on:

October_____at_____P. M.
Time

APPENDIX D

QUESTIONNAIRE

FIELD TRIP QUESTIONNAIRE

SCHOOL_____Date_____

I. What combinations of competencies are frequently needed in staffing, but are difficult to secure?

a. _____
b. _____
c. _____
d. _____

A. What do you consider the probable causes of the lack of combinations in the areas stated?

a. training required_____
b. combinations rarely offered by institutions in this area _____
c. others _____

II. What seems to be the most common combinations of competencies available?
What is probably the reason for this?

a. _____
b. _____
c. _____

III. Is there a policy or law in your school against hiring couples of the same family full time?_____. Do you see any advantages or disadvantages of such a policy?

Advantages

a. _____
b. _____
c. _____

Disadvantages

a. _____
b. _____
c. _____

IV. What are some of the particular problems in staffing the music department?

A. How are teaching assignments determined?

a. Examination of transcripts_____

b. Conference_____

c. As predetermined at time of employment_____

d. Others_____

B. Since teachers have preferences as to subjects which they should like to teach, what are some subject areas in which problems in assignment result most frequently?

a. _____

b. _____

c. _____

d. _____

V. With regard to curriculum design what compromise, if any, do you find necessary in staffing because of inability to secure the personnel desired?

a. Inability to offer certain courses_____

b. Persons to teach out of their special areas

_____

c. Make substitutions_____

d. Others_____

GENERAL INFORMATION

1. Type of institution_____

2. Music Education degrees offered_____

3. Is there a minor field for music majors?_____

4. Number of students enrolled in Music_____

   Vocal emphasis_____. Instrumental-vocal emphasis_____. Others_____

5. Number of hours required for graduation_____

6. Recital required for graduation: Junior____Length_____

   Senior____Length_____

   Are recitals to be memorized? Yes_____No_____

7. Number of semester hours required on Major instrument___

8. Is their a minor instrument required? Yes_____No_____

9. Number of hours of piano for non-piano majors_____

   Piano facility requirement

   a. sight reading Yes_____ No_____

   b. improvising Yes_____ No_____

   c. accompanying Yes_____ No_____

10. What is the sight singing requirement?

    a. _____

    b. _____

11. Music history, literature requirement hours_____

    Upper_____ or lower_____

12. Music theory requirement hours_____

13. Prerequisites to student teaching

    a. completion of method courses_____

    b. examination in functional piano_____

    c. examination in conducting_____

    d. is student teaching supervision a problem?_____

14. How are text books for courses selected or determined?

    a. by professors of the courses_____

    b. by the faculty as a group_____

    c. by a specially assigned committee_____

    d. others_____

APPENDIX E

EXAMINATION OF MUSIC EDUCATION CURRICULA

(Catalogues)

CATALOGUES EXAMINED FOR COMPARISON OF INSTRUCTIONAL PROGRAMS IN MUSIC EDUCATION

Arizona State College	1964
Bethany Nazarene College	1964-1966
Bowling Green State University, Ohio	1962
Central State College, Ohio	1964-1965
Central State College, Oklahoma	1964-1966
East Central State College, Oklahoma	1964-1966
Eastern Kentucky State College	1964
Fisk University, Tennessee	1965
Idaho State College	1964
Kansas State Teachers College, Emporia	1965-1966
Kansas State Teachers College, Pittsburg	1965-1966
Kent State University, Ohio	1965
Langston University, Oklahoma	1965-1967
Northeastern State College, Oklahoma	1964-1965
Northwestern State College, Oklahoma	1964-1966
Nebraska State Teachers College	1964
Oklahoma Baptist University	1964-1966
Oklahoma Christian College	1966-1967
Oklahoma City University	1965-1966
Oklahoma College of Liberal Arts	1964-1966
Oklahoma State University	1966
Panhandle A and M College	1966-1968
Phillips University	1966-1967

Southeastern State College, Oklahoma	1966-1967
Southwestern State College, Oklahoma	1966-1967
State College of Washington	1963-1964
Temple University, Pennsylvania	1964-1966
The University of Oklahoma	1966-1967
The University of Tulsa	1966-1967
Virginia State College	1965-1966
Western Illinois State College	1966
Western Michigan College	1964-1966
West Virginia State College	1964-1966
Wisconsin State College	1964-1966
Wittenberg College, Ohio	1964-1966
Xavier University, Louisiana	1964-1965