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GRADUATE COLLEGE

AN ANALYSIS AND EVALUATION OF THE COOPERATIVE MUSIC PROGRAM IN THE ASSOCIATED COLLEGES OF CENTRAL KANSAS WITH RECOMMENDATIONS FOR IMPROVEMENT

A DISSERTATION

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LARRY FEIL

Norman, Oklahoma

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AN ANALYSIS AND EVALUATION OF THE COOPERATIVE MUSIC PROGRAM IN THE ASSOCIATED COLLEGES OF CENTRAL KANSAS WITH RECOMMENDATIONS FOR IMPROVEMENT

APPROVED BY

DISSERTATION COMMITTEE

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AN ANALYSIS AND EVALUATION OF THE COOPERATIVE MUSIC PROGRAM IN THE ASSOCIATED COLLEGES OF CENTRAL KANSAS WITH RECOMMENDATIONS FOR IMPROVEMENT

CHAPTER I

INTRODUCTION: APPROACH, PURPOSE, AND PROCEDURE

Historical Background

Institutions of higher education in the United States have the task of meeting constantly increasing demands, generally with limited resources. Increasing enrollments, shortage of qualified personnel, lack of adequate facilities, and limited finances are major problems facing the colleges and universities of today. In order to seek solutions to these problems, increasing numbers of educational institutions are exploring the prospects of inter-institutional cooperation.

Historically, American colleges and universities have been autonomous institutions. Each has had its own board of trustees, pursued its own goals, established its own programs, and recruited its own students. However, in

recent years small colleges have been gradually surrendering their autonomy in the intense search for better education, mainly to alleviate the financial strain of improved instruction. The more complex and costly educational programs necessitated by breakthroughs in science and technology have forced many colleges to embark upon cooperative arrangements in order to achieve their objectives.

One such arrangement was begun as early as 1925. Claremont College (now Claremont Graduate School) is one of the oldest established institutional consortia. Dr. James A. Blaisdell was instrumental in developing its coordinating institutions and graduate college, which now has six member schools.[1] Various other cooperative arrangements have emerged from the quest for increased efficiency and excellence. The Big Ten universities have cooperated since 1958 in developing advanced research facilities on different campuses in many graduate fields, open to all the member schools. Twelve liberal arts colleges in Ohio, Indiana, and Michigan have formed the Great Lakes College Association to strengthen their programs through cooperative interrelations. Many states have developed coordinating bodies to stimulate cooperation among their institutions. Other associations with common objectives and geographic

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[1]William E. Cadbury, Jr., "Cooperative Relations Involving the Liberal Arts Colleges," Journal of School and Society, LXCIV (April 16, 1966), pp. 213-17.

proximity have united in similar cooperative educational projects.

Within the past ten years, more than thirty associations have been so designed that they directly affect internal operations of the member institutions in curriculum, faculty, facilities, library, or financial matters.[1] One such association, the Associated Colleges of Central Kansas, is the concern of this paper.

Related Literature

A review of the literature on inter-institutional cooperation reveals no study dealing with cooperative music programs among colleges and universities in the United States. Although several articles and books contain brief paragraphs specifically concerned with cooperative music programs, the main source of information about such programs is this writer's correspondence with various association presidents and music department personnel.

Numerous articles and books dealing with inter-institutional cooperation in general yielded ideas that are incorporated in this study. One such report--Interinstitutional Cooperation in Higher Education, by Merton W. Ertell--discusses cooperation within the state of New York (although one chapter is devoted to cooperative practices outside the state). Ertell also discusses the general

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[1] See Appendix D for the names and addresses of these associations.

philosophy, potential, and difficulties of inter-institutional cooperation.[1]

A lengthy document by Sister M. Dolores Salerno, written as a dissertation in 1964 and published in 1966, discusses patterns of inter-institutional cooperation in American Catholic higher education. Her study is primarily a historical account of various types of cooperation in Catholic colleges and universities. Among her conclusions are these:

(1) The cooperative movement has gained momentum and there is evidence of a trend toward increased interinstitutional cooperation.
(2) Geographical proximity of institutions of higher education is a significant factor in the inauguration and implementation of cooperative programs.
(3) A common philosophy and similar objectives of the participating institutions are of paramount importance in the initiation and implementation of cooperative programs.
(4) Both external and internal agencies have been instrumental in encouraging interinstitutional cooperation; however, there is ample evidence that great influence is exerted by administrative leadership, particularly that of the president, in the inauguration and establishment of cooperative programs.
(5) The advantages accruing from interinstitutional cooperation far outweigh the disadvantages.[2]

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[1]Merton W. Ertell, Interinstitutional Cooperation in Higher Education (Albany, N. Y.: State Education Department, 1957).

[2]Mary Dolores Salerno, Patterns of Interinstitutional Cooperation in American Catholic Higher Education (Washington, D. C.: The Catholic University of America Press, 1966). These conclusions are quoted from Chapter V, "Summary, Conclusions, Guidelines, and Recommendations," of Sister Salerno's study, pp. 213-231.

Numerous articles from periodicals give further insight into trends and patterns of inter-institutional cooperation. Several authors discuss specific associations and their activities.[1] However, only one author deals even briefly with music departmental cooperation.[2] Generally, the articles provide evidence that cooperation is increasing and that more associations are constantly forming. Apparently, although disadvantages and problems continually arise for the cooperating institutions, the benefits seem to outweigh the shortcomings.

The Associated Colleges of Central Kansas

During the spring of 1966, six private four-year liberal arts colleges in central Kansas united to form the Associated Colleges of Central Kansas (ACCK). The names and locations of the colleges are these: Bethany College, Lindsborg; Bethel College, Newton; Kansas Wesleyan University, Salina; McPherson College, McPherson; Sterling College, Sterling; and Tabor College, Hillsboro.[3] The six

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[1]For example, Sister Mary Anon in her article "Divided, We Fall" discusses many associations three of which are: Harrisburg Area Center for Higher Education, Associated Colleges of the Midwest, and The Great Lakes Association. Roy Alexander in the article "In Union There is Quality" discusses associations such as Georgia University Center and the Claremont Colleges.

[2]See William E. Cadbury, Jr.'s article "Cooperative Relations Involving the Liberal Arts Colleges."

[3]The dissertation hereafter uses letters when referring to specific ACCK colleges. The code may be obtained from the author at his discretion.

colleges are located within a radius of thirty-nine miles, and each has an enrollment of 400 to 800 students (see Table 1). Dr. Verlin Robert Easterling, formerly of Wichita State University, was appointed president of the association, effective January 1, 1967. His office is centrally located at McPherson.

A number of purposes for forming ACCK are stated in its Articles of Incorporation. One of the general objectives relevant to this study is "to develop areas of cooperation and general policy which may serve to strengthen the respective colleges and supplement their individual programs."[1] In order to achieve this objective, ACCK has concentrated on three types of improvement programs--curriculum, library services, and administration. Twenty-three committees have been appointed in order to ensure the involvement of each faculty and staff member in planning and implementing cooperative programs.

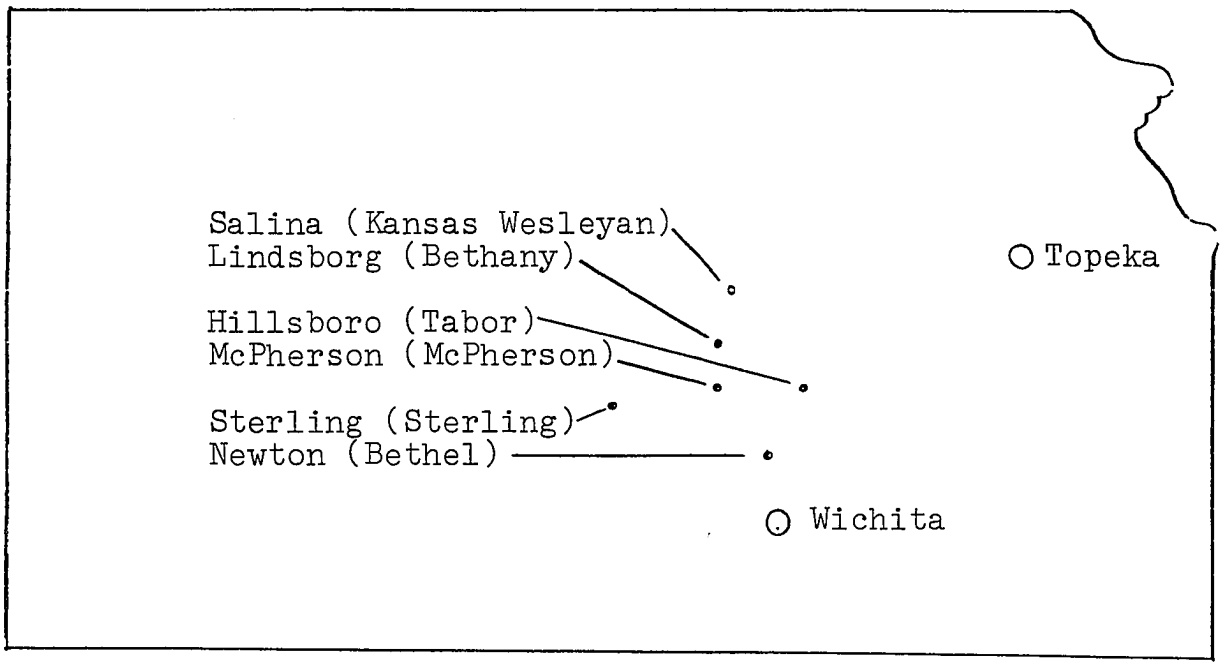
Five colleges--all on the semester system--have agreed upon a unified calendar. The sixth school, currently on the quarter system, is considering a change to the semester system. Meanwhile, it has co-ordinated its calendar with the others insofar as presently possible. An interterm of four weeks has been implemented among the

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[1]Articles of Incorporation of The Associated Colleges of Central Kansas, McPherson, Kansas, 1966.

TABLE 1

MAP OF KANSAS WITH LOCATION OF ACCK COLLEGES AND TWO OTHER CITIES



MILEAGE GRID

	Lindsborg	Newton	Salina	McPherson	Sterling	Hillsboro
Lindsborg	0	46	20	16	55	41
Newton	46	0	66	30	49	25
Salina	20	66	0	36	75	61
McPherson	16	30	36	0	39	25
Sterling	55	49	75	39	0	64
Hillsboro	41	25	61	25	64	0

schools for visiting lecturers, traveling seminars, and concentrated research projects.

Credit hours are interchangeable among the six colleges so that students may enroll in any school. Entering freshmen may be able to accelerate their college program and profit from special help in reading and study skills in preparation for the regular fall semester at any of the ACCK schools. Summer class schedules for the ACCK offer a wide variety of classes in sessions lasting from two to eight weeks.

A student population base of 3,500 to 5,000 and a core of 250 to 400 faculty offer considerable possibilities for cooperative educational programs, especially in teacher education, since over half of the graduates of these colleges prepare for the teaching profession. Consequently, cooperative teacher-training programs are being intensively studied, with tentative plans for a Master of Arts in Teaching degree. Special workshops are scheduled for teachers, with guest lecturers and instructors brought to the campuses for the benefit of both present and future teachers.

Several classes already have been offered by ACCK on a cooperative basis. A series of non-Western studies has been offered at a central location. One such course was entitled "Africa, South of the Sahara." Professors from Kansas University and Kansas State University traveled to the central teaching location once a week to teach the

course. History and theory of flight, navigation, meteorology, and instrument flight are a few of the areas being covered in a more recent course offered by ACCK. Subject matter for the three-hour cooperative course includes economic, social, and political aspects of living in the aerospace age.

The ACCK has also initiated a joint library program in which the library resources of all six colleges are available to each college. A mobile library unit visits each school three times a week to transport materials and to exchange correspondence among the schools.

Administrative efficiency is sought through a central office, which coordinates joint efforts. The president facilitates cooperative projects and serves as consultant to the colleges. He maintains financial records and is responsible for fiscal control and fund accounting. The possibility of federal financial assistance is constantly studied. Already the association has been granted federal funds to cover ACCK administrative expenses. Another application for funds has been submitted (under Title III of the Higher Education Act) to cover expenses of curriculum development, visiting scholars, cooperative education, joint use of facilities, and administrative improvements. As an example of administrative efficiency, the six colleges formerly recruited their students independently; however, the ACCK member colleges now jointly attempt to recruit

students from large metropolitan centers such as Chicago and New York.

Since convenient and frequent oral communication among the colleges is necessary, the ACCK has installed an inter-college communication system. For an annual rental fee, the United Telephone Company has connected direct lines with the switchboards of the six colleges. These lines also facilitate inter-college tele-lectures.

Further, a 1401 Data Processing B5 Disc Pack System has been installed on one campus for use by the six member colleges of ACCK. One person has been hired as director-supervisor of the Data Processing Center and another person as programmer. The computer will be used for registration and class scheduling. The colleges will also use the computer in grade reporting, business office matters, and library renewals. The development departments eventually will use the computer to record and summarize contributions and to list alumni. Moreover, introductory computer programming courses will be offered to the faculties so that they may begin to use the computer for problems and research purposes in their own departments. Analysis of student groups, comparative studies, and institutional research will all be facilitated by the computer. Finally, the colleges propose to develop several courses on the use of the computer.

Several companies have demonstrated closed-circuit educational television for faculty and staff of the ACCK

colleges for possible future installation. The schools are investigating such new educational technology as a means to expand their cooperative curriculum. Numerous other cooperative ideas are being explored, and many new programs no doubt will be implemented.

In short, the aim of this cooperative program is creativity, enrichment, quality, and efficiency; therefore, its scope includes the total resources of all the participating institutions.

Objectives of the Study

Expansion and improvement of music programs in large universities are intensifying the competition for good music students. Consequently, small colleges must determine ways to expand and improve their programs, not only to meet this competition but also to provide the best possible music education for students. One possible means is the cooperative program.

Since the ACCK schools have formed an association, their music departments should thoroughly explore all cooperative possibilities. The machinery for cooperation has been set in motion through the incorporated association, the newly employed president, and the centrally located offices. The music departments need merely to discover how to cooperate for their mutual benefit.

Since possibilities for cooperation should be explored, the question is how best can this exploration be

accomplished, and by what means should cooperation be implemented? Should cooperation begin sporadically in areas that most obviously need improvement? Or should cooperation be attempted only in selected areas on an experimental basis? How can the areas in which cooperation would most improve the music programs be determined? After discussion of these questions among the ACCK presidents and music chairmen, it was unanimously agreed that a thorough evaluation of the music departments of the ACCK schools was needed first and that recommendations for cooperation should then be made on the basis of the evaluation.

Once it is established that the need for this study springs directly from the cooperative pursuits of the ACCK, the specific problem at hand consists of two tasks: (1) to determine the relative strengths and weaknesses of the music departments in each of the six colleges; and (2) to determine the most necessary, desirable, and feasible manner of inter-institutional cooperation designed to improve the quality of their music departments.

The fact that the ACCK colleges are relatively small in comparison with state schools may immediately suggest that the schools consequently have weak music departments. To a certain extent, this may be true. The size of faculties is limited; facilities may be limited; finances may be limited; music students may be few; and library holdings may be minimal. However, if these weaknesses are not

reliably ascertained, how can effective attempts at improvement on a cooperative basis be undertaken? On the other hand, it may well be that certain music departments are independently strong in only one area. Such facts must be known in order to project valid cooperative ideas.

Cooperation for cooperation's sake is a temptation which, of course, the ACCK music departments must guard against. To discuss innumerable ideas lacking in feasibility may also be an obstacle. New ideas are essential for progress, but not at the expense of continual inaction. To be effective, ideas must be practically workable. Hence a more objective analysis of the music departments will provide the basis for intelligent decisions on cooperative endeavors.

The purpose of this study, then, is to determine the best possible manner of cooperation among the music departments of the Associated Colleges of Central Kansas on the basis of their respective strengths and weaknesses.

Limitations of the Study

As a method of research, the questionnaire (the primary source of information for this study) has certain general limitations in most studies. The questions themselves may be ambiguous, evoking various and unintended interpretations from different readers. In turn, the recipient of the completed questionnaire may be confused or uncertain about the answers. To circumvent this

limitation, each music chairman was interviewed after the completion of the questionnaire in order to ascertain more clearly the meaning of the answers. Nevertheless, even this may have certain limitations. The questioner may unconsciously slant his questions and thereby unintentionally affect the outcome. Or the questioner may anticipate certain answers or conceivably even seek certain answers, not hearing the given answer at all. To eliminate some of these incorrect interpretations, some parts of the interviews were tape recorded, and other parts were recorded on paper. In addition, immediately after each meeting, the interviewer recorded his comments and impressions of the visit on tape. These three sources were then examined to arrive at more objective answers to the questions.

In formulating a questionnaire, it is difficult to devise a comprehensive set of questions designed to secure the desired units of information. In some cases, the information was redundant; in other cases, the information was insufficient. Since only six colleges were involved, additional questionnaire forms were devised when the answers were inadequate, and additional personal visits were made.

Another possible limitation is that the curriculum evaluation may be biased toward a preconceived standard. Although the recommendations of the National Association of Schools of Music and the Music Educators National Conference were used as a base, both permit a certain flexibility.

Various college and university catalogs were studied to aid in determining a basic curriculum for the six schools. These and other influences may point the evaluator in a direction that the readers of this study may question.

Another factor needs to be aired: curricula are often in a state of constant flux. For example, one of the ACCK schools is conducting a complete curriculum revision this year. The degree titles in music may hereafter be changed. Another school is examining the curriculum for possible changes in the near future. Others are making minor changes.

Faculty turnover is, of course, an annual occurrence. In dealing with only one year, the study is inevitably limited in historical perspective. Where certain strengths may prevail one year, they may not the next year, simply because of changes in the teaching staff; conversely, where weaknesses occur one year, strengths may be acquired the next year. Awareness of such faculty weaknesses and strengths from year to year by each college should influence recruiting practices, especially where faculty may be shared.

Moreover, because the card catalogs may not have been up-to-date, evaluation of the music library holdings may not be entirely valid. Certain music publications may also have been mislaid. Others may have been in professors' offices or in other locations that were overlooked. Insofar as

possible, however, an attempt was made to check carefully with the music department chairmen to locate materials in unusual places.

Other limitations of the study may become apparent to the reader. Although objectivity was sought, a certain amount of subjectivity was inevitable. If these limitations are defined, perhaps the validity of the evaluations can be determined more clearly.

Methodology and Source of Data

Full cooperation by the music departments of the ACCK was essential to secure the necessary data for an objective analysis of their music programs. The response of the music department chairmen and college presidents to letters describing the objectives of the study and asking permission to examine the music departments was favorable. A letter to the Association president, Dr. V. R. Easterling, asking for his guidance and assistance, was also well received, with encouragement for the study.

To secure the necessary data, then, three methods were employed: (1) a written questionnaire; (2) an oral questionnaire and personal interview; and (3) tape recorded sessions with the combined music department chairmen.

The questionnaire was designed partially on the basis of a report published by the National Association of

Schools of Music.[1] This form is a questionnaire designed to help music departments analyze their strengths and weaknesses. The questionnaire has sections devoted to (1) Administration, (2) Objectives, (3) Instructional Programs and Procedures, (4) Curriculum, (5) Faculty, (6) Physical Plant and Equipment, (7) Finance and Budget, and (8) Evaluation of Achievement.

A second source that aided in designing the questionnaire is the creation of Earl M. Maust.[2] He had formulated a questionnaire to analyze and evaluate the music departments of a selected group of small colleges. Many of his ideas were ultimately based on the NASM questionnaire.

Finally, after careful consideration of the various source materials in relation to the specific objectives of this study, a suitable questionnaire was designed.[3]

"PART I. OBJECTIVES" was placed first in the questionnaire to determine the goals of the six ACCK music departments. This one page section was completed by each music department chairman, college president, and academic dean. One question in this section asked: "Do you feel these objectives are being met?" Four choices were given: "A. Yes,

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[1]National Association of Schools of Music, Self-Survey Report, Form SS (Washington, D. C.: July, 1966).

[2]Earl M. Maust, Harrisonburg, Virginia, questionnaire designed to evaluate small college music departments.

[3]See Appendix A for the complete questionnaire.

completely; B. Yes, reasonably so; C. Yes, partially; D. Hardly at all." The reason four rather than five choices were listed was to encourage the personnel to select an answer either above or below a middle point. Other questions in this section sought to determine the obstacles that hinder the music department from achieving its objectives, and suggestions as to how cooperation may alleviate or remove these obstacles were requested.

"PART II. CURRICULUM" inquired about degrees offered, majors offered, and music student enrollment. The numbers of students enrolled by class--that is, freshman, sophomore, junior, senior--were requested. Information concerning all the courses in the music curriculum, including the semester credit hours[1] and numbers of students currently enrolled in each course, was also requested. The final questions in this section again required an evaluation of the curriculum (its needs and limitations) and sought to elicit suggestions for improvement through cooperative efforts.

"PART III. FACULTY" requested that each staff member complete one NASM Faculty Record Report, which asks for information concerning education, experience, and professional activities. Other questions in this section dealt with faculty load credit, faculty limitations, and the means by which cooperation may alleviate certain needs.

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[1]Semester rather than quarter hour figures were used throughout the paper.

"PART IV. PHYSICAL PLANT, EQUIPMENT, AND MUSIC LIBRARY HOLDINGS" was designed to secure much information. First, questions were asked about the adequacy of the physical plant and whether, if inadequate, cooperation could conceivably eliminate some of these inadequacies. Secondly, questions were asked about the sufficiency of equipment and whether, if insufficient, cooperation would help. Similar questions were asked concerning performance ensemble materials; music books, periodicals, and study scores; and recordings, tapes, and listening scores. A list of all school-owned instruments was also requested on a check-list sheet. Further, the name, approximate age, type of construction, and condition of all buildings on each campus used for music purposes was requested, with the numbers, seating sizes, and types of rooms, including the equipment and supplies located in these rooms. In the case of the music library room, it was asked that numbers of scores, books, periodicals, and choral and instrumental large and small ensemble titles all be listed.

"PART V. MUSIC EXPENDITURES" merely requested a copy of the budget of the music department in each school for a period of one year. Teachers' salaries were omitted. Other figures, at the discretion of each school, were also to be omitted.

"PART VI. STUDENT RECRUITMENT" asked only two questions: one inquired about entrance requirements for

music students, and the other dealt with recruiting procedures and scholarships.

After the questionnaires were returned, they were examined for unclear and ambiguous answers. Two sections seemed incomplete--Part IV and Part V--because no information had been secured about numbers of potential wind and string performers. Consequently, an additional form was then constructed, requesting the numbers of string, wind, and percussion players available for possible ACCK large combined ensembles.[1]

A second problem was uncovered in the area of library materials. To base an evaluation only on the numbers of books and other study materials in the libraries seemed an inadequate procedure. Therefore, since NASM has published A Basic Music Library (1967), a bibliography of books about music, music periodicals, and music study scores recommended for undergraduate degrees in music, this pamphlet was used as a check list against the contents of each library in the ACCK.[2] In checking for these books in the libraries, the card catalog was used as the primary means.[3]

A third inadequacy was also noted. The information concerning budgets was insufficient, and the answers were so

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[1]See Appendix B for the form.

[2]National Association of Schools of Music, A Basic Music Library (Washington, D. C.: January, 1967).

[3]See Appendix C for the complete results.

different as to make organization and comparison difficult. Therefore, another form was constructed, requesting expenditures under six different categories: labor, travel, laboratory supplies, furniture and equipment repair, equipment purchases, and tours. A list of words defining each category was added under each section. And a three-year average budget figure, rather than one year, was requested.[1]

Subsequently, an interview with each music department chairman was scheduled to discuss ambiguous answers submitted on the questionnaire. Ten oral questions, other than those about the written questionnaire, were also asked of each chairman, dealing with the adequacy of the four-year program, staff specialists, cooperative large ensembles, cooperative study materials, internal problems, and the strong and weak points of the music department.[2] Moreover, discussions with other staff members on each campus were held. After the interview, approximately twelve additional hours were spent on each campus in examining the rooms and equipment, counting books, periodicals, study scores, ensembles materials, and recordings. Further, the card catalog was rechecked to compare the numbers of music books, periodicals, and study scores with the NASM publication discussed earlier.

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[1]See Appendix B for the form.

[2]See Appendix B for the list of questions.

During the course of the research, three combined meetings with the music chairmen were held, all of which were tape recorded. The objective and procedure of the study was presented during the first meeting. The questionnaire was discussed, interviews were scheduled, and many cooperative ideas were discussed during the second meeting. At the third meeting, which was held after the questionnaire had been partially tabulated, some of the results were presented. Tentative decisions were then made at that meeting to move into further cooperative activities for the next academic school year.

As this dissertation is organized, Chapter II analyzes and evaluates the tabulated data. Several standards were used to aid in arriving at objective judgments. The National Association of Schools of Music has published several pamphlets on curriculum evaluation as well as its basic library booklet.[1] The Music Educators National Conference supplied help in their publication.[2] Two

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[1]See the National Association of Schools of Music, By-Laws and Regulations (Washington, D. C.: 1965).
Also, National Association of Schools of Music, The Bulletin. Proceedings of the Forty-First Annual Meeting, November 1965, Chicago (Washington, D. C.: February, 1966).
Also, National Association of Schools of Music, The Bulletin. Proceedings of the Forty-Second Annual Meeting, November 1966, Dallas (Washington, D. C.: February, 1967).
Also, National Association of Schools of Music, A Basic Music Library (Washington, D. C.: January, 1967).

[2]Karl D. Earnst and Charles L. Gary (eds.), Music in General Education (Washington, D. C.: Music Educators National Conference, 1965).

dissertations were used; one, by Chelsea Tipton, to help evaluate faculty and student numbers; and the other by Norman Ira Keith Stafford, to help understand recruiting procedures.[1] The major objective of the chapter is to point out strengths and weaknesses of each ACCK music department on the basis of the available data as measured by the evaluation guide-lines.

Chapter III lists cooperative ideas and teaching innovations. A search was conducted for the names and addresses of all associations in the United States and Canada with objectives similar to those of ACCK. Several letters were written to secure this information. With the help of the ACCK president, approximately thirty associations similar to the ACCK were discovered.[2] Letters requesting information about cooperation among the music departments in the schools of the associations were sent, and twenty-seven answers were received, giving useful information. Other cooperative ideas and teaching innovations were gathered from various books and periodicals and from a dissertation. The major objective in this chapter, then, was to collect

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[1]Chelsea Tipton, "Problems in Curriculum Design for Teacher Education in the Small College Music Department" (unpublished dissertation, University of Oklahoma, 1967).

Also, Norman Ira Keith Stafford, "Analysis of the Factors Which Influence Music Majors to Matriculate into a Liberal Arts College, A State College, or a University in Iowa" (unpublished dissertation, Colorado State College, 1965).

[2]See Appendix D for complete listing.

ideas and information on the basis of which suggestions for improvement through cooperation among the ACCK music departments could be projected.

Finally, Chapter IV sets forth specific recommendations for improvement by effective cooperation among the ACCK music departments, based on the information and standards presented in the two preceding chapters. Recommendations were made for improvement through cooperation in the areas of curriculum, faculty, physical plant and equipment, library materials, and enrichment programs. The major objective of this chapter was specifically to state necessary, desirable, and feasible cooperative activities for the ACCK music departments.

CHAPTER II

AN ANALYSIS AND EVALUATION OF THE DATA

The eight sections of this chapter correspond roughly to the sections of the written questionnaire, with the exception of the last section ("Needs and Limitations"), which deals with information from the entire questionnaire. In effect, this chapter constitutes an inventory of the assets and liabilities of the music department in each ACCK school, affording a reliable foundation on which to project cooperative endeavors.

In most instances, the collected data are objective facts and figures specifically requested in the written questionnaire or oral interview. However, in the sections entitled "Objectives," "Student Recruitment," and "Needs and Limitations," more open-ended questions were asked, resulting in more varied and subjective answers, which were more difficult to categorize. Hence it should be understood that the tables in these sections reflect general categories of comments and answers given by those questioned, not preconceived statements designed by the author and checked "yes" or "no."

The first part of the questionnaire (one page in length) was completed by all the music department chairmen, by the academic deans, and by the college presidents. The rest of the questionnaire was completed by the music department chairmen only.

In addition to analysis, this chapter is concerned with evaluation. To evaluate thoroughly the total music programs in the ACCK would be not only a monumental task but also a presumptuous undertaking, since few agencies exist for standardizing music programs. In any evaluation, subjectivity and individual opinion play an inevitable role. Nevertheless, an evaluation was attempted to determine more precisely the areas in which cooperation may ultimately be most useful. If these strengths and weaknesses were to remain unarticulated, there would be no basis for specific suggestions about kinds of cooperation. In each of the eight sections in this chapter, the collected data have first been stated and, where applicable, the musical functions of the ACCK colleges were then evaluated.

Objectives

The first major concern in developing a music program should be a clear knowledge and interpretation of objectives. The music department chairmen, the academic deans, and the college presidents were asked, "What do you feel should be the primary objectives of your music department?" Their replies are divided into five general

categories. The first category deals with music as related to the liberal arts college. Every music chairman, dean, and president stated that music fills identifiable needs in the liberal arts college. Most used the terminology, "music in the liberal arts curriculum," and other terminology has been interpreted to mean essentially the same. Some examples of the comments are these:

> The primary objective of our music department is to provide general education in a liberal arts setting. We feel that music is a vital component in the abundant life.
>
> To provide the total student body of the college opportunities of understanding and experiencing growth in his music life.
>
> We should function as an activity, and as a cultural front with regard to the entire campus.
>
> To give the general student an understanding and appreciation of music.

The second category of answers centers around the objective of offering music to prepare teachers for the public schools. All but three of those questioned listed teacher education as an objective for their music program. Again a variety of answers was submitted. Some typical comments are these:

> To provide the professional and educational training to prepare students to teach music in the elementary and secondary schools.
>
> To prepare for meeting state teaching requirements.
>
> I believe our primary objective should be to turn out a fine music education major--one who is equipped not only by innate talent but also adequate training to be competitive in the field of public school music.

> Prepare its students for one or more specific vocations.
>
> To provide students with an understanding, appreciation and knowledge of theory and composition together with some skill experiences sufficient to provide the "beginnings" for a skilled teacher of music.

The third category of response, dealing with performance growth and opportunity, requires a rather broad interpretation. That all students should have the opportunity of taking private lessons and participating in large and small ensembles was listed as an objective by twelve out of eighteen responses. Some typical statements are these:

> To further develop musicianship and performing ability.
>
> To provide music ensemble experiences to all who have some vocal or instrumental ability.
>
> We have a peripheral desire to hone the performing talent of the student to its best edge.
>
> All students should have the opportunity to elect courses in music, perform in ensembles, or study music privately in order to broaden and enrich their experiences in the fine arts.

The fourth category of objectives is concerned with service to the church and community through music. Five persons stated that music training should help prepare students to serve the church and community better. Two such comments are these:

> To prepare persons for music leadership and education in churches.
>
> Encourage the student to relate his music activities to his total purpose for living and thus foster the spiritual dimension of his use of music towards meaningful service to man and to God.

(See Table 2 for a breakdown of the responses to the four categories by the ACCK colleges.)

Five persons stated an additional objective: that the school music department should prepare students for graduate school. This interpretation assumes that often students desire to continue preparation in graduate school for teaching, for performance, or for some other music occupation, and that the undergraduate college should adequately accomplish this preparation.

After the question about music department objectives, a second general question was asked: "Do you feel these objectives are being met?" Four choices were given: "(A) Yes, Completely; (B) Yes, Reasonably so; (C) Yes, Partially, and (D) Hardly at all." Thirteen checked "Yes, Reasonably so," and five checked "Yes, Partially."

A third question was asked: "If your answer to the question is B, C, or D, what do you feel are the most serious obstacles (to meeting your objectives) in order of importance?" Since this question was asked several more times in the course of the questionnaire, the answers are analyzed in the last section of this chapter, "Needs and Limitations."

The next section, which logically follows "objectives," is the "curriculum." After objectives are formulated and articulated, a curriculum must be designed to achieve these objectives. The question is, then, what is

TABLE 2

OBJECTIVES AS LISTED BY MUSIC DEPARTMENT CHAIRMEN, ACADEMIC DEANS, AND PRESIDENTS

Objectives	Music Heads						Deans						Presidents					
	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E	F
Music for Liberal Arts	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Music for Teacher Education	x	x	x	x	x	x	x		x			x	x	x	x	x	x	x
Music to Serve Church and Community		x				x			x					x				x
Performance Opportunities	x	x	x	x	x			x	x			x		x	x		x	x

the curriculum content in the ACCK schools, and what is its quality?

Curriculum

This discussion of the curriculums in the ACCK schools first considers the kinds of degrees offered and then examines the general music curriculums and semester hours. An evaluation of the curriculums is made on the basis of the NASM and MENC reports. The second part of this section deals specifically with music education courses and hours, which are evaluated on the basis of the MENC report. The last part deals with numbers of music majors and non-music majors enrolled in music courses, including ensembles and applied lessons.

Music Degrees and General Music Curriculums

A total of four different music degrees are offered by the six colleges: Bachelor of Arts, Bachelor of Science, Bachelor of Music, and Bachelor of Music Education (see Table 3). Under each degree title, with the exception of the B.M.E., several variations are offered. Thus the B.A. degree includes five music education variations: instrumental, vocal, elementary, secondary, and a combined major. In addition to the music education courses of study, a church-music major is available. The B.S. degree includes four music education variations: instrumental, vocal keyboard-instrumental, keyboard-voice, and a combined major.

The B.M. degree includes majors in applied music, music education, music theory, and church music.

TABLE 3

DEGREES AND MAJORS OFFERED

Degrees and Majors	A	B	C	D	E	F
B.A. - Music Major	x	x	x	x	x	x
Music Education, Instrumental		x			x	
Music Education, Vocal		x			x	
Music Education, Elementary		x			x	
Music Education, Secondary			x			
Music Education, All Areas		x	x		x	
Church Music			x			
B.S. - Music Education, Instrumental				x		
Music Education, Vocal				x		
Music Education, Keyboard-Instrumental				x		
Music Education, Keyboard-Voice				x		
Music Education, All Areas				x		
B.M. - Applied Music	x					
Music Education, All Areas	x					
Music Theory	x					
Church Music	x					
B.M.E. - Music Education, All Areas						x

Approximately 85 per cent of the music students in ACCK were enrolled in a music education degree program. Although each school offers the Bachelor of Arts degree for the non-music education major (requiring an average of forty music hours), very few students were enrolled. For example, School A had a total of seventy-seven music majors of whom only four were in the Bachelor of Arts program. Seventy-three were enrolled in the Bachelor of Music degree program,

with the majority in music education. A similar ratio exists in each of the other schools except School F, in which nine out of a total of thirty-eight music majors are enrolled in the non-music education degree program. Accordingly, this section will deal primarily with the music education degree programs.

The total graduating hours seem to be gradually climbing as a result of (1) the need for increased specialized training in music; (2) increased general education requirements (for example, the recent science increase from nine semester hours to twelve in the State of Kansas); and (3) the emphasis of the liberal arts college on broadening a student's knowledge.

Every one of the six institutions requires a minimum of 120 to 124 total semester hours for graduation; however, because of the teacher education requirement by the State of Kansas[1] as well as because of certain institutional requirements, the total is generally higher for those in the teacher education program (see Table 4). Five of the ACCK schools require totals within three credit hours of each other. However, School A has a noticeably higher total figure, 144 hours; this is partly attributable to a higher total music requirement (seventy-two hours) than the other schools.

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[1]Kansas State Department of Education, Certificate Handbook (Topeka, Kansas: State Board of Education, January 1, 1968), p. 10.

TABLE 4

MINIMUM REQUIRED HOURS FOR THE MUSIC EDUCATION DEGREE

Areas of Study	A	B	C	D	E	F
General Education	60	57	50	50	51	57
Basic Music	29	26	$32\frac{1}{2}$	24	19	28
Musical Performance	26	18	15	26	18	18
Professional Education	29	31	$37\frac{1}{2}$	30	31	31
Electives					12	
Total	144	132	135	130	131	134

Since all six colleges are church affiliated, religion or Bible courses are naturally incorporated into the curriculum. For example, School F requires fifteen semester hours of Bible for graduation. This requirement can appreciably affect the total graduating hours in comparison with those required of music majors in state schools. For those schools which offer a music education major under the Bachelor of Arts program, the language requirement may have some effect upon the total hours as well. However, all the schools permit the new enrollee some credit, or even full credit, for language courses completed in high school. School D, which offers the Bachelor of Science degree with a major in music education, and School F, which offers the Bachelor of Music Education degree, have no language requirement.

In order to evaluate the curriculums of the ACCK schools, two booklets (one by NASM and one by MENC) were used. NASM has recommended percentage requirements for any curriculum intended to prepare students for teaching music. The degree may be a Bachelor of Arts, a Bachelor of Science, a Bachelor of Music, or a Bachelor of Music Education (all of which are represented in ACCK schools), so long as its primary intention is to prepare music teachers. Thus the NASM booklet states:

> 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 ability in the teaching process. It is deemed impractical to try to specify here the course titles, content, and credit allotment, for there is much variation in the needs of students, the types of institutions, types of classification within the 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 broad means by which this may be achieved. This outline can be used as a standard in the construction and evaluation of programs of music education.
>
> 1. General Education. The future music teacher needs a comprehension of the more important elements of our cultural heritage. 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 Sciences and Mathematics
>
> It should occupy 30-35 per cent of the total curriculum.
>
> 2. Basic Music. The future music teacher must possess broad musicianship worthy of serving as a basis

for his task in the schools. Objectives of this type are ordinarily emphasized in courses in:

Harmony and Ear Training (or Music Theory)
History and Literature of Music
Form and Analysis
Orchestration and Arranging
Composition
Counterpoint

This task should occupy 20-25 per cent of the curriculum.

3. Musical Performance. The prospective music teacher must be a thoroughly competent performer in order to understand and deal with the problems of his students. 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 level through private instruction, solo performance, ensemble participation and intensive practice. Such competence is essential for artistic music teaching and contributes greatly to the teaching of those fields related to the needs of the prospective band, orchestra or choral teacher. The foundations 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 opportunity also to acquaint himself with the special literature and techniques of other types of musical organizations. The mature student deserves the opportunity to observe and participate in the operation and conducting of such organizations. The work in this area thus comprises:

Private instruction in the principal performing field.
Class or private instruction in appropriate secondary fields.
Appropriate large and small ensembles.
Conducting.

It is necessary to reserve 25-30 per cent of the curriculum for the work in this field.

4. Professional Education. The task in professional education is to develop competence in applying one's musicianship in school situations. The professional phase of teacher education is usually undertaken in courses in:

Educational Psychology
Historical and Social Foundations of Education
Curriculum
Music Methods and Materials
Observation and Student Teaching

Professional education should occupy 15-20 per cent of the curriculum.

5. Electives. By applying the minimum percentages recommended above, as much as 10 per cent of the curriculum may be reserved for electives.[1]

MENC has also projected recommendations for institutions attempting to prepare future music teachers. Their recommendations are as follows:

Suggested Five-Year Curriculum

		Semester Hours	
I.	General Education		55
	Humanities (including Fine Arts)	24	
	Social Sciences	15	
	Natural Science and Mathematics	12	
	Physical Education	4	
II.	Specialized Work in the Field of Music		81
	Theory and Composition	18	
	Music History and Literature	18	
	Performance	27-30	
	Music Education	15-18	
III.	Professional Education		24
	Foundations	3	
	Guidance and Measurement	3	
	Human Growth and Development	3	
	Learning Theory and the Classroom	3	
	Observation of and Participation with Children and Youth	3	
	Student Teaching	6	
	Elective in Professional Education	3	
	GRAND TOTAL SEMESTER HOURS		160

[1]National Association of Schools of Music, By-Laws and Regulations (Washington, D. C.: 1965), pp. 26-30.

> The recommendation for a five-year program is in line with a national trend to put all teacher-education pre-service programs on a five-year basis. And particularly for the music educator, who is expected to train and conduct performing groups as well as contribute to the aims of general education, is the five-year program necessary. Any shorter period would result in serious deficiencies in one or more of the three large categories indicated earlier: a) general education; b) concentrated work in music and music education; and c) professional education. It should be made quite clear, however, that a five-year program not only may but probably should be on a "four-plus-one" basis. It should be so designed and offered that a person completing the first four years would be qualified to begin teaching. Then the fifth year could be taken during summers--or in part-time during the year--after some actual teaching experience has been gained. If it is offered on a "four-plus-one" basis, each teacher education institution would revise the five-year program so as to offer the most crucial parts during the first four years.[1]

The MENC breakdown of course areas shown in the above "Suggested Five-Year Curriculum" was revised for the purposes of this study to correspond to the NASM breakdown described earlier (see Table 5). In addition, the MENC five-year program of 160 hours was reduced to 130 hours, which more nearly approximates a four-year program. Each area of course work was reduced proportionately. For example, MENC recommends fifty-five semester hours in general education for the five-year program, which is 34 per cent of the 160-hour total. The revision shows forty-four hours, which is 34 per cent of a total of 130 hours. This method of reducing the hours proportionately may be questioned in that

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[1]Karl D. Ernst and Charles L. Gary (ed.), Music in General Education (Music Educators National Conference, Washington, D. C., 1965), pp. 177-179.

some areas may require more concentration during the first four years. However, the difference is probably insignificant.

TABLE 5

MUSIC EDUCATION CURRICULUM HOURS AND PERCENTAGES AS RECOMMENDED BY NASM AND MENC

Courses	NASM Hours	NASM % of 130	MENC Hours	MENC % of 130
General Education	42	32	44	34
Basic Music	30	23	30	23
Musical Performance	35	27	23	18
Professional Education	23	18	33	25
Total	130	100	130	100

A comparison of the two recommended curriculums reveals that "General Education" and "Basic Music" are nearly the same; however, NASM recommends twelve hours (9 per cent) more in "Musical Performance," and MENC recommends ten hours (7 per cent) more in "Professional Education."

The curriculums of the six ACCK schools may be compared with the NASM and MENC recommendations (see Table 6).

TABLE 6

COMPARISON OF NASM AND MENC RECOMMENDED HOURS WITH ACCK SCHOOLS

Courses	NASM	MENC	A	B	C	D	E	F
General Education	42	44	60	57	50	50	51	57
Basic Music	30	30	29	26	32½	24	19	28
Musical Performance	35	23	26	18	15	26	18	18
Professional Education	23	33	29	31	37½	30	31	31
Electives							12	
Total	130	130	144	132	135	130	131	134

Measured by the standard of forty-two to forty-four "General Education" hours, all colleges in ACCK exceed this figure.[1] School A is seventeen hours over the NASM and MENC recommended hours, while Schools C and D (with the lowest difference) required seven hours more. But in "Basic Music," all schools but one are below the recommended thirty hours--School E (with nineteen hours) being particularly low. NASM recommends thirty-five hours in the area of "Musical Performance." No ACCK school requires this figure: School C has the lowest requirement with fifteen

[1]The Kansas State Department of Education requires fifty hours.

hours, and Schools A and D have the highest with twenty-six. If the MENC standard of twenty-three hours is used, then Schools A and D are above the recommendation, but the other four schools still fall below. In "Professional Education," MENC recommends thirty-three hours.[1] Only School C is above this figure; however, the other five schools are near this standard. All schools are considerably above the NASM figure of twenty-three hours.

The ACCK colleges are consistently high in "General Education," doubtless because of their general objectives as liberal arts colleges. Their aim has been to broaden the educational horizons of students. Most administrators assumed that this could best be done through the general education courses. How to coordinate these objectives with the demands of the state department of education and of the accrediting agencies, such as the National Association of Schools of Music, is a difficult problem. For example, several administrators were quite perplexed about how to maintain the liberal arts objectives of a broad education when the Kansas State Department of Education requires as much as sixty-two hours of music in four years and NASM suggests over seventy hours. To continue offering broad education in the face of such pressures to specialize is difficult.

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[1]The Kansas State Department of Education requires twenty hours for a secondary certificate and twenty-four hours for an elementary certificate.

Music Education Curriculum

Following the discussion of the total music education curriculum--that is, course areas in general education, professional education, and music--this part of the section is concerned with specific course areas in music. More clearly than NASM, MENC separates the recommended music courses. As stated earlier, this study has adapted the five-year MENC program (which lists ninety music hours) to a four-year program of seventy music hours including courses in music methods and student teaching (see Table 7).

TABLE 7

COMPARISON OF MENC RECOMMENDED MUSIC COURSE HOURS WITH ACCK SCHOOLS

Courses	MENC	A	B	C	D	E	F
Theory and Composition	15	25	20	22½	18	11	18
Music History and Literature	15	4	6	10	6	8	10
Musical Performance	23	26	18	15	26	18	18
Music Education	17	17	18	15	18	25	18
Total	70	72	62	62½	68	62	64

The first category to be considered, "Theory and Composition," includes courses such as Harmony and Ear Training, Form and Analysis, Orchestration and Arranging, Composition, and Counterpoint. The second category, "History and Literature," is self explanatory. "Musical

Performance" includes private instruction in the principal performing field and also class or private instruction in appropriate secondary fields, in large and small ensembles, and in conducting. The last category, "Music Education," includes courses in music methods and materials and in student teaching and observation.

If the MENC report is used, then five ACCK schools meet the "Theory and Composition" recommendation of fifteen hours, but School E (at eleven) does not. Schools A, B, and C are above the standard, School E is somewhat below it, and Schools D and F are adequately within its allowance. All schools are below the recommended fifteen hours of "Music History and Literature." School A, with a four-hour requirement, is the lowest; and Schools C and F, with ten hours, are the highest, yet they are well below the fifteen-hour recommendation. In "Musical Performance," Schools B, E, and F, at eighteen hours, are somewhat below the recommended twenty-three credit hours. School C is the lowest with fifteen hours. Schools A and D are above the recommendation but within its limits. All but School E are very near the recommended seventeen hours in "Music Education" courses. School E, with twenty-five hours, is high.

All the music courses offered by the ACCK schools were combined in one chart (see Table 8). In some cases, the exact course titles in certain departments were altered for uniformity; however, the content is essentially

TABLE 8

COMBINED ACCK COURSE OFFERINGS

Theory and Composition	Music History and Literature
Music Theory I and II	Music History I and II
Music Theory III and IV	Music History III and IV
Counterpoint	Hymnology
Form and Analysis	Church Music
Composition	Applied Music Repertoire
Orchestration	Choral Repertoire
Choral Arranging	Fine Arts in Worship
Instrumental Arranging	Music Appreciation
Fundamentals of Music	
Advanced Theory	Music Education
Advanced Composition	
Advanced Orchestration	Elementary School Music (Music Majors)
Musical Performance	Elementary School Music (Non-Music Majors)
Choir I	Elementary School Music (Combined)
Choir II	Choral Methods and Materials
Band	Music Methods and Materials
Orchestra	Band Administration-Technique
Voice	Woodwind, Brass, String, and Percussion Methods
Piano	Piano Methods and Materials
Organ	Applied Music Pedagogy
Strings	Organ Methods and Materials
Woodwinds	Student Teaching
Brass	
Percussion	
Instrumental Conducting	
Choral Conducting	
Conducting (Combined)	
Service Playing	
Voice Class	
Piano Class	
Opera Workshop	

identical in all cases. Hence uniform course titles have been used in the table for easier comparison. In some cases, the theory courses offered by the ACCK music departments include form and analysis, and/or counterpoint. For example, School C, which requires twenty hours of course work entitled Music Theory, includes some counterpoint while, in its history course offerings, some form is included. School F, another example, includes form in its theory courses. Sight singing and ear training in all cases are included in the theory course offerings. In the case of School C, some orchestration was taught in its conducting course.

Some courses were offered on alternate years; however, the figures listed in the table represent the number enrolled in the previous year. For example, Opera Workshop in School F was offered last year with twenty-two enrolled; this year it was not offered. Therefore, the figure twenty-two is listed. In some cases, estimates were made for second semester courses as well as for courses that will be offered for the first time next year.

Independent study is offered by most of the six colleges, but because such study does not require a formal class period, it was excluded from the table. Similarly, small ensembles and a few other courses that are rather flexibly structured were also omitted.

An inspection of the ACCK catalogs reveals that the combined course offering by the schools is well aligned with other colleges across the United States. However, when individual ACCK schools are examined, only one seems nearly adequate in course offerings, while the other five seem somewhat insufficient. Expediency has often been the primary determinant of course offerings because of a limited number of students and faculty: the supply is adjusted to a minimum demand.

Student Enrollment

In order to determine whether the number of students enrolled in a music degree program can appreciably affect its quality and efficiency, the number of music students enrolled in each of the ACCK schools and the number of all students enrolled in the various music classes were first tabulated and then evaluated.

A total of 199 music majors were enrolled in the ACCK schools. The range is from ten music majors in School E to seventy-seven music majors in School A (see Table 9). Schools B, C, and E offer their music education programs within the Bachelor of Arts degree, while Schools A, D, and F offer their programs under the Bachelor of Music, the Bachelor of Science, and the Bachelor of Music Education degrees respectively.

TABLE 9

TOTAL MUSIC MAJORS ENROLLED BY DEGREES

Degree	A	B	C	D	E	F	Total
B.A.	4	34	14	4	10	9	75
B.S.				22			22
B.M.	73						73
B.M.E.						29	29
Total	77	34	14	26	10	38	199

NASM accepts for membership only colleges with a minimum of twenty-five resident students in the music department.[1] School A (with seventy-seven music majors), School B (with thirty-four), School D (with twenty-six), and School F (with thirty-eight) are all over this minimum figure. School C (with fourteen) and School E (with ten) would not qualify.

Each of the six colleges reserves the right to drop a course if enrollment is insufficient. Two schools, A and C, stated that five or more students are required under most circumstances to offer a particular course. However, all schools were teaching some courses with fewer than five students (see Table 10). School A had six such courses; School B, two; School C, seven; School D, three; School E, eight; and School F, two. If ten students were regarded as

[1]NASM, By-Laws and Regulations, p. 33.

TABLE 10

ENROLLMENT FIGURES OF COURSES OFFERED

Courses	A	B	C	D	E	F	Total
Theory and Composition							
Music Theory I and II	29	15	13	11	4	12	84
Music Theory III and IV	16	10	6	8	2	4	46
Counterpoint	5	14		8		10	37
Form and Analysis	20	14			1		35
Composition	3	1					4
Orchestration	10	3		2			15
Choral Arranging				2			2
Instrumental Arranging					2		2
Fundamentals of Music			4		6		10
Advanced Theory	1						1
Advanced Composition	1						1
Advanced Orchestration	1						1
Music History and Literature							
Music History I and II	14	16	4	10	5	13	62
Music History III and IV	5	16	3	10	6	12	52
Hymnology	15						15
Church Music	17	5	4	0[a]		11	37
Applied Music Repertoire	1						1
Choral Repertoire	0			5			5
Fine Arts in Worship		10					10
Music Appreciation	24	60	42	35	16	110	287
Musical Performance							
Choir I	74	40	54	44	37	55	304
Choir II	0	70		30		48	148
Band	50	30	30	32	42	42	226
Orchestra (strings only)	14	6		7		11	38
Voice	46	40	14	22	19	20	161
Piano	52	30	13	40	19	11	165
Organ	13	20	16	5	2	15	71
Strings	10	3	1	3		1	18
Woodwinds	10	4	2	3	0	4	23
Brass	15	5	3	5	2	9	39
Percussion	0	1	0	0	2	1	4
Instrumental Conducting	10				3	6	19
Choral Conducting	8				4	10	22
Conducting (combined)		7	3	10			20
Service Playing	3						3
Voice Class	6			0			6
Piano Class				0			0
Opera Workshop	7	10				22	39

TABLE 10--Continued

Courses	A	B	C	D	E	F	Total
Music Education							
Elementary School Music (Music Majors)	5	10				4	19
Elementary School Music (Non-Music Majors)	8	10				15	33
Elementary School Music (Combined)			2	25	13		40
Choral Methods and Materials		10					10
Instrumental Methods and Materials		5					5
Music Methods and Materials	6		3	8	5	9	31
Band Administration-Technique	0				2		2
Woodwind, Brass, String, and Percussion Methods	10	5	5	10	2	6	38
Piano Methods and Materials		12		2	1	0	15
Applied Music Pedagogy	0						0
Organ Methods and Materials				0			0

[a]Offered but insufficient enrollment to teach.

the minimum necessary to offer a class (many larger private and state institutions use this minimum), then School A would have fourteen courses below this minimum standard; School B, six; School C, nine; School D, nine; School E, thirteen; and School F, five. If this minimum standard of five or ten students is used, it seems that the number of music majors enrolled in each school is too small to operate with maximum efficiency.

A sufficient number of students is needed to form and maintain a quality large ensemble such as a choir,

orchestra, or band. All the ACCK schools maintain fair-sized choirs of forty or above. A few schools have two choirs. However, the case with the orchestras and bands is different. A range of from three to fourteen string players is available in each of the ACCK schools, scarcely adequate for a quality orchestra (see Table 11). If the strings players of the six colleges were combined (a total of forty-six), an orchestra of sufficient size could be formed. While these figures will change each semester, they represent a fairly accurate picture of the number currently available for orchestral performance. (Approximately ten of the forty-six listed string players are non-college performers such as high school students and community adults who have no other opportunity to participate in a full orchestra.)

TABLE 11

AVAILABLE COLLEGE AND NON-COLLEGE STRING PLAYERS

Instrument	A	B	C	D	E	F	Total
Violin	7	3	1	4	4	8	27
Viola	2	1	0	0	0	0	3
Violoncello	2	1	0	1	0	1	5
String Bass	3	0	1	2	1	2	9
Harp	0	1	1	0	0	0	2
Total	14	6	3	7	5	11	46

The size of bands in ACCK are larger (see Table 12). The range of wind and percussion players who were playing in band and/or orchestra is from twenty-eight in School B to fifty-one in School A. However, if a minimum number of sixty band members is considered standard (the usual minimum size for full instrumental representation necessary to perform adequately most standard band works), then none of the bands would be acceptable. When bands are small, certain instruments are often entirely absent. For example, Schools C, D, and E at present have no oboes in their bands. Schools B, C, D, and F at present have no E^b soprano clarinets represented in their bands. Without some of these instruments, certain band music cannot be properly performed.

After this examination of the ACCK curriculum and student enrollment, an analysis and evaluation of faculty numbers and specializations was undertaken.

Faculty

The ACCK schools employ a range of from three to eight full-time faculty members and from zero to four part-time faculty members. The full-time equivalent ranged from three to eight and two-thirds (see Table 13). In most cases, the part-time faculty were employed for one-fourth to one-half time. In School F, four part-time teachers constituted the equivalent of only one full-time teacher.

TABLE 12

WIND AND PERCUSSION PLAYERS

Instrument	A	B	C	D	E	F	Total
Flute-Piccolo	4	2	4	2	5	3	20
Oboe	3	1	0	0	0	1	5
Bassoon	2	1	1	0	0	1	5
Soprano Clarinet, E^b	1	0	0	0	1	0	2
Soprano Clarinet, B^b	7	5	6	6	8	6	38
Alto Clarinet	2	0	0	0	1	1	4
Bass Clarinet	2	1	1	1	1	1	7
Contra Clarinet	1	0	0	0	1	1	3
Alto Saxophone	3	2	2	2	2	2	13
Tenor Saxophone	1	1	1	1	2	2	8
Baritone Saxophone	1	1	1	1	1	1	6
Cornet-Trumpet	8	4	8	5	4	5	34
Horn	4	3	3	2	3	7	22
Trombone	4	3	3	3	7	3	23
Baritone	2	1	2	1	2	2	10
Bass Horn	2	1	2	1	2	2	10
Percussion	4	2	2	4	4	5	21
Total	51	28	36	29	44	43	231

TABLE 13

ACCK FACULTY NUMBERS

Faculty	A	B	C	D	E	F
Full-Time Faculty	8	4	4	4	3	4
Part-Time Faculty	3	3	0	1	0	4
Full-Time Equivalent	$8\frac{2}{3}$	$5\frac{1}{2}$	4	$4\frac{1}{2}$	3	5

Although NASM requires a minimum enrollment of twenty-five students for membership, Chelsea Tipton has indicated in a study on curriculum design that this minimum requirement makes it almost impossible for some institutions to offer a music curriculum which meets NASM standards. The reason, he suggests, is partially the State of Oklahoma regulation which requires that each class have a minimum of ten students enrolled. (The ACCK schools are, of course, not regulated by this minimum figure.) He goes on to suggest, then, that thirty-five students should be the minimum and that five full-time faculty members of varying combinations and competencies are needed in order to offer the program recommended by NASM. The combinations required to teach this curriculum are one staff member for theory, history, literature, and class piano; one for piano and music methods; one for voice, chorus, ensemble, and

student-teaching; one for brass, percussion, band, and conducting; and one for woodwind, string, and methods.[1]

Although the small department often resorts to some part-time help--is indeed forced to at times--Tipton found that administrators hesitate to hire part-time staff because of their lack of desire or time to serve on committees, to recruit students, and to carry on other non-teaching assignments.[2]

If the minimum of five full-time staff members is used, then only School A meets this standard. With a total of seventy-seven music majors in this school, more than five faculty members are necessary. If the full-time faculty equivalent is measured (which includes part-time faculty), then Schools C, D, and E fall below the minimum. It would seem from this that, if the NASM standard and the Tipton study are accepted, only Schools A, B, and F should attempt to provide an education for future music teachers under present circumstances.

The various applied instruments (including voice) taught in many colleges and universities are not all represented by music faculty members of ACCK (see Table 14). In all cases, the faculty instruments that are listed belong to

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[1]Chelsea Tipton, "Problems in Curriculum Design for Teacher Education in the Small College Music Department" (unpublished dissertation, University of Oklahoma, 1967), p. 60.

[2]Ibid., p. 71.

TABLE 14

APPLIED INSTRUMENT LIST AND APPLIED ACCK FACULTY

	A		B		C		D		E		F	
Instrument	F[a]	P[b]	F	P	F	P	F	P	F	P	F	P
Violin	2						1					
Viola												
Cello	1	1										
String Bass												
Flute												
Oboe												
Bassoon												
Clarinet	1						1					1
Saxophone												
Trumpet	1		1						1			1
Horn					1						1	
Trombone-Bari												
Tuba												
Percussion												
Piano	1	2	1	1	3		1		1			2
Organ				1				1			1	
Vocal Soprano	1			1								
Vocal Contralto												
Vocal Tenor	1		2								1	
Vocal Bari-Bass							1		1		1	

[a]Full-Time Faculty [b]Part-Time Faculty

the staff members' specialization. All faculty listed a secondary instrument in the original questionnaire and, in fact, some taught a considerable number of students in this secondary area. In at least one case, a faculty member had more students in his secondary area of specialization than in his major area. However, this is an exception, and most or all applied faculty are better qualified and more interested to teach in their major fields of specialization. Again, Tipton found that some disadvantages of the small college music department are (1) the shortage of specialists, (2) the large percentage of teachers who must teach in their secondary field, and (3) the difficulty of finding staff with the unusual combinations needed. He contends that the music department of five faculty members demands several teaching combinations which are almost impossible to secure.[1] The survey of the ACCK faculty tends to corroborate his contention.

The recommended faculty load in ACCK schools ranges from twelve to fifteen hours (see Table 15). In large ensemble load credit, one hour of rehearsal time constitutes one hour of teaching load credit in most instances. In Schools A and C, however, one hour of load credit was given for two hours of ensemble rehearsals per week. The applied load ratio in all cases was 2:3, which means that for three

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[1]Tipton, p. 70.

half-hour lessons, an hour of teaching-load credit was granted. School B, it should be noted, allowed one hour of load credit for two half-hour lessons with upper level applied students. Three schools permitted load credit for activities other than teaching. For example, School A allowed credit for performance in its orchestra, although granting none for administrative activities. School B allowed approximately two hours of credit for administration, and School F allowed up to six hours for administration. In some cases, administration was distributed more among the music staff; and in other cases, a great deal of administration was expected of the music head with no load credit granted.

TABLE 15

ACCK FACULTY RECOMMENDED LOAD CREDIT AND RATIO

	A	B	C	D	E	F
Recommended Load Credit	15	12-15	12-15	12	15	12
Large Ensemble Load Credit Ratio	1:2	1:1	1:2	1:1	1:1	1:1
Applied Load Credit Ratio	2:3	2:3	2:3	2:3	2:3	2:3
Credit for Other Activities	Yes	Yes	No	No	No	Yes

A breakdown of the actual teaching loads of each faculty member for the first semester of the 1967-68 school

year shows a range of from nine to nineteen semester hours in the ACCK schools (see Table 16). The figures were compiled on the basis of each school's load-credit-standard (as discussed heretofore). For example, where one school allows one hour of load credit for two hours of large ensemble instruction, only one hour is counted in the load figure of that teacher; if another teacher in another school is permitted two hours credit for two hours of rehearsal, that amount is included in his total teaching load figure.

TABLE 16

TEACHING LOAD OF FULL-TIME MUSIC FACULTY

Faculty	A	B	C	D	E	F
Department Head	13	15	12	11	15	14
Faculty #1	$15\frac{1}{2}$	15	18	13	19	16
Faculty #2	15	15	12	10	9	14
Faculty #3	15	11	$8\frac{1}{2}$	10		13
Faculty #4	$14\frac{1}{2}$					
Faculty #5	14					
Faculty #6	14					
Faculty #7	12					
Mean	14	14	13	11	14	14

Specific faculty categories have not been tabulated because of the difficulty in determining their major work

area. Nearly all faculty teach some applied music. In some cases, both the music history and the theory courses as well as a number of applied students are taught by one teacher. In other cases, two or even three teachers share the theory and the history teaching responsibility. These assignments were therefore not tabulated.

Nevertheless, the mean for each school was tabulated. However, the ranges must be carefully considered. It may be seen that School D has the narrowest range with ten to thirteen hours (a three-hour spread) and that School E has the greatest range with nine to nineteen hours (a ten-hour spread).

An examination of the recommended full-time faculty loads and the actual teaching loads reveals that (1) School A, which recommends a fifteen-hour load, has an acceptable fourteen-hour mean. However, another problem of concern (beyond the question of the fifteen-hour load recommendation) is the heavy load of the department head. Although a load of only thirteen hours is indicated, no administrative duties are included. In a music department with seventy-seven students and over eight faculty members, it seems that credit should be allowed for administration. An additional problem is the credit ratio of 1:2 for ensembles, which is aligned neither with four of the other ACCK schools nor with a great many other colleges and universities.

The examination also reveals that (2) School B, which recommends a load of twelve to fifteen hours, has three faculty members teaching a maximum load while one faculty member has a slightly lower load.

Moreover, (3) School C, which also recommends a load of twelve to fifteen hours, shows an acceptable mean of thirteen hours. However, one faculty member has a load of only eight and one-half hours, while another exceeds the load recommendation with eighteen hours. The department head, with twelve and one-half hours, received no credit for administration. The ratio of 1:2 for large ensemble credit also needs careful consideration.

In addition, (4) School D recommends a twelve-hour load. The mean is eleven hours, which is quite acceptable. However, the eleven-hour figure for the department head does not include any credit for administration; his load, then, in effect exceeds the twelve-hour load recommendation.

Further, (5) School E recommends a fifteen-hour load, yet the mean reveals an acceptable fourteen hours. However, the load of one faculty member with nineteen hours should be shared with another faculty member who has only nine hours. (This imbalance perhaps reflects the problem of securing proper teaching combinations.) No administrative credit is given for the department head; thus his load of fifteen hours is high.

Finally, (6) School F, which recommends a twelve-hour load, has its staff teaching slightly above the recommendation. But the music head, in this case, is given about six hours of load credit for administrative duties.

Now, after the previous examination of objectives, curriculum, and the faculty, the next consideration is the physical plants and equipment. If objectives determine a curriculum and if the curriculum requires a qualified faculty, then the faculty must have adequate physical facilities for their work.

Physical Plants and Equipment

Most of the musical activities of the ACCK schools occur in five buildings (see Table 17). Each school has a central auditorium building that is used for various educational purposes including musical activities. Two schools have a fine arts building with a smaller auditorium. All six schools have a main library which houses books about music and in some cases recordings and music scores. In addition, two schools have a rather extensive listening facility in the library. Two schools have what may be termed a combination building, which is used for musical as well as other educational activities. These combination buildings do not have an auditorium. One school occasionally uses the gymnasium as an auditorium.

TABLE 17

TYPE AND APPROXIMATE AGES OF BUILDINGS USED FOR MUSICAL PURPOSES

Building	A	B	C	D	E	F
Main Building with Auditorium #1	39	28	37	6	40	47
Fine Arts Building with Auditorium #2		2	14			
Main Library	45	15	19	60	15	10
Combination Building				45		47
Gymnasium with Auditorium #2						6

The seating capacities of the auditoriums, stages, and rooms used for musical purposes vary considerably (see Table 18). The auditorium capacities range from 250 to 2,500 seats. The stage capacities for choral groups range from 35 to 130 singers. The seating capacities of the instrumental rehearsal rooms range from 30 to 100. (One school uses its instrumental room for choral rehearsals as well.) Two schools use the central auditorium stage for instrumental rehearsals. The choral rehearsal rooms seat from 36 to 100. Only one school uses the auditorium stage for its choral rehearsals. The seating capacities of the largest classrooms range from 15 to 45. (This figure does not include rehearsal rooms that are also used as classrooms.) Listening rooms vary in seating accommodations

from four to twelve, depending to a certain extent upon the number of useable earphones and upon the size of the listening room.

TABLE 18

SEATING CAPACITY OF ROOMS USED FOR MUSICAL PURPOSES

Rooms	A	B	C	D	E	F
Auditorium #1 Seating	2,070	2,500	1,326	1,200	728	650
Auditorium #1 Stage Seating for Choir	450	200	100	80	50	70
Auditorium #1 Stage Seating for Instruments	100	70	60	60	35	37
Auditorium #2 Seating		450	250			2,000
Auditorium #2 Stage Seating for Choir		200	50			400
Auditorium #2 Stage Seating for Instruments		100	35			130
Instrumental Rehearsal Room Seating	100	70	30	50	60	35
Choral Rehearsal Room Seating	100	80	50	50	36	100
Largest Classroom Seating	45	30	39	35	37	15
Listening Room Accommodations	4	4	0	7	5	12

The number of rehearsal rooms, classrooms, teaching studios, and practice rooms varies in proportion to the number of students involved in musical activities and in relation to projections of future needs (see Table 19). Some colleges have more rooms than are currently being utilized, because of expected future increases in students. Other colleges have an insufficient number of rooms because of unanticipated enrollment or inadequate funds. Each of the six schools has a place for rehearsals (for example, an auditorium stage); however, not all have rooms exclusively devoted to rehearsal. The number of classrooms ranges from one to five. (This number excludes rehearsal rooms used as classrooms.) The number of teaching studios ranges from three to twelve; and practice rooms from seven to eighteen.

TABLE 19

NUMBERS OF ROOMS USED FOR MUSICAL PURPOSES

Room Types	A	B	C	D	E	F
Rehearsal Rooms (Auditorium Stages Excluded)	2	2	1	2	2	2
Classrooms (Rehearsal Rooms Excluded)	5	1	4	1	3	2
Teaching Studios	12	7	5	3	4	5
Practice Rooms	15	18	13	7	8	10

The list of equipment in the various buildings and rooms used for musical purposes has been organized into a

chart (see Table 20). Although only one school has a pipe organ for performance purposes, in three schools the pipe organs are in practice rooms. In several of the ACCK school communities, a pipe organ is available in one of the local churches for performances. The overhead and opaque projectors are generally located in music rooms. In all cases, such audio-visual equipment is also available from other buildings or departments for the use of the music department. Listening equipment of some sort is owned by every school except one. One school uses a phonograph with a loud speaker but with no earphones for its listening purposes.

The number of school-owned wind, string, and percussion instruments was also formulated into a chart (see Table 21). In most cases, the instruments are used interchangeably for performance ensembles, class instruction, and private instruction. In a few instances, an instrument may be unavailable for class instruction because of its high quality; therefore, it is designated for only personal student use. In other cases, a few instruments may be of inferior quality or condition and so not used for quality ensemble performance, yet they may be adequately useable for learning purposes in an instrumental methods class.

The evaluation of the physical facilities and equipment in each school was difficult, yet it was undertaken. Hopefully, it may bring to light some of the physical plant and equipment needs of the ACCK schools.

TABLE 20

EQUIPMENT IN ROOMS USED FOR MUSICAL PURPOSES

Equipment	A	B	C	D	E	F
Auditorium #1 Grand Pianos	1	1	1	1	1	1
Auditorium #1 Pipe Organs	1	0	0	0	0	0
Auditorium #1 Electronic Organs	0	0	1	1	1	0
Auditorium #2 Grand Pianos		1	1			1
Auditorium #2 Pipe Organs		0	0			0
Auditorium #2 Electronic Organs		0	0			1
Instrumental Rehearsal Room Pianos	1	1	1	1	1	1
Instrumental Rehearsal Room Organs	1	0	1	0	0	0
Instrumental Rehearsal Room Stands	45	30	36	45	45	38
Choral Rehearsal Room Pianos	1	1	1	1	1	1
Choral Rehearsal Room Organs	0	0	1	0	0	0
Classroom Pianos	5	1	2	1	3	1
Classroom Phonographs	2	1	0	1	2	1
Classroom Overhead-Opaque Projectors	0	0	2	1	0	0
Teaching Studio Grand Pianos	8	6	5	2	2	2
Teaching Studio Studio Pianos	4	0	0	1	1	3
Teaching Studio Pipe Organs	0	0	0	1	0	0
Teaching Studio Electronic Organs	0	0	0	0	0	0
Practice Room Pianos	14	12	8	7	7	8
Practice Room Pipe Organs	1	1	0	1	0	0
Practice Room Electronic Organs	0	1	1	0	1	1
Listening Room Phonographs	1	1	0	4	1	3
Listening Room Tape Decks	1	0	0	0	0	1
Listening Room Earphones	4	4	0	7	0	12

TABLE 21

SCHOOL-OWNED WIND, STRING, AND PERCUSSION INSTRUMENTS

Instrument	A	B	C	D	E	F	Total
Piccolos	1	1	0	2	1	1	6
Flutes	4	0	1	2	1	0	8
Oboes	2	0	2	2	2	3	11
English Horns	1	0	0	0	0	0	1
Bassoon	4	1	2	3	1	2	13
E♭ Soprano Clarinet	1	1	0	1	1	0	4
B♭ Soprano Clarinet	7	1	3	2	5	0	18
A Soprano Clarinet	2	0	0	1	0	0	3
Alto Clarinet	1	0	2	1	1	1	6
Bass Clarinet	2	1	3	2	1	2	11
E♭ Contrabass Clarinet	1	0	0	0	0	1	2
B♭ Contrabass Clarinet	0	0	0	0	1	0	1
Soprano Saxophone	0	0	0	1	0	0	1
Alto Saxophone	1	1	0	1	1	0	4
Tenor Saxophone	1	0	0	1	1	1	4
Baritone Saxophone	1	1	1	1	1	1	6
E♭ Trumpet	0	1	0	0	0	0	1
D Trumpet	3	0	0	0	0	0	3
B♭ Trumpet	6	0	1	1	3	2	13
Cornet	0	0	0	1	2	2	5
Horn in F	0	0	3	4	3	3	13
E♭ Alto Horns	0	4	0	0	0	1	5
Horn, Double	5	4	2	1	1	3	16
Trombone	4	1	2	2	3	2	14
Baritone-Euphonium	2	1	3	3	3	2	14
Sousaphone	0	1	2	2	3	2	10
Tuba-Recording Bass	5	2	1	1	1	1	11
Snare Drum	2	2	6	6	5	4	25
Bass Drum	2	1	2	2	1	3	11
Timpani	4	4	2	3	2	3	18
Bells	0	1	1	1	1	2	6
Gong	1	0	1	0	0	0	2
Chimes	1	1	0	0	0	0	2
Tuned Bongo Drums	0	1	0	0	0	0	1
Violin	7	0	1	2	0	5	15
Viola	5	2	2	3	1	3	16
Cello	6	1	2	2	1	4	16
String Bass	5	1	2	3	1	3	15
Celeste	1	0	0	0	0	0	1
Harpsichord	1	0	1	0	0	0	2

The over-all physical facilities of School A seem quantitatively adequate but qualitatively less adequate. The auditorium seats over 2,000 and its stage accommodates over 100, but it has no orchestra pit and uses makeshift lighting and staging. The orchestra and band must rehearse on the stage of this large auditorium, which is scarcely an acceptable location, while the choir uses a classroom-like facility with poor acoustics. The teaching studios and practice rooms, located in the upper floor of the main administration building, are adequate but need treatment to improve acoustics. The listening facility is quite small, and only four earphones for seventy-seven music majors are hardly sufficient. Expansion into a nearby vacant room is planned. With the exception of earphones, the equipment is generally adequate. A pipe organ in the auditorium serves both those in applied work and those who perform concerts.

School B has the most excellent complex for musical activities of the six colleges. The fine arts building includes (1) a fine auditorium with hydraulic lift orchestra pit; (2) excellent lighting and staging equipment; (3) a music classroom and two well-designed rehearsal rooms; (4) a music library with listening facilities; and (5) fine studios and practice rooms. An auditorium is available in another building for events requiring a larger seating capacity. A pipe organ in another building is used for practice, and a performance organ is available in an on-campus church. The

listening facility, however, has only four earphones and only one turntable; these should perhaps be increased. The number of wind and percussion instruments seems adequate; however, for string classes, a few more violins may be needed.

School C uses two buildings (besides the library) for music activities. The chapel in the main administration building is used for choir and band rehearsals. Although the acoustics and space may be adequate, the non-musical activities in this building make rehearsals difficult. Locking the instruments in a side room early in the evening limits their accessibility for students. The fine arts building is pleasing both within and without. The classrooms, teaching studios, and practice rooms are all attractive and quite satisfactory. A small recital hall is unused because of imperfect acoustics and perhaps because of heavy use by other departments. However, if acoustically treated, this room would be excellent for recital use. A large music library, with an attached listening room, remains unused for musical purposes. With proper acoustical treatment, it could be developed into an adequate choral or small instrumental ensemble rehearsal room. Aside from acoustical treatment of existing rooms, the greatest need is for one or two large rehearsal rooms. The very fine listening room, next to the unused music library, is without equipment. Apparently no listening laboratory resources

exist on the campus, either for music or for other students. This matter should receive attention and correction for an acceptable music program. No pipe organ is available for practice or performance on campus. The number of wind, percussion, and string instruments seems adequate for a small program.

School D uses two buildings (besides the library) for musical activities. One facility is located at one end of the fourth floor of the science building. The studios and the one classroom seem very adequate with the possible exception of their being acoustically too "lively." The practice rooms are arranged in a rather unusual manner. The rooms are paired or doubled so that one room leads through a door directly into the second, which has no other entrance. Three such sets (six rooms) are so designed. In addition, a rather large practice room houses a grand piano and a pipe organ--a good arrangement. All of these practice rooms are very "lively" and need acoustical treatment. The other building, located some 100 yards away, includes a very fine auditorium and stage. It has adequate lighting and staging equipment and an orchestra pit, so that operas and other musical productions may be satisfactorily produced. Two rehearsal rooms and two studios are located below the stage. This basement-type arrangement has caused humidity problems, which can probably be remedied. The instrumental rehearsal room is too small to accommodate an orchestra or band of

much size at all. It would seem appropriate to build a new instrumental rehearsal attachment to this building with enough additional facilities to release the use of the fourth floor in the science building to other departments.

Each of the two buildings used for musical purposes has a good phonograph on a dolly that may be rolled to various places. However, the phonograph and records seem rather inaccessible, at least for student use, because they are locked in a closet-like room. The library has an extensive listening facility with an adequate number of earphones; however, the impression given by the librarian was that its use is intended primarily for enjoyment and not necessarily for musical education purposes. Since the recordings in the other building are somewhat inaccessible, it would seem appropriate to locate all the recordings in the library and to use this facility for music study purposes. Then a system with selected recordings could be located in the student center for entertainment. Although a practice-room pipe organ is available at School D, no performance pipe organ is now available on the school campus. Wind, percussion, and string instruments are in adequate supply to conduct a quality music program.

The over-all physical facilities of School E seem spatially sufficient. However, besides the main library, the one building in which all musical activities occur is old and unattractive inside. The instrumental rehearsal

room is quite large, with one end serving as space for a mechanical drawing class. Acoustically the room is too "lively." Originally, the space served as balcony seating at the rear of the main auditorium. Thus rehearsals interfere severely with any proceedings in the auditorium, such as meetings and convocations, and vice versa. The choral rehearsal room, also acoustically unsound, doubles as a speech room. The appearance is somewhat unattractive. The studio complexes of two professors are very large, having served in previous years as offices for the president and the dean. Each of the two complexes has three connected rooms. In one of these complexes, the listening facility is located in one room, the recordings and some music scores are located in another, and the third and largest room serves as an office and studio for the one professor. The other studio complex is used by the department chairman. The listening facility has only one useable phonograph and no earphones; an improvement here seems in order. The general need, it seems, is a renovation of the entire building or a new fine arts center. No pipe organ on the school campus is available. Generally, the variety and number of wind and percussion instruments seem sufficient; however, only one viola, one cello, and no violins were reported, which is inadequate for any string-class offering.

School F uses three buildings (besides the library) for musical activities. One of these buildings has an

attractively remodeled upper floor, which includes practice rooms, one studio, and a combination rehearsal room and classroom. This room is too small and acoustically too "bright" for an instrumental group of over thirty members. However, the room is adequate for choir rehearsals, and one choir uses it. The other choir uses a recently remodeled lower floor, which has a low ceiling with several obstructive posts. The middle floor, unremodeled, houses the teaching studios and two very small classrooms. These rooms need acoustical treatment and remodeling. A second building, the auditorium, has a very small stage, no orchestra pit, and insufficient staging and lighting equipment. The third building, a relatively new gymnasium-auditorium, is useable for large gatherings where no lighting or staging equipment is needed.

To adequately up-date the facilities in this school, at least one rehearsal room should be added to the one building as well as additional practice rooms; and the middle floor, where the teaching studios and classrooms are located, needs remodeling. The auditorium needs complete renovation and up-dating so that a larger stage, orchestra pit, and proper staging and lighting will be available. The new and very adequate listening room, with twelve earphones, is located in the library for easy accessibility. No pipe organ for practice or performance is available on the

campus. Generally, the supply of wind, percussion, and string instruments available for classroom use is sufficient.

Now, after this discussion of physical facilities and equipment, music library holdings are next to be discussed. In order to offer a quality music program, an adequate library is needed. It is important, therefore, to know how the music libraries of the six schools compare with each other and how each ACCK library compares with a specific music library standard.

Music Library Holdings

The music library holdings of the ACCK schools include books about music, music scores for study, music periodicals, choral and instrumental ensemble music, oratorios, cantatas, masses, operas, operettas, musical comedies, and phonograph recordings (see Table 22).

"Books about Music" deals with all phases of music, such as music history, music theory, dictionaries and encyclopedias, and music education. (Biographies were excluded from this category.)

"Music Scores for Study" refers to scores that are readily available to students for study. These scores are often placed and cataloged in the general library with other books, in the music library, or in the listening laboratory. Many scores may be rather permanently located in a professor's office, perhaps because of personal ownership. Many scores are also located in various ensemble music

files. These scores have not been counted in the figures for Table 22. In all cases, an attempt was made to determine in the total figures the number of individual music selections available. For example, if four symphonies were located in one book, four numbers were added rather than one.

TABLE 22

MUSIC LIBRARY HOLDINGS

Categories	A	B	C	D	E	F
Books About Music	1,100	1,200	353	850	800	748
Music Scores for Study	754	374	25	75	75	150
Music Periodicals	10	7	6	10	9	9
Choral Ensemble Titles	188	759	110	506	700	918
Oratorios, Cantatas, Masses	15	80	31	14	0	9
Opera, Operettas	20	50	33	3	0	2
Musicals	3	0	6	0	0	0
Band Ensemble Titles	800	150	262	462	491	305
Orchestra Ensemble Titles	550	110	86	154	0	50
Small Ensemble Titles	40	250	30	95	185	125
Recordings, 33 RPM	800	760	263	239	400	324
Recordings, 78 RPM Albums	250	390	300	164	100	0

Choral, band, orchestral, and small instrumental ensemble titles indicate the number of titles with sufficient copies for use with the intended ensemble. For

example, one school may have fifty copies of "Jesu Joy"; this is counted as one title. Another school may have twelve copies of "Alleluja," which may be used for a madrigal group. This also is counted as one title. The instrumental group titles were counted by scores and are assumed to be relatively complete. Oratorios, cantatas, masses, operettas, and musicals were also counted by titles and were considered only if sufficient copies were available for possible production. Although a number of the colleges do perform a musical comedy on occasion, score ownership is limited due to the possibility or requirement of renting the music.

Upon counting the recordings in each school, it was discovered that many old seventy-eight RPM recordings are still retained. The thirty-three RPM recordings are listed according to numbers of records, while the seventy-eight RPM recordings are listed according to albums, which average about four records per album.

A Basic Music Library, compiled and published by the NASM, was used as a check-list for the books about music, music periodicals, and music study scores in each of the six college libraries.[1] "Books about Music" was divided into ten categories; "Periodicals" remain in one category (see Table 23).[2] It should be stressed again that this

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[1]National Association of Schools of Music, A Basic Music Library (Washington, D. C.: January, 1967).

[2]A more detailed breakdown may be seen in Appendix C.

bibliography is only a guide or check-list; each school has many useful books in almost every category not included in the NASM publication. The possible total is listed at the beginning of each category in Table 23 to permit a quick comparison of the holdings with the NASM recommendations. Percentages were calculated to further aid in comparing ACCK books and periodicals with the NASM publication (see Table 24).

A breakdown of study score categories as listed in the NASM publication, compared with the holdings of each school, shows that the ACCK schools require some improvement (see Table 25).[1] Here again, many scores not included in this list are available and used for study purposes by these six schools. However, the percentages of scores owned for study purposes are considerably lower than the percentages of books about music (compare Table 24 with Table 26).

If the NASM publication is used as a standard, then these percentage figures indicate that all six institutions require some improvement. "Books about Music" shows the highest over-all percentage figures, "Periodicals" next, and "Study Scores" lowest. All schools need to take serious steps to improve in each of these three areas, with particular emphasis on "Study Scores."

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[1] A more detailed account may be seen in Appendix C.

TABLE 23

NUMBERS OF BOOKS AND PERIODICALS BASED ON
A BASIC MUSIC LIBRARY

Categories	Possible Total	A	B	C	D	E	F
			Books				
I. Appreciation	7	6	4	3	4	6	3
II. Anthologies							
A. Historical	11	7	2	5	3	4	9
B. Theoretical	4	2	1	0	0	1	4
III. Bibliography	26	4	7	8	2	3	5
IV. Biography	106	44	37	26	17	10	43
V. Dictionaries and Encyclopedias	22	13	10	10	9	9	12
VI. Discography	3	0	0	0	0	0	0
VII. History							
A. General	17	14	8	9	8	8	15
B. Special	51	34	25	27	24	20	32
VIII. Music Education	59	28	29	15	34	40	35
IX. Theory	51	30	25	22	15	11	24
X. Miscellaneous	4	3	1	2	1	1	2
Total Books	361	185	149	127	117	113	184
			Periodicals				
	25	11	7	5	10	4	9

TABLE 24

PERCENTAGES OF BOOKS AND PERIODICALS BASED ON A BASIC MUSIC LIBRARY

Categories	A	B	C	D	E	F
Books						
I. Appreciation	86	57	43	57	86	43
II. Anthologies						
A. Historical	64	18	45	27	36	82
B. Theoretical	50	25	0	0	25	100
III. Bibliography	15	27	31	8	12	19
IV. Biography	41	35	25	16	9	40
V. Dictionary and Encyclopedia	59	46	46	41	41	55
VI. Discography	0	0	0	0	0	0
VII. History						
A. General	82	47	53	47	47	88
B. Special	67	49	53	47	39	63
VIII. Music Education	48	49	25	58	68	59
IX. Theory	59	49	43	29	22	47
X. Miscellaneous	75	25	50	25	25	50
Total Books	51	41	35	32	31	51
Periodicals						
	44	28	20	40	16	36

TABLE 25

NUMBERS OF STUDY SCORES BASED ON
A BASIC MUSIC LIBRARY

Categories	Possible Total	A	B	C	D	E	F
	Scores						
I. General (Orchestral and Ensemble)	252	135	101	28	32	11	67
Complete Works (Optional)	16	2	2	0	0	1	1
II. Keyboard							
A. Piano	25	4	21	4	0	1	6
B. Organ	15	1	6	0	0	0	3
III. Vocal							
A. Solo Song	34	1	6	3	0	0	20
B. Opera	43	20	7	14	0	0	18
C. Oratorio, Masses, Choral Works	41	8	18	1	1	0	9
IV. Strings, Solo	63	5	16	1	0	0	1
V. Woodwinds, Solo	55	1	0	0	0	0	2
VI. Woodwind Ensembles	48	11	2	3	0	0	2
VII. Brass, Solo	76	0	1	0	0	0	1
VIII. Brass Ensembles	69	2	0	1	0	0	0
IX. Percussion	21	0	0	0	0	0	0
Total	758	190	180	55	33	13	130

TABLE 26

PERCENTAGES OF MUSIC SCORES BASED ON
A BASIC MUSIC LIBRARY

Categories	A	B	C	D	E	F
	Scores					
I. General (Orchestral and Ensemble)	54	40	11	13	4	27
Complete Works (Optional)	13	13	0	0	6	6
II. Keyboard						
A. Piano	16	84	16	0	4	24
B. Organ	7	40	0	0	0	20
III. Vocal						
A. Solo Song	3	18	9	0	0	59
B. Opera	47	16	32	0	0	42
C. Oratorio, Masses, Choral Works	20	44	2	2	0	22
IV. Strings, Solo	8	25	2	0	0	2
V. Woodwinds, Solo	2	0	0	0	0	4
VI. Woodwind Ensemble	23	4	6	0	0	4
VII. Brass, Solo	0	1	0	0	0	1
VIII. Brass Ensemble	3	0	1	0	0	0
IX. Percussion	0	0	0	0	0	0
Total	25	24	7	4	2	17

Now, after this examination of music library holdings, music expenditures are to be considered next. The total music program offered in each ACCK school depends on an adequate budget. Adequacy in budgetary matters is difficult to determine. However, if curriculum, physical facilities and equipment, and library holdings are less than adequate, increased finances can often improve this condition. Since the term "adequate" is so nebulous in budgetary matters, perhaps a comparison of expenditures in the six ACCK schools may be of benefit.

Music Expenditures

The expenditures of music departments have been divided into six major categories. In the questionnaire, the requests to the various music department chairmen for this information listed examples under each heading to define the terms more clearly (see Table 27).

Several schools indicated that they do not include every category, or every phase of a specific category, in what is termed the "music budget." For example, secretarial help may be included in the business administration budget; an allotment for conventions and meetings may come directly from the office of the academic dean; books about music may be a library item; furniture and equipment repair may be in the maintenance departmental budget; and tours may be partially or totally included in the public relations budget.

TABLE 27

MUSIC EXPENDITURE CATEGORIES AND EXPLANATORY TERMS

I. Labor, Total
   - Secretarial help
   - Accompanists
   - Miscellaneous

II. Travel, Total
   - Field trips
   - Conventions and meetings
   - Miscellaneous

III. Laboratory Supplies and Expenses, Total
   - Choral music
   - Band music
   - Orchestra music
   - Opera, oratorio, musicals, total expense
   - Music scores
   - Books about music
   - Recordings and tapes
   - Miscellaneous

IV. Furniture and Equipment Repair, Total
   - Wind and string instrument repair
   - Keyboard repair and tuning
   - Listening equipment repair
   - Miscellaneous

V. Equipment Purchases, Total
   - Wind and string instruments
   - Pianos
   - Organs
   - Music education materials
   - Miscellaneous

VI. Tours, Total
   - Band or orchestra
   - Choir, madrigal, etc.
   - Miscellaneous

Nevertheless, these figures were learned in order to arrive at a comparative figure on the amounts spent to maintain a college music department. A three-year average total figure for each of the six categories was requested (see Table 28).

TABLE 28

MUSIC EXPENDITURES

Costs	A	B	C	D	E	F
I. Labor, Total	1,800	1,200	1,200	425	970	2,000
II. Travel	450	250	150	400	150	600
III. Instructional Supplies and Expenses	3,400	3,500	2,580	2,475	1,086	2,625
IV. Furniture and Equipment Repair	3,200	500	608	1,850	590	500
V. Equipment Purchases	2,350	1,000	750	1,300	170	1,500
VI. Tours, Total Costs	3,000	1,200	1,000	900	1,400	3,000
Total	14,200	8,150	6,288	7,350	4,366	10,225

Several music departments keep a rather close account of the income derived from various musical activities. For example, while instrumental and choral tours may involve considerable expense, this expense may be offset in part or entirely by contributions or other means of income. When an opera or musical comedy is performed, the return

may equal or even on occasion surpass the total expense of the production. However, the returns on such figures were too incomplete to include in the results of this study.

A comparison of the total expenditures of each school in relation to the number of music majors enrolled in each school proves interesting (see Table 29).

TABLE 29

MUSIC EXPENDITURES COMPARED WITH ENROLLED MUSIC MAJORS

	A	B	C	D	E	F
Total Expenditures	$14,200	$8,150	$6,288	$7,350	$4,366	$10,225
Music Major Enrollment	77	34	14	26	10	38

School E, which has the lowest expenditures at $4,366, also has the lowest music major enrollment at ten. School C, which has the next highest expenditure figure at $6,288, has the next higher music major enrollment at fourteen. Each school shows a proportionately higher expenditure figure as the music major enrollment figure rises. Finally, School A, with the highest expenditure figure at $14,200, has the highest enrollment figure at seventy-seven. In every instance, the greater the number of students, the higher the cost of operation. However, the doubling of music majors does not necessarily double the cost of operation. For example, since School E spends over $4,000 to

operate a music department with ten music majors, it may seem plausible to assume that over $8,000 would be needed for twenty music majors. Yet it may be seen from the figures that School B spends slightly over $8,000 for thirty-four music majors, a considerable economic saving. Another example: School F spends over $10,000 for thirty-eight majors while School A spends slightly over $14,000 for a department of seventy-seven, twice the size of School F. Hence it seems that the larger the music major enrollment, the more economically a music department can operate.

If this is true and if each ACCK music department wishes to operate more economically, then three options are possible: (1) student enrollment may be increased; (2) the music degree may be discontinued; or (3) the ACCK music departments may be combined, resulting in a larger total number of music majors.

The next section deals with ACCK entrance requirements and recruiting practices.

Student Recruitment

Student recruitment is becoming an increasingly competitive venture among colleges and universities. The small private college often finds itself competing with the large private and state colleges and universities. Perhaps the most desirable student recruit is one with a strong academic background, highly talented musicianship, and advanced performance skills. In addition, if he plays an

oboe, bassoon, cello, or viola, he may be the more highly prized because of the scarcity of capable performers on these instruments. While some students migrate to the small college music department, it is more likely for them to attend the large college, university, or conservatory. This is so for several reasons: (1) the opportunity of working with a specialist is more probable in the large school; (2) the opportunity of performing with excellent small and large ensembles is more likely to be available on the large campus; and (3) the availability of scholarships is usually greater at the larger state or private school. This is the competition that the small school encounters. To entice the good music student to the small liberal arts college is at best a difficult task.

In examining recruiting procedures of the six colleges, the first question asked was: "What are your entrance requirements for students expecting to qualify as music majors such as performance skills, aptitude or achievement scores?" Entrance requirements can have a direct bearing on recruitment procedures. Where one school may have high entrance standards, another may have minimal entrance standards. This could have an effect upon the student who is attempting to determine his choice of school. The responses to this question by the six colleges fall into five categories (see Table 30). First, all six colleges request certain general entrance requirements, such as the American

College Testing program examination, high school transcript, and certain standards of character. The admissions council or director evaluates the information and determines the admission status of a student.

TABLE 30

ENTRANCE REQUIREMENTS FOR MUSIC MAJORS

Condensed Statement	A	B	C	D	E	F
All College Entrance Exams	x	x	x	x	x	x
Freshman-New Student Audition	x					
Freshman-New Student Achievement-Aptitude Test	x					x
Sophomore-Junior Examination		x		x		
No Freshman Music Requirement		x	x	x	x	

The second category item of response concerning entrance requirements dealt with an audition by the student on his major instrument: voice, keyboard, wind, or string. It may be noted that only one college has this requirement. The departmental chairman generally administers the audition before the student is admitted to the college as a music major.

The third entrance-requirement item involves the administering of a music achievement or aptitude test. In the case of the two schools that do administer such tests, both indicated that the Aliferis-Stecklein test is used.

Concerning the fourth item, several department heads indicated that they do not really declare a student as a music major until the end of the sophomore or the beginning of the junior year. Freshmen and sophomores may enroll in courses such as theory, music appreciation, and applied music; near the end of the sophomore year, then, a student is either accepted or rejected as a music major on the basis of (1) an audition on the student's major instrument; (2) course grades, particularly in music theory; and (3) personal interviews.

The final item concerns a relatively open entrance policy. The music heads of four schools stated that they have no freshman music entrance requirements. Several indicated that through close student contact, a certain number of the weaker students can be recognized and advised not to continue in music. However, this rather loose open-entrance policy, it was stated, has permitted a few undesirable and unqualified music majors into the program.

It should be noted that these requirements for admission are listed without specific standards. For example, no school has stated either in the questionnaire or in the catalog that a certain score must be achieved on the Aliferis-Stecklein or that a certain competency on an instrument must be displayed. However, the departmental heads have indicated that a standard of achievement does exist in

their minds and that some few students have been declined admittance into the music program.

It is difficult if not impossible to formulate objective and valid entrance standards for students seeking music-major status. Many have perhaps observed the surprising improvement over a period of four years in a supposedly weak music student. If a rather rigid entrance standard had been in effect, some such students would perhaps not have been admitted. A rigid standard tends to place the entrance requirements on acquired skills and knowledge rather than on ability to improve. Some students, although musically rather weak as freshmen, are highly motivated with an intense desire to improve themselves. A rigid standard tends to eliminate such students. On the other hand, it is highly disturbing to permit weak students to enter the program only to regret the decision after one, two, or three years later. A rigid standard tends to alleviate this problem because the weaker students are simply not permitted to enroll in the music program.

Thus certain aspects of the rigid entrance requirement are both desirable and undesirable. Therefore, a rather flexible entrance standard with a wide variety of entrance determinants should be used. It may be noted that no single ACCK school uses all four categories of the entrance requirements. Many inaccurate entrance judgments might be eliminated if all four requirements were incorporated by each

school: (1) All College Entrance Exams, (2) Freshman-New Student Audition, (3) Freshman-New Student Achievement-Aptitude Test, and (4) Sophomore-Junior Examination. In addition, a continuing four-year music counseling program would provide more entrance flexibility for the highly motivated student and would aid in making valid decisions about all music students.

The next question in the questionnaire was, "How do you go about recruiting students?" It is interesting to note the pattern of answers (see Table 31). Each department head indicated that a field man, recruitment officer, or recruitment committee solicited students for the college. It is assumed that some of these students would be potential music majors. Some faculty members in every school contact potential music students by letter, by visitation, or by entertainment on campus. The administrators and the band men were most active in this respect. All schools advertise and award a certain number of scholarships. All the music heads felt an increase in music scholarships would greatly benefit student recruitment. Competition with larger schools for students would be more equalized. Two schools specifically stated that they use deputation teams, which consist primarily of music ensembles, to encourage students to attend their school. In most cases, this may be classed as advertising rather than active recruitment. Every school sends

its choir or its band on tour, a practice which may also be classified as advertising.

TABLE 31

RECRUITING PROCEDURES

Condensed Statement	A	B	C	D	E	F
Contacts by Recruitment Personnel	x	x	x	x	x	x
Contacts by Faculty	x	x	x	x	x	x
Advertise and Award Scholarships	x	x	x	x	x	x
Student Deputation Groups		x				x

The questionnaires generally reveal that all schools actively recruit music students. The intensity of the recruitment program varies with each member of the faculty. This expended energy has apparently been rather unsuccessful in several of the colleges, if music-student enrollment is considered. For example, one school has a student enrollment of 607 but has only 10 music majors; another school has an enrollment of 803 but has only 14 music majors. An active and effective recruitment program should increase the number of music majors in each of these schools.

One study reveals that music students look for an outstanding college whose music department has a fine reputation and offers an appealing curriculum. The study further reveals that the cost of tuition is generally inconsequential

for those who attend small colleges, while university students give tuition costs some consideration, and the state college students place considerable emphasis on tuition fees. The report further states that church affiliation, relatives, friends, or alumni had minimal influence in determining choice of school. On the other hand, a greater influence on students' choice of schools was attributed to (1) the high school music teacher, (2) the location of the institution, (3) a low student-faculty ratio, and (4) new building and good equipment.[1]

If this study gives a valid indication of the factors that influence a music student's institutional choice, then more emphasis should be placed on: (1) improving the general reputation of the music department; (2) improving the curriculum; (3) increasing scholarships to alleviate high tuition costs; (4) developing greater rapport with high school music teachers; (5) emphasizing the advantages of the small community; (6) maintaining low student-to-faculty ratio; and (7) improving facilities and equipment.

Needs and Limitations

The previous seven sections of this chapter dealt with an analysis and evaluation of the music programs of the

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[1]Norman Ira Keith Stafford, "Analysis of the Factors which Influence Music Majors to Matriculate into a Liberal Arts College, a State College, or a University in Iowa" (unpublished dissertation, Colorado State College, 1965).

ACCK schools. The endeavor was to describe objectively the various phases of each ACCK music program, make comparisons, and finally evaluate each program on the basis of specified standards. The final section of this chapter, then, deals with needs and limitations as described by the administrators and music heads of the ACCK schools. Most of the problems listed were formulated on the basis of responses to the questionnaire, while some of them were derived from the personal interviews.

"What do you feel are your most serious obstacles in order of importance?" is the question that was asked of the music department head, the academic dean, and the president of each ACCK institution. This question was asked only once of the presidents and deans, primarily in relation to their stated objectives for the music department. On the other hand, this question was asked eight times of the department heads, immediately after the section on (1) objectives, (2) curriculum, (3) faculty, (4) physical plant, (5) equipment, (6) performance ensemble materials, (7) music books, scores, and periodicals, and (8) listening laboratory supplies. The answers of the department heads, deans, and presidents fall into sixteen categories. It should be remembered that these answers were voluntary contributions, not preconceived items on a checklist created by the conductor of this study.

The curriculum of each school was criticized by all the music heads and several administrators. The major

criticism centered on the disproportionate nature of the music curriculum. For example, it was stated that the students (1) receive an insufficient exposure to contemporary music; (2) hear an insufficient number of on-campus live performances; (3) receive an insufficient number of courses in music history, theory, or music education; (4) receive instruction in courses that are too comprehensive; and (5) are required to emphasize applied music and performance at the expense of a broader musical knowledge.

Five music heads felt that their string program was inadequate. The absence of a string program and orchestra (or the presence of one lacking quality or quantity) results, so it was stated, in an incomplete music program. Four music heads felt that their wind program was also inadequate. Since all six colleges do have bands, they were concerned primarily with the quality and size of their wind ensemble.

It was stated by four people that four years is an insufficient time to complete a bachelor's degree in music under the present requirements. A student who majors in music is enrolled in too many hours of course-work per semester, causing undue pressure and anxiety. The cause may partially be attributed to the combination of the music courses required by each music department and of the general education courses required by the liberal arts program. Further, the Kansas State Department of Education requires a considerable number of courses in education for the future teacher.

Eleven persons felt that the music majors enrolled in their schools are insufficient in number and inferior in quality. In addition, several stated that the lower quality of music majors may be partly attributable to the lower number of music students in most of the ACCK music departments. Better students often migrate to the better music departments, which often have a larger number of music students.

Another problem listed by two people deals with the amount of time demanded or requested of the music major for participation in several ensembles as well as in other school activities. It was asserted that this situation is a direct result of the limited number of students available for participation. A larger number of non-music majors participating in ensembles, for example, may partially relieve the situation. However, seven people stated that the lack of non-music major involvement is decidedly inconsistent with the liberal arts objectives of their schools.

The need for a more balanced number of faculty specialists was listed by all music department heads and by six administrators. In most instances, reference was made to the lack of adequate types of string and wind teachers. In a few cases, reference was also made to keyboard needs and course work specialists. In two cases, mention was made of the limited abilities of specialists already on the staff. Faculty overload was listed by three respondents.

Five music department heads and two administrators listed inadequate physical facilities as pressing needs. Rehearsal rooms and listening facilities were most frequently listed. Eleven respondents listed inadequate equipment. Listening room equipment is at the head of the list, with pianos, organs, and overhead projectors following in that order. A number of music department chairmen cited inadequate music library holdings as a concern. Every music head cited study scores as a decided need, while three listed books about music and recordings. Four respondents specified the need for small and large ensemble materials. Two music department heads and eight of twelve administrators specified lack of funds as a problem in offering a quality music program. In addition, several administrators expressed concern about the higher cost of operating a music department over most other departments.

An additional question was asked concerning internal problems that may hinder the music department from achieving its objectives. In certain instances, some disagreement was noted between the music head and the administrators about music department objectives. A further disagreement centered around the cost of operating a quality music department. In a few cases, it was stated that a difference of opinion between certain music faculty and faculty in other departments caused a few problem. Also, in a few instances, dissension among the music staff partially hindered the music

department from fulfilling its objectives. It was suggested that these disagreements are relatively minor and perhaps can be resolved through a closer communication among the individuals concerned.

In summary, it is interesting to note that the needs and limitations of the ACCK music departments as felt by the music heads and administrators are quite similar to the inadequacies suggested in the earlier evaluations (compare Table 32 with Table 33). For example: (1) the evaluation indicated that the curriculums of five schools are unacceptable by NASM and MENC standards; the music heads and administrators also felt that the curriculum needs improvement. (2) The evaluation suggested more students are needed, especially with respect to ensembles; the music heads and administrators also felt a need for more students. (3) In both cases, the need for more faculty specialists was emphasized. (4) In both cases, physical plant and equipment were regarded as needing improvement. Finally, (5) in both cases it was indicated that music library holdings need improvement.

Thus the question is posed: since the study shows that each ACCK music department has weaknesses and needs on the basis of the evaluation sections and of the statements made by the music heads and administrators, then what can be done to improve the current situation? Cooperation is one possible answer. The objective of Chapter III, then, is to

TABLE 32

SUMMARY OF NEEDS AND LIMITATIONS EXPRESSED BY MUSIC HEADS, DEANS, AND PRESIDENTS

Condensed Statement	Music Heads						Deans						Presidents					
	A	B	C	D	E	F	A	B	C	D	E	F	A	B	C	D	E	F
Curriculum Disproportioned	x	x	x	x	x	x	x			x	x		x				x	
String Program Inadequate		x	x	x	x	x												
Wind Program Inadequate		x	x	x		x												
Four-Year Program Short	x		x	x							x							
Student Numbers, Quality Inadequate	x	x	x	x	x	x			x		x	x			x		x	
Student Time Limited		x				x												
Non-Music Major Uninvolved		x					x		x	x	x				x		x	
Faculty Specialists Unbalanced	x	x	x	x	x	x		x				x	x	x		x		x
Faculty Overloaded				x	x	x												
Physical Facilities Inadequate	x		x	x	x	x						x						x
Equipment Inadequate	x	x	x	x	x	x		x				x						x
Books About Music Inadequate		x		x		x												
Study Scores Inadequate	x	x	x	x	x	x												
Recordings Inadequate		x		x		x												
Ensemble Materials Inadequate	x	x		x		x												
Funds Inadequate	x	x						x		x	x	x		x		x	x	x

TABLE 33

SUMMARY OF STRENGTHS AND WEAKNESSES

Area	Acceptable	Less Than Acceptable
Curriculum		
Total Curriculum--NASM Standard	A	B C D E F
Total Curriculum--MENC Standard	A	B C D E F
Music Curriculum--MENC Standard		A B C D E F
Total Students--NASM minimum of 25	A B D F	C E
Orchestra Enrollment--minimum of 75		A B C D E F
Band Enrollment--minimum of 60		A B C D E F
Faculty		
Full-Time-Equivalent Faculty minimum of 5	A B F	C D E
Applied Faculty Distribution		A B C D E F
Physical Plant and Equipment		
Stage and Auditorium--Large Ensemble Concerts	A B C D F	E
Stage size, Stage lighting and Equipment, pit--Opera Productions	B D	A C E F
Auditorium for Pipe Organ Concerts	A B	C D E F
Rehearsal Facility for Instrumental Groups of 60 or Over	B	A C D E F
Classroom Facility for minimum of 25	A B C D E F	
Listening Facilities	F	A B C D E
Music Library Holdings--50 per cent of NASM Standard		
Books about Music	A F	B C D E
Periodicals		A B C D E F
Study Scores		A B C D E F

collect ideas about general patterns of effective cooperation from authoritative sources, so that specific recommendations for improving the ACCK music program through cooperative innovations may be projected in Chapter IV.

CHAPTER III

A GENERAL COMPENDIUM OF COOPERATIVE PATTERNS

In the effort to resolve the problems in the ACCK music programs, many cooperative ideas and teaching innovations have been discovered. The purpose of this chapter is to present a general collection of these cooperative principles. The information in this chapter is derived primarily from (1) the responses from cooperative associations in the United States and Canada; (2) questionnaire responses by the ACCK music heads, academic deans, and presidents; (3) discussions, meetings, and brainstorming sessions with music heads, faculty, librarians, university professors, and the ACCK president; and (4) various books, periodicals, papers, and dissertations. Some of the material was repetitious; therefore, it is difficult to determine and to designate single sources for the various units of information. However, when the source is identifiable, it has been indicated.

Cooperation among Selected Associations in United States and Canada

Thirty-five letters were written to all known associations in the United States and Canada with aspirations and cooperative objectives similar to those of the ACCK, requesting information about cooperation among the various music departments in each association.[1] From the thirty-five associations, twenty-seven answers were received. Nearly all confessed that little or no cooperation in the music program is currently occurring within their respective association. However, twelve associations volunteered information about their minimal cooperation, and three provided information indicating that more extensive programs were in operation. In this section, the information from the twelve associations will be discussed first; then a more detailed account of the three with more extensive cooperative programs will be presented.

Four of the twelve associations have committees or groups entitled "Fine Arts," "Humanities," or "Music," appointed to discuss mutual problems and the possibility of future cooperation. The University Center in Georgia has twenty-four interdepartmental groups, including music. Each group is composed of all departmental faculty in each association institution. Group chairmen are annually elected. Two or sometimes three dinner meetings are held, usually one in the Atlanta area and one in Athens. The

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[1]See Appendix D for names and addresses.

Center assumes the cost both for the transportation and for the dinners. Each group is permitted to invite a visiting scholar to the Atlanta-Athens area each year for three or four days, with the Center paying the honorarium, room and board, and travel by tourist air. Usually one of the dinner meetings is held in connection with the visit. The scholar may be employed for any purpose the group chooses: lectures, recitals, discussions with faculty and students, and so forth.

One of the twelve associations reported that it endeavors to inform its members about institutionally scheduled performances, while three associations each actually exchange performing groups among their members. These circulating group performers include the orchestra, band, choir, madrigal, and string quartet. Three associations are considering the feasibility of jointly contracting performing artists. As one director said, "If you can get outside cultural attractions lined up within your association, you can save a considerable amount of money." One association is hoping to attract a resident professional repertoire company, which would assist in teaching and in producing plays and light operas. Another organization is considering the hiring of an artist-in-residence on a cooperative basis.

Two associations are planning rather extensive summer honors programs, in which students from any college

or university in the associations could participate. One such program will survey music literature from the height of the Romantic period through the first half of the Twentieth Century, 1850-1950. The schools of another association offer upper division courses to students from any one of its member schools. One association is discussing the merger of music departments so that the courses will be offered on only one campus, with credit uniformly recognized by all the associated schools.

Only one of the twelve associations reported that it is considering the possibility of sharing faculty. However, the three with more well-developed cooperative associations incorporate rather extensive plans of faculty exchange.

The Associated Christian Colleges of Oregon (ACCO) consists of three colleges, two of which are located in Portland proper while the third college is some twenty-five miles away. The headquarters at Tigard is only a twenty-minute drive from any of the campuses. The major thrust of their cooperation has been in combining small classes in all subjects. The feasibility of combining those courses which consistently have less than ten enrollees as three-college offerings has been carefully studied. The Provost stated that when class standing, term schedule, and credit value can be made to correspond in all three colleges, then the battle for cooperative scheduling is practically won. This

association selects the best qualified teacher from the three campuses and arranges for the class to be taught at the Tigard center. Music education courses, some upper division theory (orchestration, form and analysis, composition, etc.), and some instrumental technique courses are thus taught. Music history and possibly church music may also be added in the future.

The cooperative organization has attempted to develop an ACCO band and orchestra, but it has so far been unsuccessful. The goal was to hold regular rehearsals with students from all three institutions, thus creating a collective performing organization. The association director stated that the prospects for quantity and quality were far beyond what any one college could achieve, but they did not materialize. A compromise was an occasional festival presentation by the collective groups, with a few combined rehearsals immediately prior to the concert. Although sporadically, a few ACCO exchange assemblies have been presented. A move to require music majors to attend one recital or more per year on the other campuses has not, so the Provost stated, been strongly implemented.

One of the major cooperative projects undertaken by the ACCO was the compilation of a union card catalog system for the three libraries, with inter-library loan service. Daily delivery is provided by a courier service, which includes records and musical materials as well as books.

The music faculty is one of the more active groups in planning and working cooperatively, the ACCO Provost stated. Some faculty teaching cooperation is practiced; however, the advisability of offering applied music at the Tigard center on a cooperative basis (a much greater undertaking) is being considered.

An association in Massachusetts, the Five College Coordinator, includes Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. With over twenty-five years of cooperative experience, this association ranks as one of the oldest in the United States. Apparently, a definite sense of community exists among the four colleges with the university (the fifth member) acting as the mother institution. Several times each year, the chairmen meet to discuss mutual problems and cooperative ventures. The colleges frequently borrow faculty from each other. Student interchange is frequent. Because Amherst does not maintain an applied music faculty, its students study with Smith College faculty members. The director of this association stated that, through cooperation, both institutions have a better faculty than either could have alone.

This association has an extensive concert schedule on many levels involving students, performing teachers, and visiting professionals. Smith College and Amherst College maintain a joint orchestra, whose membership is open to

students from all four colleges. The University of Massachusetts Symphony also draws several of its members from the four colleges. The university and Smith College have arranged joint contemporary music programs; and the Smith College Glee Club and the Amherst College Glee Club often perform together.

The third large-scale cooperative endeavor is the Claremont Graduate School and University Center, a group of five colleges located on a large tract of land in Claremont, California. Pomona College, the oldest of the group, has a well established music program, and Scripps College also emphasizes the humanities and the arts. The Pomona College orchestra and band are composed of representatives from all the association schools. A jointly sponsored artist series serves all the students in this complex. Members of the Los Angeles Philharmonic Orchestra and the applied faculty of the various colleges serve all the colleges as part-time instructors. There is some interchange in course work, such as theory, history, and specialty courses.

The Claremont Graduate School draws its music faculty from the various undergraduate schools, with the greater number from Pomona College and Scripps College. Graduate students are also drawn from the various colleges in the association. This association has numerous opportunities for cooperation, not only because of the close

proximity of the colleges but also because even their design was initially visualized as a cooperative complex.

Cooperative Ideas and Teaching Innovations

The cooperative ideas and teaching innovations presented in this section are organized under five headings, which correspond roughly to the general outline of topics considered in preceding chapters. Many of these general ideas may well be utilized by the ACCK schools; others lack feasibility, being inapplicable to the specific situation of the ACCK schools. The intention in this chapter is to present all the cooperative ideas and innovations (other than those discussed in the preceding section) that have emerged in the course of this study. The next chapter will deal more discriminately with the findings, recommending specific application of particular ideas for the ACCK schools.

Curriculum

Curriculum cooperation, it is clear, depends on unification of departmental programs within the cooperative educational association. For a student to obtain proper credit for music courses and for a particular course to fit properly into his selected curriculum, courses must be interchangeable among association institutions. Band, applied music, and various select courses should carry identical semester hour credit and, if possible, the same

course title and number. The desirability of such uniformity was suggested by several faculty as well as by several written sources. If curriculum unification could be at least partially achieved, then credit and course interchange would be simplified, especially for applied music, select courses, and ensemble offerings. Furthermore, the increased numbers of students in these courses would improve their operational efficiency and, perhaps more important, improve their quality. Moreover, the choice of students for select positions in the large and small instrumental ensembles would be considerably greater, thus increasing the possibility for higher quality performances. Also, larger ensembles of sixty or more, such as the band or orchestra, would utilize more of the aesthetic potential of musical literature, much of which is best performed by larger groups.

One administrator suggested that one or two campuses could perhaps develop strong music departments while other campuses might continue with a basic but minimal program. For example, four campuses of the six ACCK schools could carry on adequate programs for the first two years, after which students would transfer or travel to one of the other schools with strongly developed music programs. The assumption is that those schools with lesser music departments would develop strong departments in other fields, such as science or history, resulting in students

transferring from the other six schools to the one with the strong major area. Regardless of the approach, curricular unity and course interchange should be implemented in order to achieve maximum cooperative effectiveness.

Cooperative course offerings.--Joint classes, in which students of several institutions register for work in certain course areas in a single institution, may be employed to good advantage. In some cases, all the work in a subject area may be offered in one school; in other cases, introductory work may be offered by each institution, with advanced work offered by only one. In either case, students would select their courses and commute to a central teaching location.

To operate with maximum efficiency in cooperative efforts, as well as to provide the best possible education for students, the newest methods and teaching innovations should be explored and examined. Thus, for example, music history and literature has traditionally been a lecture course. The objectives have been to communicate historical information, to provide interpretation, and occasionally to play related recordings. Recently, a more integrated approach has been emphasized: comprehensively to relate a selection of music (score and performance) to specific and general historical information and to provide an interpretative analysis of the selection. Either approach, however, does not require intensive interaction between the

students and teacher. Consequently, the instructor could perhaps communicate lectures and demonstrations via television, which could be beamed to many campuses on closed circuit.[1] Such endeavors would be valuable for cooperative associations.

Theory and composition courses consist of aural and written theory with composition using, in creative activity, the skills and knowledge achieved by the theoretical study. Traditionally, theory and composition have been taught on a rather personal classroom basis. The teacher and students have worked closely together both in written and aural theory and, especially so, in composition. Recently, beginning programmed theory texts have become available, and some have been used with apparent success. The student is involved in a question-answer learning activity in page after page of the text, generally requiring no teacher help. The results have often been superior to, or at least as good as, the direct teacher approach.[2] Sight singing and ear training (aural theory) have also experienced recent useful

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[1] See Audiovisual Instruction, XII (November 1967). (The entire issue is devoted to instructional television.)

[2] See Theodore H. A. Ashford, "The Use of Programed Instruction to Teach Fundamental Concepts in Music Theory," Journal of Research in Music Education, XIV (Fall 1966), pp. 171-77.

Also Robert A. Barnes, "Programed Instruction in Music Fundamentals for Future Elementary Teachers," Journal of Research in Music Education, XII (Fall 1964), pp. 187-98.

innovations. Pre-recorded sight singing and ear training tapes have been devised and programmed for student use. While somewhat less successful at this stage than written theory, the approach is nonetheless promising.[1] Composition will perhaps continue to be taught on a more personal class level, because it is generally an advanced course that requires rather close student-teacher interaction.[2]

Both the aural and written programmed approach have immense possibilities for use in cooperative educational endeavors. The mere fact that teacher-student contact time is lessened would alleviate considerable travel, an advantage for cooperative once-a-week classes. More advanced courses may generally require fewer meetings as well, since older students tend to be more highly motivated and able to learn with less direct aid from teachers. With the help of

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[1]See James C. Carlsen, "Programed Learning in Melodic Dictation," Journal of Research in Music Education, XII (Summer 1964), pp. 139-48.

Also, Wolfgang E. Kuhn and Raynold L. Allvin, "Computer-Assisted Teaching: A New Approach to Research in Music," Journal of Research in Music Education, XV (Winter 1967), pp. 305-15.

Also, Charles Spohn, "An Exploration in the Use of Recorded Teaching to Develop Aural Comprehension in College Music Classes," Journal of Research in Music Education, XI (Fall 1963), pp. 91-98.

Also, Edward A. Tarratus, Jr. and Charles L. Spohn, "Cooperative Research in Programed Learning: Taped Interval Discrimination Drills," Journal of Research in Music Education, XV (Fall 1967), pp. 210-14.

[2]However, for beginning part writing, programmed teaching has promise. See Robert R. Fink, "Programed Part Writing," Journal of Research in Music Education, XV (Summer 1967), pp. 159-64.

programming for aural and written theory courses and with fewer contact hours needed for courses in composition, these areas may feasibly implement cooperative activities.

Music education generally involves courses in methodology and student teaching. Traditionally, methods courses are taught for a period of one or two semesters, followed by a semester of student teaching. Recently, the teaching block has had an almost universal acceptance in teacher education institutions throughout the United States. Both the methods courses and the student teaching are generally combined into one fourteen or sixteen-hour semester, exclusively devoted to education courses. Approximately the first six weeks are spent discussing, analyzing, and practicing methods of teaching. One innovation is observing live telecasts of public school classes in session. In addition, teaching demonstration tapes are available for viewing.[1] Video tape may be of further use by recording student-teachers in practice demonstrations, using their college peers as subjects. The tapes may then be viewed and analyzed, so that the potential teacher may more clearly understand himself and his teaching ability.[2]

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[1] See Daniel C. Neale, "Student Ratings of Televised Classroom Demonstrations," The Journal of Educational Research, LX (May-June 1967), pp. 391-93.
Also, Fred John Pula, "Using Television for Observation of Teaching," Improving Colleges and University Teaching, XVI (Winter 1968), pp. 58-59.

[2] See John R. Dettre, "Video Taping Simulated Teaching: a Tool in General Methods," Audiovisual Instruction,

If a television teaching center (perhaps too costly for one school alone) were established on one campus of a group of cooperating institutions, then effective cooperation would be achieved. For example, all music education students might congregate on one campus for six weeks of intensive study in educational methodology, after which the students would be placed in selected student-teaching locations. The association supervisor would then observe the student-teachers, no matter in which institution of the association they are enrolled. One or two music education specialists could perhaps direct the entire program.

Other cooperative arrangements in student-teacher supervision are possible. Cross-supervision of practice teaching activities might be considered. Because students of one school are often placed for practice-teaching in schools located in the geographical areas of other schools, it is possible that more effective and economical supervision could be achieved through joint arrangements. Furthermore, graduates who may be teaching in the vicinity of one of the cooperating colleges might be observed and aided in their first teaching assignment.

XII (September 1967), pp. 693-95.

Also, Martin Schaefer and Marian H. Stromquist, "Micro-teaching at Eastern Illinois University," Audio-visual Instruction, XII (December 1967), pp. 1064-65.

Also, Lorraine V. Shephard, "Effectiveness of Classroom Observation and Simulated Teaching in an Introductory Educational Psychology Course," Journal of Educational Research, LVIII (January 1965), pp. 232-37.

Cooperative orchestra.--All the music heads and a number of administrators indicated that a cooperative orchestra would decidedly improve the efficiency of operations and the quality of performances, as well as increase playable literature. They felt that a cooperative orchestra should be implemented with the associative administration providing and financing transportation to a central location for rehearsals. Some thought that the possibility of using a bus might be explored, so that students would not need to concern themselves with commuting. Although travel time and driving pressures were considered the greatest problem, many felt that these had been overemphasized, especially when compared with the travel time normally required for commuting to rehearsals even on local campuses in larger cities. Discussing a combined orchestra experiment between two colleges (in operation for six months), those in charge felt the round trip of fifty miles was less of a problem than had been anticipated.

Several problems emerged from general group discussions among the ACCK music department personnel. One concerned the use of the orchestra for opera and oratorio productions. It was felt that a limit needed to be set. Student travel and rehearsal time were also listed as matters of concern; however, those students really interested and capable would be willing to spend the extra travel time to be in a higher quality organization. The problem of

naming an orchestra conductor was also discussed. At first the group members agreed that a conductor not on the regular ACCK faculty should be hired; however, after reconsidering, the consensus seemed to favor using a conductor commonly selected from one of the six schools.

One person suggested that the orchestra should perhaps function only part of the year or as an experiment during interterm. Others insisted that it should function the entire year in order to become a more prestigious and secure organization. Another person emphasized the need to have strong lead instruments in the violin, viola, cello, and string bass sections as well as in the wind sections and suggested that the applied faculty might fill this need. Furthermore, a resident string quartet might be developed to perform for cultural events throughout the community and state.

Cooperative bands.--All schools indicated the need and the desire to cooperate in creating bands. However, this need seemed neither so pressing nor so feasible as orchestra cooperation, such was the consensus of the discussion group. The music heads agreed that, instead of one collective organization (as in the case of the orchestra), two or perhaps even three cooperative bands should be formed. And, as with the orchestra, ACCK should provide transportation and should project a specific unified time for rehearsals. Some felt that band rehearsals could be

held at the same time as the orchestra rehearsal, although at different locations. Some agreed that, with a marching band in one school and with fairly adequate bands in one or two of the other schools, the cooperative bands should operate only part of the year. Or perhaps an experimental unified band could be organized during interterm. Another person favored the creation of an ACCK stage band. It was generally agreed that the desirability and feasibility of band cooperation should be thoroughly explored with a view to actual implementation, especially since no ACCK school is completely satisfied with the quality and quantity of its band program.

Cooperative ensembles.--A university professor stated that, through cooperation, more small ensembles as well as new ensemble combinations could be formed. A more even distribution of musical ability in each ensemble would result in less frustrations and more enjoyment, both for more and less advanced individuals. In addition, an advanced ensemble, selected from all six colleges, could perform not only better but also more musical literature, thus raising the quality of educational experiences for students.

Cooperative applied music offerings.--Administrative and music personnel felt that a variety of applied courses was needed in order to offer a quality program in the small liberal arts college. Further, this variety of applied

lessons should be taught by qualified specialists. However, the cost of hiring the needed specialists for each college was regarded as prohibitive. Therefore, cooperative effort may here alleviate the problem of specialized teaching in the small college music department program.

The matter of commuting was regarded as the most difficult obstacle in cooperative endeavors. Faculty will need to reorient themselves psychologically for teaching mobility. Most music heads felt that if four or more applied music students were involved, then the teacher himself should travel rather than transport the students. Both faculty and student travel, it was agreed, should be underwritten by the ACCK central office.

Another problem centered around the differences in teaching technique employed by various applied teachers. One school may prefer one method over another, thus causing some difficulty in accepting, for example, a certain clarinet teacher. Such a problem must be recognized and some agreement reached, several persons stated, before selecting the specialists.

Since centralization seems to increase efficiency, it may be well to choose one or two locations where all instrumental applied lessons are taught on a selected afternoon, evening, or Saturday. Students who had completed or who had not yet taken lessons could be organized into ensembles. If a predetermined central location were selected,

then various music specialists from nearby public schools (in addition to full and part-time applied music faculty already employed by the six colleges) could also be used to complete the applied faculty. These public school music teachers may be hired to teach at the central location on a specific night or day for the utmost convenience and conservation of time. With the well-rounded applied offering which cooperation may enable, the curriculum could be decidedly improved.

Faculty

To divorce the faculty from the curriculum is at times difficult in the small college music department. The courses that are taught often depend on the particular qualifications of the available faculty in a given year. Although certain courses are listed in the catalog and purportedly taught, a willing and capable teacher is not always available. Ideally, the curriculum should first be determined on the basis of calculated objectives; then a qualified and adequate staff should be hired to teach the courses. If the curriculum has a wide range of courses (as music often demands), then the small college music department must ask each teacher, although he may be specialized, to teach in secondary areas of ability and interest, with consequent undesirable effects. Therefore, if a cooperative curriculum could be established and if the faculty were willing to teach courses on other campuses, then more specialized

teaching assignments would be available. The result would be better teacher morale, a higher quality of education for the students, and greater operational efficiency.

Cooperative specialists.--The need for specialists in all academic areas is becoming increasingly apparent. The presidents, deans, and music heads felt this need to be especially true of music departments. The need for specialized applied music and methodology teachers willing to travel from school to school, with the ACCK central office financing the travel costs, was reiterated and re-emphasized. With the coordinated interterm of four weeks in January, special courses could be available on a cooperative basis. If specialists are available, more students may matriculate. Several administrators also felt that a quality program based on the cooperative use of commuting specialists could be more readily offered at a lower cost to individual institutions.

Finally, if cooperation of specialists is desired, then coordinated staff hiring should obviously be implemented. The faculty needs should be presented by each music head, with subsequent serious attempts by administrators to hire the proper faculty on a coordinated basis. For example, if three trumpet but no other brass teachers are now employed by the cooperating colleges and if one leaves, then he should perhaps be replaced with a low brass or other more desirable applied staff member. Further, if faculty specialists are to be teaching on the various campuses (or at

least available to students as applied music or course teachers), each college should list the names of these faculty in their college catalogs--a practice which may influence student recruitment.

Faculty seminars and research projects.--To encourage professional growth among the faculty, one administrator suggested that cooperative seminars would be beneficial. Sample seminar subjects would focus on the relevance of music offerings to the contemporary needs of music teachers or on the role of music in the liberal arts tradition. Yet another type of cooperation could involve joint faculty research projects in musicology or methodology.

Physical Plant and Equipment

Much money is spent to build adequate physical plants on the small college campus to offer a better education for the students. However, many present buildings could perhaps adequately accommodate more students. The most necessary and expensive music facility on many small college campuses is adequate spatial accommodations for classes, rehearsals, and opera productions. The data show that this is true in the ACCK schools. If large cooperative instrumental ensembles were formed, then fewer duplicate rehearsal facilities would be needed. If certain classes were united, fewer duplicate classrooms would be needed. A host of other possibilities exist which could

affect the physical plant needs, improving conditions not only in the music department but possibly, as a consequence, even in the entire college.

Equipment is closely aligned with the physical plant. If the physical plant is not duplicated, then the equipment in that plant is unnecessary. If large instrumental ensembles are united, the duplication of some instruments and equipment is eliminated. In the cooperative union of certain methodology classes, requiring rather costly audio and video tape equipment, an obvious savings may accrue. One such effort at union is currently being studied by the ACCK administration. An audio visual production center is being planned in which all tapes and recordings would be reproduced, stored, and released for cooperative use. The titles of all recordings and tapes would be made available, perhaps on microfilm, to each school.

A video tape machine, mobilized by installation on a truck, will soon be available to each of the six colleges upon request. This video tape machine may be used to record many events. The video film may then be replayed on receivers located on each campus. Also, closed circuit television has been considered for possible installation.

Library Materials

The small college music department finds itself in dire straits as it attempts to cope with the overwhelming

volume of library materials currently being published. Large universities are beginning to cooperate in order to cope with the problem. It is inconceivable that the small college library can stand alone and offer an outstanding library in the face of these seemingly insurmountable purchase demands. Cooperation is one way to meet these needs.

The ACCK libraries (at the time of this writing) have exchanged library materials via a bi-weekly bookmobile service for nearly one year. The music personnel recognized that their departments should also seek the aid and cooperation of the librarians to facilitate exchange of music materials. Books about music and music study scores, generally housed in the main libraries, are the most readily available for exchange. And the exchange of recordings may also be feasible, although some concern was expressed concerning damage and overuse. Further, the immediate unavailability of certain recordings out on loan would be inconvenient if needed on short notice. However, semester course planning, the group concluded, would eliminate some of these problems. Other discussion members suggested that requested recordings could be taped and sent to the desired school. Or a method might be devised so that a recording could be transmitted from one school to another school via telephone or other electronic means and thus recorded on tape by the requesting school.

The exchange of ensemble materials, without involvement in general library procedures, was another suggestion intended to economize and to extend the availability of musical literature. It was proposed to duplicate a list of all ensemble material and give it to each ACCK music department. If a particular ensemble selection were not being used during a given semester, it would then be available for use by any one of the other five schools. Library centralization of ensemble materials, another proposal by a university professor, would eliminate duplication and conserve finances, since all ensemble materials could be placed in an accessible location, cataloged, and filed. A card catalog would then be placed on each campus. A telephone call requesting a particular selection or several selections would result in a delivery within one day. This plan might be workable for recordings and tapes as well. Some thought was also given to coordinating the purchase of books and music scores to avoid duplication, especially of large expensive anthologies and rarely used but nevertheless essential publications. The music staffs and library staffs would need to communicate closely in order to properly execute such purchasing.

Further ideas on the cooperative use of the library were discovered through conversation with one librarian. The following suggestions for cooperation are now functioning or will soon be implemented. The card catalog of each

of the six colleges will be microfilmed and made available on every campus. A book or music score could be located by using a speed microfilm reader. A call would then be made on the direct telephone line to the school requesting the book or score, which (if available) would be sent via the bookmobile service. The librarians have further plans to coordinate the purchase of books. Costly volumes and rarely used books will be purchased by only one or two schools yet be available to the other ACCK schools. The music staff and library staff would, of course, need to work closely together.

A Union List of Serials, listing all available periodicals in the state and private schools of Kansas, will soon be completed. After the title of an article from a journal has been learned, then the new Union List of Serials manual may be used to determine in which school the specific journal is located. If the journal is within the six colleges (or in any college or university in the state), a call could be made to the librarian, who would then have the article copied and sent to the student. Further plans have been made to install in each of the six colleges a telecopier, an electronic device for transmitting an article over a telephone line from one school to another, where it would be automatically reproduced on paper for immediate use. Another possibility is the microfilming of incomplete sets of journals or perhaps older rarely used sets; to do so would both conserve space and reduce expense. A microfilm

copier would then be installed so that, when the desired article is located on the microfilm, the copier will automatically reprint the article for normal use.

Enrichment Programs

For the small college desiring to conduct a quality program, enrichment activity is becoming increasingly necessary. For example, School F has joined with two other colleges (not members of the ACCK) in the Kansas Colleges Composers Project, which makes available the fulltime services of two outstanding composer-conductor-lecturers. In addition, five other outstanding composers have spent one day or more on each campus of the cooperating schools. The project has been financed by a $314,640 Office of Education grant (under Title III of the Higher Education Act of 1965) for a period of four years. The cooperative music education program is coordinated by a nearby state college. Grants such as these, available to cooperative associations, may greatly enrich the curriculum.[1]

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[1]Michael Hennigan and John Biggs are the two composers-in-residence. Clifton Williams has spent one or two days on each campus on three occasions. Leonard Stein, Vincent Persichetti, Stan Kenton, and Randall Thompson have spent approximately one day on each campus. The Oklahoma City Symphony Orchestra, conducted by Guy Frazer Harrison, has presented a concert at each of the cooperating colleges. The symphony provided a culmination of the year's projects in composition and allied activities. This phase included a symposium of student and faculty compositions in which the exchange of ideas provided further cultural enrichment.

It was suggested by one ACCK music personnel that perhaps the lectures and concerts during the remaining three years of this project could be video-taped and made available to the five other colleges by School F. Or, if closed circuit television were available, the events could be viewed while they occurred. In addition to utilizing more fully the events on the one ACCK campus, a joint ACCK effort might be made to secure governmental grants for additional cultural enrichment programs. A united effort may produce finances for visiting specialists, outstanding solo and ensemble performances, and perhaps even buildings and equipment. Another way to increase funds would be to combine the ACCK cultural resources and use them to support united cultural attractions. For example, a professional symphony orchestra requires considerable financial outlay. If six schools joined their resources, the possibility of contracting such an organization would be not only much greater but also more economical.

In addition to bringing artists and cultural attractions from outside the ACCK schools, more home talent might be utilized. Exchange concerts and recitals are examples of such activities. Video taping or standard taping of these and other concerts could be undertaken by a professional recording agency or by the ACCK production center and subsequently made available to each school for replay, thus broadening the musical experiences of the students.

Enrichment may also occur when groups unite for a music festival. Several music personnel suggested a festival during an interterm, when bands and choirs would perform for each other, culminating in a combined rehearsal with a guest artist. Another person suggested that the cooperating colleges could develop a clinic or workshop during interterm or summer to enrich the music program. Guest artists would be hired to broaden student interaction with professional musicians.

Summer school enrollment in many small colleges is ordinarily small. Rarely is a full summer-school music program offered. If several colleges were to combine faculty and students, perhaps a full program might be developed. Select music courses, as well as applied music and ensemble arrangements, could be offered.

Certainly more cooperative ideas might be discovered through further discussion and research. However, it is hoped that the ideas presented in this chapter will be usefully informative for those interested in the improvement of music programs through cooperation. Based on the information in this chapter, then, recommendations specifically designed to enlarge and to improve the effectiveness and efficiency of the ACCK cooperative music program are presented in the concluding chapter.

CHAPTER IV

CONCLUSION: SPECIFIC COOPERATIVE RECOMMENDATIONS

The ACCK music heads, academic deans, and presidents all affirmed that music plays an important role in a liberal arts education. A variety of musical experiences are essential on every campus to provide opportunity for cultural and aesthetic growth. Furthermore, the liberal arts college should provide quality education in music so that students may have the opportunity to become superior teachers. If these objectives are to be fulfilled by the ACCK schools, then a quality curriculum, faculty, physical plant and equipment, library, and enrichment program are necessary. The basic problem facing the ACCK members is how to achieve this "quality education." The contention in this dissertation is that, through increased cooperation, the music program in each college may be improved. Accordingly, the intention in this concluding chapter is to present a comprehensive series of detailed recommendations for creating an improved cooperative music program among the ACCK schools. It should be understood, however, that these

projected recommendations for cooperation are intended and offered only to lay a foundation for many future discussions and meetings, from which a unified cooperative program may ultimately emerge.

Curriculum

The data indicate that all ACCK schools except one require curricular improvement. The number of music students, based on the NASM minimum recommendation is somewhat low in two schools. All schools have instrumental large ensembles with insufficient members. To improve these inadequacies, cooperation in curricular matters is recommended. Furthermore, in order to (1) facilitate course interchange, (2) recognize credit more readily for courses taken on other campuses, and (3) combine small classes for more efficient operation, it is recommended that a unified curriculum be established. An examination of a number of university and college catalogs reveals a great variety in music curricula. To create an ideal curriculum for the ACCK schools, conforming to the NASM or MENC standards, is one solution. However, standard existing curriculums have not been designed for cooperative situations. Therefore, a theoretical music education curriculum designed especially for the ACCK schools is here presented. It is based upon (1) the NASM and MENC reports, (2) various other approved NASM curriculums, (3) the curriculums of the six ACCK schools, and (4) the cooperative potential of the various courses.

The general curriculum consists of courses in general education, basic music, musical performance, and professional education (the order used in previous chapters). NASM recommends approximately forty-two hours and MENC recommends forty-four hours in general education courses. The average general education requirement of the six colleges is fifty-four hours. The State of Kansas requires fifty hours. In order to unify the general education credit-hour requirement, it is recommended that all ACCK schools require fifty-two hours of general education courses. Since even this general education requirement would be high in relation to the NASM and MENC recommendations, a slightly lower figure in each of the three other course-work areas is recommended so as to maintain a total requirement of 133 credit-hours for the four-year baccalaureate degree.

NASM and MENC recommends thirty hours in basic music courses. However, the recommendation in this study is twenty-eight hours. In musical performance, the third area of course work, NASM recommends thirty-five hours and MENC twenty-three hours. This study recommends twenty-eight hours. NASM recommends twenty hours and MENC recommends thirty-three hours in professional education courses, the last course-work area. The recommendation for the ACCK curricula is twenty-six hours. Thus the total hours for a music education degree would be 133. The average total for a music

education degree in the six colleges is presently 134 hours (see Table 34).

TABLE 34

NASM AND MENC RECOMMENDED HOURS, ACCK HOURS, AND RECOMMENDED UNIFIED HOURS

Courses	NASM	MENC	A	B	C	D	E	F	Unified Hours
General Education	42	44	60	57	50	50	51	57	52
Basic Music	30	30	29	26	32½	24	19	28	27
Musical Performance	35	23	26	18	15	26	18	18	28
Professional Education	23	33	29	31	37½	30	31	31	26
Electives							12		
Total	130	130	144	132	135	130	131	134	133

The music education curriculum may be discussed (as in previous chapters) under four categories: theory, music history and literature, musical performance, and music education (including student teaching). Since NASM does not separate music methods courses and other education courses under its heading of professional education, their total recommended music hours for a music education degree is not clear. However, the recommendation of MENC is approximately seventy hours. The average number of hours in music required by the six schools is sixty-five. This study

recommends seventy-one. Although the figure of seventy-one hours in music is higher than the sixty-five hours required by the six colleges, the average total degree hours of the six colleges (134) is very close to the presently recommended requirement (133 total hours). This came about simply by re-aligning the hours within each curriculum (examine Table 34 by colleges).

MENC recommends fifteen hours of theory, fifteen hours of music history and literature, twenty-three hours of musical performance, and seventeen hours of music education. This study recommends fourteen hours of theory, thirteen hours of music history and literature, twenty-eight hours of musical performance, and sixteen hours of music education (see Table 35). The slightly higher musical performance figure reflects the endeavor more nearly to meet the higher NASM recommendation of thirty-five hours. This was partially accomplished by placing the instrumental methods course (generally in the music education category) into the class applied musical performance category. Since the primary objective of this course is to learn how to play various wind, string, and percussion instruments, it seems appropriate to include it in class applied music lessons. Then "pedagogy" (concerned with how to teach these instruments) could be a separate course offered under the music education category.

TABLE 35

MENC RECOMMENDED MUSIC HOURS, ACCK HOURS, AND RECOMMENDED UNIFIED HOURS

Courses	MENC	A	B	C	D	E	F	Unified Hours
Music Theory	15	25	20	22½	18	11	18	14
Music History and Literature	15	4	6	10	6	8	10	13
Musical Performance	23	26	18	15	26	18	18	28
Music Education	17	17	18	15	18	25	18	16
Total	70	72	62	62½	68	62	64	71

Music Theory

The recommended fourteen hours of music theory may be distributed thus: Harmony and Ear Training I, four hours; Harmony and Ear Training II, four hours; Choral Arranging, two hours; Orchestration and Arranging, two hours; and Advanced Ear Training, two hours.

The Harmony and Ear Training courses should include the structure of music (including counterpoint), design in music, sight singing, and ear training. The question may be asked, "How can all this be covered in eight hours of course-work?" One answer is programming. Many programmed sets are available for beginning courses in theory, sight singing, ear training, and design in music. If used, these

would permit the teacher to help students in more difficult learning areas.

One important task for the teacher (especially so if certain courses are programmed) is to inspire and motivate students. Several music heads and staff members have indicated that many students often lose interest in the music teaching profession because of frustrating experiences in freshman theory courses. By using programmed sets, the teacher may be able to expend more energy in improving attitudes and inspiring students in music, once he is released from mundane details and paper work of many theory courses. The teacher, through increased student-interaction, may be able to determine the music status of a student and to counsel him on the advisability of his continuing in music as a career. In order to provide inspiration, motivation, and counsel for students in music theory classes, more frequent and more personal teacher-student interaction is essential. Therefore, theory classes should be taught, it is further recommended, on each ACCK campus with four or five meeting times per week.

Choral Arranging courses and the Orchestration and Arranging courses should be added to aid the future public-school teacher very practically. For example, the need often arises to re-arrange choral or instrumental pieces to suit certain voice combinations. Also, certain melodies may need arranging for ensemble use. Orchestration can

further aid the teacher in understanding and working more effectively with bands and orchestras. If these two courses are to be offered by ACCK, it is recommended that weekly meetings be established, in one school, possibly on a Saturday morning, with students from any or all of the other five schools enrolled.

Ear training is a skill often neglected during a four-year degree program. Students in a theory course may do poorly in aural theory yet do quite well in written theory. The final grade may be satisfactory, although an important skill has thus been neglected. At one point in the four-year program, therefore, a separate ear training course should be required. A programmed approach may be used, requiring only periodic (perhaps monthly) meetings to answer questions and administer evaluative examinations.

For those who feel separate courses in counterpoint, form and analysis, and composition should be maintained, one possible alternative may be a fifth-year or master's program. Although not currently offered, a fifth-year Master of Arts in Teaching is being considered by ACCK. Composition might also be offered during the fifth year; however, it could well be offered on an undergraduate level as an elective course for music education students or as a required course for an applied or composition student, if such a major is desired.

Music History and Literature

The recommended thirteen hours of music history and literature may be distributed as follows: Music History I, four hours; Music History II, four hours; History of Music in Worship, three hours; Choral Literature (for choral emphasis), two hours; and Instrumental Literature (for instrumental emphasis), two hours.

Music history has traditionally been taught as a lecture course, with interpretation and select recordings incorporated for amplification. Recently, more emphasis has been placed on discussing musical selections in the historical and cultural context. Whatever approach is used, closed-circuit television would be a good teaching device. The two four-hour music history courses could originate on the campus where the ACCK musicologist is located and could be beamed to the five other campuses on a coordinated time schedule. A four-hour course would perhaps entail four hour-long television transmissions per week.

History of Music in Worship was included in the recommended curriculum because nearly all of the six colleges offer such a course, since all six schools are church affiliated. Students who attend such a college should have specific instruction in this subject. Whether such a course could be acceptably taught to all six colleges on closed-circuit television by one or two instructors is a matter requiring thorough discussion. The colleges may seek to

maintain certain religious distinctives. However, if agreement were reached, this course could feasibly be taught via closed-circuit television. This, then, is the tentative recommendation of this study.

The courses entitled Choral Literature and Instrumental Literature have been included in the curriculum to help potential music teachers select music. Selecting music requires much time of the public school music teacher. If the process of choosing music can be improved and if the future teacher can learn what literature is available, these courses would certainly be worthwhile additions to the curriculum. It is recommended that these two courses be taught on one campus once a week on Saturday morning. Both courses could be presented simultaneously, since the choral-emphasis major would be required to enroll in only the Choral Literature class while the instrumental major would enroll only in the Instrumental Literature class. However, it may be advisable to offer one course on one campus and the other course on another campus.

Musical Performance

The third major category--twenty-eight hours of musical performance--may be distributed as follows: large ensemble performance, eight hours; major applied instrument, eight hours; minor applied instruments, eight hours; Choral Conducting, two hours; and Instrumental Conducting, two hours.

Both on the questionnaire and in the interviews, the ACCK personnel emphasized strongly the need for larger and higher quality ensembles in order to offer a quality music program. Small orchestras and bands from the ACCK schools have been inadequate. The choirs, on the other hand, are adequate and, in some cases, even outstanding. Improvement is needed primarily, then, in the instrumental ensembles. One solution is to unite these smaller ensembles into one or two larger organizations. Thus eight hours of ensemble, it is recommended, should be required of each music major, to be distributed among all four years. One or two choirs should be available for students on each campus. One orchestra is recommended among the six colleges, with its rehearsals to be held at centrally located School D. The study indicates that twenty-seven violins, three violas, five cellos, nine string basses, and two harp players are available for participation. Wind and percussion players could be auditioned and selected from among the 231 ACCK band and orchestra members. A two and one-half hour Tuesday night weekly rehearsal for the entire school year is recommended.

Since the bands are small (ranging from twenty-five to fifty members) and since some non-music majors may not participate if travel is involved, two bands are recommended for the six colleges, each with seventy to eighty members. The bands could rehearse once a week on the same night as

the orchestra rehearsal, only in two different locations. Since School B has excellent facilities, one band should rehearse there, with Schools E and F traveling to this location. The other band should rehearse at School A, with Schools C and D commuting there. Three rehearsals would occur on one night, then, in three different locations. It is further recommended that each school encourage small ensembles, pep bands, and individuals to practice during the remainder of the week, since only one large ensemble rehearsal would occur. A bus should be provided by the ACCK to transport the larger groups of students.

Opera Workshop has been included under the category of musical performance. It is difficult for any one of the six colleges to produce a quality opera or musical comedy every year, because of the lack of an orchestra, an insufficient number of solo voices, and inadequate physical facilities. If several of the schools were to cooperate, the possibilities for an excellent opera or musical comedy performance would be greatly enhanced. Yet the problem of time and travel is again a concern. Perhaps a cooperative opera or musical comedy could be produced during the four-week interterm. Three schools might produce an opera, while the other three schools produce a musical comedy. The following year, the reverse may occur. One credit hour is recommended for participation in this activity, to be applied toward the fulfillment of the eight-hour ensemble

requirement. For example, a student may be in choir for seven semesters, for which seven credit hours would be granted; however, if he participates in opera workshop for one interterm, then one credit hour may be applied to fulfill the eight-hour ensemble graduation requirement. This is by no means to suggest that a student should be in choir only seven out of eight semesters. The suggestion refers only to credit hours toward graduation.

Eight hours of study on a selected applied instrument over a period of eight semesters is recommended for music majors. One credit hour would be given for a half-hour weekly lesson. Since most of the six colleges already give one credit hour for applied lessons, and in order to achieve unity, those that allow two hours of credit should reduce it to one hour for the sake of uniformity. For the music education student, a half-hour weekly lesson for four years is perhaps sufficient.

Private lessons should also be available for every music major in keyboard, voice, winds, strings, and percussion. Piano, voice, and perhaps organ lessons may be offered on each campus, depending upon the availability of qualified teachers. The data indicate that, in most cases, these areas of applied music are satisfactorily taught. But wind, string, and percussion lessons are another matter, for the specialized teaching in these areas is inadequate. Therefore, it is recommended that the ACCK schools

cooperatively offer applied music on the following instruments: trumpet and French horn, taught by a high-brass specialist; trombone, baritone, and tuba, by a low-brass specialist; clarinet and saxophone, by a single reed specialist; oboe and bassoon, by a double reed specialist; flute, by a flute specialist; violin, by a violin specialist; viola, by viola specialist; cello and string bass, by a low string specialist; and percussion, by a percussion specialist.

Travel from one campus to another is inevitable if specialized applied music teachers are to be used. The problem is one of coordination, which perhaps can be satisfactorily resolved through various discussions. However, if a coordinated orchestra and band were formed and if rehearsals were held on Tuesday nights, then major applied wind, string, and percussion students would very likely play in the ensembles. If all applied teachers would congregate during the afternoon to give lessons on the campus where the rehearsal of a particular ensemble is to be held, then these students would have to make only one trip. For example, if student "X" enrolls in applied trombone and plays in an ACCK band, he would travel to one band rehearsal site on Tuesday afternoon for a lesson, along with other applied students, and remain for the evening band rehearsal. If student "Y" takes applied cello and also plays in the ACCK orchestra, then he (along with others) would travel to the

orchestra rehearsal site for a Tuesday afternoon lesson and remain for the evening orchestra rehearsal.

If the major applied lessons were given earlier than the large ensemble rehearsals, then a third activity could be added. Adequate quality and distribution of instrumental performers are often unavailable on the small college campuses, hindering the formation of good small ensembles. If students were to congregate on Tuesday afternoon for lessons, each one would be involved for only one-half hour and could consequently spend the time before the evening rehearsal practicing in a small ensemble.

One problem needs to be resolved. If the three rehearsals were located on three different campuses and if applied music were also taught on each of these three campuses before the evening rehearsal, then each campus would need a specialist in the applied areas. This would reduce efficiency. Ideally, all lessons, all small ensembles, and all large ensembles should meet at a single central location. However, since this is impossible because of physical facilities, it would seem best to teach all string lessons at the site of the orchestra rehearsal; and, where possible, wind teachers would double at the three-rehearsal sites for wind lessons. Or where only one applied specialist is contracted (as for double reeds), he may have to travel from one rehearsal center to another. For example, the double reed specialist on Tuesday afternoon could begin with lessons at School A (one band rehearsal site), then travel to

School B (another band rehearsal site), and finally end with lessons at School D, the orchestra rehearsal site. Very likely this specialist, perhaps with other applied teachers, would remain to rehearse with the orchestra.

Eight hours of study on selected secondary applied instruments, offered in a class setting, is also recommended for music students. The specific lessons recommended for each student should be determined on the basis of major emphasis. For example, the choral major should declare voice or keyboard as his major applied study area. If he selects piano, then several secondary applied hours should be completed in class voice. If he selects voice as his major instrument, then perhaps class piano should be required.

The wind, percussion, or string instrumental major presents another problem. In the public school, the music teacher generally needs a wide range of knowledge about band and orchestra instruments. Normally, this practical knowledge is acquired only minimally in instrumental method classes. However, students often feel dissatisfied with the knowledge acquired in one or two semesters with such broad coverage, which must include pedagogy. The class-lesson approach is an improvement in that (1) only playing skill is emphasized, leaving pedagogy for another class, and (2) more concentration on fewer instruments is attempted during a semester, permitting the achievement of a higher degree of skill. Greater ability on fewer instruments is

of more use in the public school than less ability on many instruments.[1] Thus a clarinet instrumental major, for example, should base his primary secondary applied study on double reeds and flute rather than on brass. In a brass pedagogy course, then, he could learn how brass instruments function and how they may be taught effectively.

If the value of the class-lesson approach is granted, then the problem of which instruments to include in each class is the next concern. One possible arrangement of class lessons (other than keyboard and voice) might be upper strings, lower strings, high brass, low brass, single reeds, double reeds, flute, and percussion. If all these class lessons were required for the instrumental major, the eight secondary applied music hours would be fulfilled, with no hours left for class piano or class voice. Therefore, at the discretion of the faculty (considering the need and interest of the student), an applied class course should be selected as part of the eight semester hours. For students whose piano ability is weak, a limit of two hours of piano class-lessons within the required eight hours of class-lessons might be stipulated, so that no attempt would be made to fill the entire eight-hour requirement with only piano. Some students may need more than eight hours of class lessons.

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[1]This statement is based on the fact that since public schools are unifying and becoming larger, and because students are becoming proficient musicians at an earlier age, more specialized music teachers are being hired.

When possible, the entire class emphasis should be geared to the needs of a public school music teacher rather than to a preconceived fixed set of required lessons. Hence the recommended eight hours is a minimum figure. The voice and piano class lessons may be offered on each campus since a great many students may be involved. However, for wind and string lessons, coordinated locations and travel would be advisable, depending on the number of students involved and the location of the teacher.

The final cooperative recommendation in this section on musical performance is that Choral Conducting, to be succeeded by Instrumental Conducting, should be required of all music education majors. Frequently, instrumental teachers are asked to conduct church choirs, oratorios, operas, or other ensembles requiring choral conducting. Conversely, choral teachers may also be involved in conducting certain combined instrumental and choral works in which instrumental conducting ability would be beneficial. These conducting courses could be taught feasibly on one or two campuses on a once-a-week basis, depending on the number of students enrolled. It may be that the conducting courses should be taught on every campus; however, if the number enrolled in these courses is small, conducting experience with a large group is not possible except by using some other established campus ensemble. For example, in Instrumental Conducting, a group of five or ten is insufficient

for gaining experience in conducting a band or orchestra. On the other hand, if twenty or thirty are enrolled in class, the size and sound may afford a better experience. The larger class, however, creates a problem. Each student would have fewer conducting opportunities during each semester, as well as less individual instruction. One solution may be to schedule class meetings in each college once during the week and to meet as a six-college group once a week, perhaps on Saturday morning. This would permit more personal work during the week in small groups and, on Saturday, the large group experience would be shared.

Music Education

Sixteen hours of music education is recommended, to be distributed thus: Instrumental or Vocal Pedagogy, two hours; and a teaching block of fourteen hours, consisting of three hours in elementary music, three hours in secondary music, two hours in general music, and six hours in student teaching. The two hours of pedagogy is intended specifically to help future teachers learn methods of applied or class teaching. It should not involve instrumental or vocal instruction, which preferably should have been studied in private or class applied lessons. The pedagogy classes, then, are to be devoted exclusively to learning how to teach. These two pedagogy courses may be offered once a week at one location on Saturday morning, each for a two-hour period.

The block plan of student-teaching has been in effect for many years, although not all colleges and universities have adopted it. All ACCK schools have a full or modified block plan of student-teaching, so that this recommendation merely builds on an already established foundation. The course-content in the block plan need not be specified. The elementary music major should have the opportunity to concentrate more in elementary and junior high school music and less in high school music. The instrumental major should concentrate in elementary and secondary instrumental music, while the choral major should be able to spend more time in junior high and high school choral music.

All student-teachers (both choral and instrumental majors) should meet, it is recommended, in one place for a period of six weeks, during which classroom observation and intensive methodology would be undertaken. Video tapes could be employed extensively to indicate examples of good and poor teaching, as well as to aid in self-analysis of sample demonstrations. The students would be actively involved in some form of teacher-training during every weekday for six weeks. Their major applied lessons and selected major ensemble rehearsals would be continued during the teaching block, since the time would not conflict. After six weeks, the students would be assigned to selected grade and secondary schools in the vicinity, where they would student teach for the next eight weeks. The college methods

teacher would then be free to travel from school to school, observing and aiding the student-teachers.

An overview of the recommended curriculum (see Table 36) reveals that only two general course areas are separately designed for the choral or instrumental major: the literature courses and the pedagogy courses. Further specialized opportunities, however, occur in the sixteen hours of applied work and the student teaching block. It may also be noted that, of twenty-one courses, twelve were designed for once-a-week meetings, thus enlarging cooperative possibilities. Further, eighteen of the twenty-one listed classes are intended to be offered on a cooperative basis. Only Harmony and Ear Training I, Harmony and Ear Training II, and choir remain separately based at each school.

The next question is, naturally, "How many faculty and which type of specialists are needed to teach such a curriculum?"

Faculty

A curriculum is only as effective as the faculty who teach it. The guiding hand of the instructor, aiding students to learn, is greatly important. Consequently, it is important that the faculty accept and act in harmony with a selected curriculum. Assuming the acceptance of the proposed curriculum, how many and which types of faculty would

TABLE 36

UNIFIED BASIC MUSIC CURRICULUM RECOMMENDED FOR ACCK

Courses	Semester Hours 1st	2nd	Days of the Week
Music Theory			
Harmony and Ear Training I	4		MWTF
Harmony and Ear Training II		4	MWTF
Choral Arranging	2		S Morn
Orchestration and Arranging		2	S Morn
Advanced Ear Training	2		Monthly
Music History and Literature			
History and Literature I[a]	4		MWTF
History and Literature II[a]		4	MWTF
History Music in Worship[a]	3		MWT
Choral Literature[b]	2		S Morn
Instrumental Literature[c]		2	S Morn
Musical Performance			
Choir	1	1	MWF
Orchestra	1	1	Tu Eve
Band	1	1	Tu Eve
Opera Workshop[d]	1		MTWTF
Applied (Major)	1	1	Tu Aft
Applied (Secondary)	1	1	Varies
Conducting I	2		S Morn
Conducting II		2	S Morn
Music Education			
Choral Pedagogy[b]		2	S Morn
Instrumental Pedagogy[c]		2	S Morn
Teaching Block	14	14	MTWTF

[a]To be taught via closed-circuit television.

[b]Choral majors only.

[c]Instrumental majors only.

[d]Offered during interterm.

be needed to conduct effectively the teaching responsibilities involved in it?

The term "specialist" is often applied to a certain faculty member who has spent many years performing on one instrument, performed professionally, or acquired an advanced degree in music. Generally, the specialist is thus both desirable and valuable on the music staff. However, if he is asked to teach only a few hours in his specialty but many hours in a secondary area, inefficient use is made of his abilities. He may also become discontented. Hence specialists do not often accept positions in small colleges or, if they do, they often leave for more satisfactory specialized positions after a few years.

By coordinating the six college music departments in a cooperative program, the teaching responsibility of the specialist may truly be utilized in his specialty. For example, a violist may give ten or more private lessons, play in a quality orchestra, and possibly perform with a string quartet. All this is possible in a situation where 200 music majors are enrolled and where other specialists in violin and cello are teaching. This certainly would be more enticing for a specialist than to teach in one small college music department with a minimal string program. It is true that such a person would need to teach other courses; indeed, he may even desire to do so. However, his major professional

interest may be satisfied in a larger program, the consequence of cooperative efforts.

Besides the performing artist, there is a great need for academic specialists. If music history is to be taught via closed-circuit television, the very best musicologist should be sought. If the music education block is to be handled by one or two faculty, the best possible music education specialists should be sought. Again, the possibilities of cooperative efforts to improve the music programs of the six colleges may be a very important factor in drawing such specialists.

The kinds and numbers of specialists required depend on the extent of music student enrollment. From the data gathered, 199 music majors were enrolled in the ACCK schools, of whom approximately 85 per cent were music education students. The proposed curriculum is satisfactory for other degree emphases, such as applied and liberal arts, with minor omissions or additions. For example, the applied major may eliminate the music education section entirely and perhaps increase the number of applied hours. The liberal arts students likewise could eliminate the music education section and perhaps one or two other courses. If a composition emphasis is desired, then such courses could be added. Generally, however, the curriculum may serve as a basis for any major emphasis in music.

If an enrollment of approximately 200 music students is used as a basis, the following distribution by classes may be assumed: sixty freshmen, fifty sophomores, forty-five juniors, and forty-five seniors. The teaching load-credit will be calculated for each course, after which the figure may be divided by the load limit established by the schools. For example, if a course is rated at four load-credit hours, if sixty students are enrolled, and if thirty per class is the pre-determined limit, then two teachers would each receive a four-hour load credit or one teacher would receive an eight-hour load credit. If Harmony and Ear Training I, a four-hour course, is taught on six different sites requiring six teachers, each teacher would receive a four-hour load credit per semester. The result would be a total of twenty-four load credit hours. On the other hand, if History and Literature I were taught by only one instructor to the entire class of fifty members via closed-circuit television, a four-hour load credit would be allowed, so that the total in this case would be four hours.

Music Theory

Harmony and Ear Training I, a four-hour course, is to be taught on all six campuses, requiring six teachers. The load-credit of each teacher for one semester in this course would be four hours. Harmony and Ear Training II would be the same, only taught in another semester. Choral

Arranging, a two-hour course, would perhaps be better taught with fewer than the possible total of fifty students. This would require that the course be taught by two different instructors on Saturday morning for a load-credit of two hours each. Orchestration and Arranging, also a two-hour course, would be handled similarly. Since it would be programmed, the Advanced Ear Training course would require fewer meeting times and would thus be adequately handled by one instructor for a two-hour load credit.

Music History and Literature

If closed-circuit television is used, then figuring the number of staff members and load credit allowances is simplified. History and Literature I, four hours; History and Literature II, four hours; and History of Music in Worship, three hours, would each require one faculty member, who would receive the same load credit as the courses list. Choral Literature (a two-hour course) and Instrumental Literature (a two-hour course) could each be handled by one instructor, since a larger number of students can be accommodated when the course work consists of reading and analyzing volumes of music literature. A two-hour faculty load for each course would be allowed.

Musical Performance

Choir would be offered all year on each of the six campuses. A five-hour load credit per semester is projected

for each director, resulting in a thirty-hour total per semester for all schools (or sixty hours for the entire year). For schools with two choirs, a slightly higher figure than five may be necessary; however, if certain schools have only one choir and meet only three hours a week, then a slightly lower figure may result, thus averaging the five-hour projection.

Orchestra would require a load-credit of three hours per semester (or six hours per year) for one person. Two bands would require two directors, each of whom would receive a three-hour load credit per semester (six hours per year). The total for both directors for one year would be twelve load-credit-hours.

The number and distribution of the applied faculty is not so simply calculated. If 200 majors were enrolled in one semester and if approximately 100 non-music majors and music minors desired private lessons, then a total of 300 lessons per semester (600 per year) would be given. If the ratio of 2:3 were used--that is, three half-hour lessons reckoned as one hour of faculty load-credit--then 200 hours of load-credit would be allowed to the applied faculty for one year. It would seem that the 200 hours need merely be divided by twenty-four, the assumed load limit per full-time faculty member per year (twelve each semester) to arrive at the number of required applied faculty. The result would be eight applied faculty members.

However, another factor needs to be considered. In order to have an applied faculty with adequately distributed specialists, other courses may have to be taught by these specialists, or part-time help may have to be used. It could be stated glibly that a clarinet specialist, saxophone specialist, oboe specialist, bassoon specialist, flute specialist, tuba specialist, etc., are what is needed. However, with a total of 200 music majors, such a distribution of specialists would hardly be feasibly economical. Therefore, the following minimum recommendation is made concerning applied specialists: six piano, two organ, two soprano voice, one contralto voice, one tenor voice, two bass-baritone voice, two violin, one viola, one cello-bass, two high brass, one low brass, one percussion, two single reed, one double reed, and one flute (see Table 37). Fifteen different applied categories are thus represented. Certain instruments, such as piano and voice, must be represented on each campus because of the generally larger number of students enrolled in them; hence six piano faculty (one for each campus) and six voice specialists (one for each campus) should be satisfactory.

If more students enroll than one faculty can handle, then very likely other faculty could be utilized in their secondary performance areas. The number of applied faculty in the areas listed above could be adjusted to the need, always maintaining the recommended distribution of

specialists. For example, perhaps two low-brass teachers and one high-brass teacher would be more easily secured or greatly needed in a given year rather than two high-brass and one low-brass, as recommended above.

TABLE 37

LIST OF RECOMMENDED APPLIED SPECIALISTS COMPARED WITH FULL OR PART-TIME ACCK FACULTY

Applied Instrument	Minimum Recommended Number	Current ACCK Number
Piano	6	12
Organ	2	3
Soprano	2	2
Contralto	1	0
Tenor	1	4
Bass-Baritone	2	3
Violin	2	3
Viola	1	0
Cello-Bass	1	2
High Brass	2	5
Low Brass	1	0
Percussion	1	0
Single Reed	2	3
Double Reed	1	0
Flute	1	0
Total	26	37

Occasionally, the ACCK faculty may find itself without certain specialists. Perhaps no full-time double-reed teacher will be available in a given year. Therefore, in order to maintain the specialist distribution recommended above, part-time help may have to be used. If a Tuesday afternoon were the time used for all advanced private

lessons (as suggested earlier), then part-time help may be secured from nearby public school faculty. If the public school teacher cannot be released on this afternoon, perhaps lessons could be scheduled from four until seven o'clock, when the large ensembles would begin rehearsing.

In the secondary applied area (using the class lesson approach) the ratio of faculty to students may be considerably increased. It is conceivable that some classes, such as voice, may be able to work adequately with twelve to fifteen students, while class piano and certain other instruments may enroll only five to eight. Since all 200 music majors would be required to enroll in one secondary applied course per semester with perhaps 100 additional non-music majors, then 300 students per semester (or 600 per year) would be in class lessons. If an average of ten per class enrolled, then sixty hours of faculty load-credit would have to be divided among the applied faculty.

It has been recommended in this study that Conducting I meet one period a week on each campus, thus requiring six faculty members, each of whom would receive one hour load-credit (a total of six hours). Once a week the ACCK conducting students could meet together. Since a conducting class of forty-five would minimize student participation, it is suggested that two sections be offered. Two faculty would each receive two hours of load-credit. The total faculty load-credit, including the credit allowed for the

classes on each campus, would then be ten hours. Conducting II would be the same, also with a total of ten faculty load-credit hours allowed.

Music Education

Approximately 85 per cent of the 200 music majors would be involved in music education courses if the percentage continues to be consistent with the data. Therefore, if forty-five senior music majors are enrolled in the ACCK schools, approximately forty would be music education students--twenty choral majors and twenty instrumental majors. The Choral Pedagogy course instructor would receive a load-credit of two hours. The Instrumental Pedagogy instructor would also receive two hours of load-credit.

The teaching block could possibly be handled by one faculty, with twenty students per semester and a load-credit of fourteen hours per semester (or twenty-eight hours for one year). But this fourteen-hour load is above the recommended twelve-hour load limit. Therefore, it might be more appropriate if the responsibility were divided between two music education specialists. In this case, it would be advisable to coordinate the teaching at one location by having an instrumental music education specialist work primarily with the instrumental majors while a choral music education specialist work pimarily with the choral majors. If two faculty were used, then other teaching responsibilities would complete their loads.

Administration

A four-hour administrative load-credit is recommended per semester for each music head. This results in an eight-hour load credit per year for six persons, a total of forty-eight faculty load-credit hours. If additional administrative time is needed to coordinate the cooperative program of the six colleges, then it may be well to consider also employing one person on a part-time basis to coordinate the entire ACCK music program.

Other faculty load-hours may have to be added for courses such as Elementary School Music (for Elementary Education majors), Music Appreciation, Opera Workshop, and elective courses like Composition and Counterpoint. Some of these courses may be offered on a cooperative basis during the four-week interterm, for which no load-credit hours have been calculated. With a teaching load of approximately four hours during interterm (perhaps to be expected of every full-time teacher), adequate load-credit time for such additional courses could readily be obtained. For example, each teacher would teach twelve hours during the first semester, four hours during the interterm, and twelve hours during the second semester. Opera Workshop during interterm, for instance, may possibly entail a four-hour load credit for several faculty.

A total of 511 load-credit hours per year is needed for the proposed curriculum (see Table 38). If a

TABLE 38

ESTIMATED NUMBER OF STUDENTS AND FACULTY LOAD CREDIT HOURS

Courses	Students[a] per Sem	Students[a] per Class	Faculty Load per Semester 1st	Faculty Load per Semester 2nd	Yearly Total
Music Theory					
Harmony and Ear Training I	60	10	24		24
Harmony and Ear Training II	60	10		24	24
Choral Arranging	50	25	4		4
Orchestration and Arranging	50	25	4		4
Advanced Ear Training	50	50	2		2
Music History and Literature					
History and Literature I	50	50	4		4
History and Literature II	50	50		4	4
History of Music in Worship	45	45	3		3
Choral Literature	23	23	2		2
Instrumental Literature	23	23		2	2
Musical Performance					
Choir	400	68	30	30	60
Orchestra	75	75	3	3	6
Band	150	75	6	6	12
Applied (Major)	300	1	100	100	200
Applied (Secondary)	300	10	30	30	60
Conducting I	45	23	10		10
Conducting II	45	23		10	10
Music Education					
Choral Pedagogy	20	20		2	2
Instrumental Pedagogy	20	20		2	2
Teaching Block	20	20	14	14	28
Administration			24	24	48
Total	..	..	..	..	511

[a]Calculated on the basis of 200 students: 60 Freshmen, 50 Sophomores, 45 Juniors, 45 Seniors.

twelve-hour teaching load per semester for each teacher is maintained (twenty-four per year), then approximately twenty teachers would be required. The data indicate that the equivalent of nearly thirty-one full-time teachers were employed by the ACCK schools. Even if five part-time teachers were hired to teach applied courses (in order to achieve the needed distribution as projected earlier), a considerable economic savings may be realized--the salaries of five or more full-time faculty.

Physical Plant and Equipment

After a unified curriculum has been established and after a satisfactory faculty has been hired, then adequate buildings, rooms, and equipment are essential to conduct the educational program. The data indicate that the greatest general needs of the ACCK schools in physical facilities and equipment are (1) adequate facilities for opera productions, (2) adequate rehearsal facilities for instrumental groups of over sixty, and (3) adequate auditoriums with pipe organs. (Other needs relating more specifically to individual schools were also listed.) The question arises, "Should all schools build complete fine arts complexes to fulfill all the physical plant needs?" The answer depends on finances, requirements, and the degree of unification implemented. If the proposed unified curriculum and recommended combined faculty were accepted, what then would be the physical plant needs?

Music Theory

Harmony and Ear Training I and II, which require an adequate classroom with sufficient equipment for all types of music theory instruction, are to be taught on all campuses. The data show that all schools have adequate classrooms equipped with pianos. However, certain teaching devices are lacking. Teaching machines, like overhead projectors, opaque projectors, tape recorders, and record players, are all regarded as rather necessary teaching devices. However, the data show that only two schools have overhead and opaque projectors for use in the classroom. A record player is available in all schools but one. Therefore, it is recommended that each ACCK school maintain an adequate classroom for music theory, equipped with a piano, overhead projector, opaque projector, and record player. Several tape decks should be conveniently located in one room or study location to facilitate the use of programmed aural theory sets.

Music History and Literature

The courses entitled Music History and Literature I and II and the History of Music in Worship are all to be taught via closed-circuit television by one instructor. Since the data show that no video equipment has been used, it is recommended that one room be remodeled for the video lecture and demonstration with the necessary equipment for such transmission. A television camera, monitor, tape deck, and record player are needed in teaching the three

courses. On each of the five receiving campuses, a television receiver in one classroom is necessary, with a telephone hook-up for direct communication with the teacher of the course.

The Choral Literature and Instrumental Literature courses each require one rehearsal room, which must seat approximately twenty students. Their course-work would consist primarily of reading instrumental and choral music from the ensemble files and examining additional music scores from the libraries. The equipment required for such courses is a piano for the choral room and wind, string, and percussion instruments for the instrumental room. The data indicate that each school has at least one such room already available and adequately equipped.

Musical Performance

All ACCK schools have adequate seating accommodations for choral rehearsals. However, only School B has a rehearsal room whose location, condition, and acoustics are completely satisfactory. It is recommended, therefore, that Schools A, C, D, E, and F examine carefully their choral rehearsal-room needs and subsequently introduce the required improvements.

The orchestra (rehearsing at centrally located School D) requires a rehearsal room that will accommodate over seventy musicians. The two rehearsal rooms of School D (as represented in the data) are too small. Hence the stage

of the auditorium is recommended for temporary use. The construction of a large instrumental rehearsal room should be seriously considered. Also, a certain number of quality string, wind, and percussion instruments are necessary to maintain an orchestra properly. The data suggest that, if the available ACCK instruments were combined, then there would be almost sufficient supply for an orchestra of seventy to eighty members.

The two bands (one to rehearse at School A and the other at School B) would each require a rehearsal room to accommodate adequately over seventy instrumentalists. School B meets this requirement. School A, which rehearses on the auditorium stage, is suitable only in size. The recommendation is that a new instrumental rehearsal facility be constructed to house a band of over seventy. As in the case of the orchestra, the necessary wind and percussion instruments for two bands would be available if the collective ACCK resources were combined.

For each college and community to hear and see large musical ensembles and musical drama productions, like operas and musical comedy, then adequate stages and lighting equipment must be available. The data show that all ACCK schools except School E can accommodate fairly large ensembles with an adequate audience seating capacity. However, these facilities at all schools but B and D need renovation. The recommendation is that the auditoriums of Schools A, C, E,

and F be remodeled for large ensemble performances and for opera productions by enlarging the stage, adding an orchestra pit, and improving lighting and production equipment. If renovation is impractical, then new facilities should be considered. Temporarily, Schools B and D may be utilized for musical drama productions.

Because potential savings in building and equipment is also an objective of a cooperative project, renovating and equipping the auditoriums on each campus for musical dramas may seem costly, an unnecessary duplication. However, if a major objective of each college is to foster the arts in the cultural life of college students and the members of the community, then the cost of duplicating the auditoriums may be necessary. To ask a music student to commute occasionally to receive a better music education is one thing. But to ask the entire student body and the general public to travel distances to attend concerts or opera productions is quite another matter. The utmost convenience is required to encourage college and community people to cultivate an appreciation for the arts. The duplication of quality auditoriums may further be necessary for the drama department. The facilities for drama are nearly identical with those required for musical drama productions, excepting the orchestra pit. If musical drama accommodations on each campus are not financially feasible, then it is recommended that a comfortable facility with adequate acoustical and

visual conditions be provided for other kinds of performances. Then performances by ACCK music organizations and other outstanding groups could be more readily fostered. For musical drama productions, the college students and community would travel to Schools B or D, where there are fine opera production facilities.

Only School A has a pipe organ in its auditorium for concert use. Several other schools have pipe organs available in churches located in the vicinity. Each school should examine its needs in this respect. An adequate pipe organ should be readily and handily available for lessons, concerts, and chapel services.

It has been recommended heretofore that major applied lessons be taught at three large ensemble rehearsal centers. Hence a number of studios will be essential at each teaching center. If studios are not available, practice rooms could be used temporarily. School A (a band rehearsal and lesson center) has twelve studios and fifteen practice rooms, thus affording an adequate number of teaching units. School B (another band rehearsal and lesson center) has seven studios and eighteen practice rooms, also affording a satisfactory number of teaching units. School D (the orchestra rehearsal and applied lesson center) has only three studios and practice rooms--entirely inadequate for the number of applied lessons projected for that location. It may be possible to use certain teaching rooms temporarily in the public schools

or in other city buildings. However, it is recommended that additional studios be constructed on campus to accommodate the applied lessons. Conducting I and Conducting II each require one rehearsal room to accommodate approximately twenty-three students. And the data indicate that all the ACCK schools can provide them even now.

Music Education

The Choral Pedagogy and Instrumental Pedagogy courses each require one classroom seating twenty students. All ACCK schools can provide these, so the data show, as well as the necessary classroom equipment.

The teaching block requires a teaching center or room in which equipment and supplies may be centrally located. A video tape recorder and playback machine, record player, opaque and overhead projector, and numerous instruments for elementary school music are recommended. The data show that no school presently has a complete music education center thus equipped. The music education center could also be used by an instrumental music education specialist and a choral music education specialist.

For the total physical facilities required in the recommended Saturday morning classes, the centrality of School D seems to afford the most nearly ideal location. However, since School D has only one classroom and two rehearsal rooms and since as many as five separate classes may be occurring simultaneously, other arrangements need to be

considered. Other college, public school, or city rooms could be used. Or possibly other ACCK schools could be used for certain classes. Although these arrangements and others may be necessary, centrally located School D would nonetheless be most nearly ideal for all classes. Therefore, it is recommended that School D add the required classroom space to permit all Saturday morning classes to meet at one location to facilitate the cooperative undertakings.

Music Library Materials

After the curriculum is established, the faculty hired, and the buildings and equipment secured, then an adequate supply and variety of teaching materials is necessary to achieve effectively the proposed teaching objectives. The library materials for a music program may be classified in five general categories: (1) books about music, (2) periodicals, (3) study scores, (4) ensemble materials, and (5) recordings and tapes.

Books About Music

This study has indicated that books about music are generally located in the main libraries and that they are purchased, cataloged, and shelved by the library staff. The music personnel are mainly involved only in recommending book titles to be purchased. The study further shows that each college possesses from 31 per cent to 51 per cent of the recommended books about music in the NASM booklet entitled

A Basic Music Library. The library holdings of the six colleges, if combined, would total 297 (82 per cent) of the 361 books recommended by NASM. Since the ACCK libraries are already cooperating in that book exchange is freely carried on, aided by a bi-weekly bookmobile service, each school may even now claim to have available 82 per cent of the NASM recommended books. But this is somewhat deceptive. Certain books may be needed on all campuses, so that the 82 per cent total holdings may not really be available for each school. For example, an essential music dictionary may be unavailable for interchange because it is a reference volume. A specific music history book needed for reference may be on reserve in one college, making it unavailable for exchange. Numerous other instances could be cited.

Since cooperation is generally controlled by the library staffs and since the primary responsibility of the music personnel is to recommend books for purchase, it is recommended that each music department determine the most frequently used books listed in the NASM booklet and then order these books for its own library. Further, those listed books that are rarely used and not currently possessed by any of the six colleges may be coordinately purchased--that is, each school should purchase an equivalent number. Thus all the NASM recommended books would be a part of the ACCK libraries.

Periodicals

The study shows that the ACCK colleges possess a range of 16 to 44 per cent of the recommended NASM periodicals. The six libraries collectively have 48 per cent of the recommended periodicals (with numerous duplications, of course). It is suggested that each school acquire a higher percentage of the periodicals and that all colleges cooperate in the coordinate purchasing of the remaining journals, so that 100 per cent will be available for reference in the ACCK schools.

Study Scores

In Schools A and B, the study scores are in the music library; in the other four schools, they are in the main library. Many scores were located in professors' offices, in record libraries, in practice rooms, and in ensemble files. Consequently, some of these scores were not readily available for study. Therefore, it is recommended that a centralized location on each campus be selected where study scores may easily be secured by students. Furthermore, the scores of all six schools should be cataloged by the main library staffs so that the score titles will be included in the general microfilmed card catalogs. Schools A and B, where scores are located in the music building, should maintain a duplicate card catalog system. If the music scores, as well as books about music and periodicals, were cataloged with all other main library materials, the duplication

of card catalogs and handling of materials would be simplified and more efficient.

The study indicates that the colleges possess a range of 2 to 25 per cent of the NASM recommended study scores. For courses in theory, music history, conducting, and especially music literature, an abundant supply of study scores is necessary. It is recommended that, on the basis of the proposed curriculum, each school purchase scores that will be used most frequently by students. Furthermore, a coordinated effort should be made by all six schools to obtain either all of the NASM recommended scores or a sampling of similar scores, in accordance with the categories represented in the booklet.

Ensemble Material

If both the small and large instrumental ensembles are to meet on the campuses of Schools A, B, and D, then duplicate instrumental music in each school is unnecessary. Since centralization generally increases efficiency of operation as well as purchasing, it may be well even to consider consolidating all instrumental music at one library in a centralized location. This would obviously be best in the case of the single ACCK combined orchestra. However, the bands would rehearse on two different campuses, with the consequence that ensemble music would be somewhat less conveniently available. The bands would preferably rehearse different scores in any one given semester, so that

audiences could hear more varied musical programs. Thus duplicate rehearsal titles would be unnecessary for the two bands in any one semester. It would seem, therefore, that only one set of each ensemble title would be needed and that it would perhaps be most conveniently available in the central location. Thus all small and large string, wind, and percussion ensemble materials should be filed and cataloged at centrally located School D, and purchasing should be controlled by one person on the basis of requests made by the directors of the three large ensembles and the other small ensembles.

Since both large and small choral ensembles would function on each campus, duplicate libraries would seem most convenient in their cases. However, the coordinated purchasing of at least some choral material should be considered. It may also be that a central library of choral materials, increasing purchase efficiency and considerably enlarging the range of selections for each school, would perhaps offset the inconvenience. This entire operation--that is, instrumental and choral music filing and purchasing--could be housed in one location and operated by one part-time librarian.

Recordings and Tapes

An examination of the data reveal that a reasonable number of recordings are owned by each of the ACCK schools. A few tapes are owned by several schools but in such small

supply that no number was listed. Although it may at times be inconvenient, perhaps all recordings and tapes should also be placed at a central site. The recording or taped copy could be sent to the various other institutions upon request. But it may well be that the inter-library-loan system presently in operation among the ACCK schools is in itself an adequately functioning cooperative endeavor, especially when fully extended to include music materials. A request for a certain recording would bring, via the book mobile, the actual recording or possibly a taped reproduction. If this system is to operate efficiently, of course, the recording titles at each school must be made generally available. The machinery to implement this matter as well as to maintain a current list of titles for all schools is indeed already existing--that is, in the library staffs. If the music departments were to undertake this matter, additional help would be required. Therefore, it is recommended that all recordings and tapes be cataloged in the main library (or, if desired, they may be cataloged and housed in the music building), thus enabling the library staffs to circulate recording titles to all ACCK schools and to maintain listings of new titles. If recordings are housed in the main library, requests from other schools may be made directly to the library staff. If a "hold" is placed on a certain recording because it is currently being used by the home institution, then a duplicate tape may be made if the

need is urgent.[1] If the music department houses the recordings, the request should be made to the music secretary or to other music staff members.

If certain recordings are used rather often by several institutions, duplicate copies should perhaps be acquired. However, for other recordings, coordinated purchasing could be employed to avoid duplication. Again, the main library staff has the machinery to avoid duplicate purchasing, thus saving the music personnel considerable time.

Enrichment Programs

In order to offer a quality education for students, learning activities beyond the classroom experience are essential. Enrichment activities are often easily adaptable for cooperative purposes. Several cooperating schools can, in many situations, offer a greater variety of enriching experiences for their music students.

Enrichment programs should be designed in part for non-music majors as well as for music majors. The data show that all six schools seriously desire to educate the liberal arts student musically. It is possible that fewer non-music majors will participate in cooperative large ensembles because of the inconvenience of traveling. In addition, certain students (on the basis of their auditions) may not

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[1]Copyright laws would need to be consulted.

be accepted. Therefore, to achieve the liberal arts objectives, ways other than participation in instrumental performance ensembles must be sought to enrich the musical education of non-music majors.

Perhaps the vocal ensembles on each campus could involve more non-music students. Or perhaps each school could schedule more educational concerts, which students would be encouraged to attend. Also, requiring certain music courses would aid in fulfilling this objective. Perhaps other requirements could also be added, such as attendance at a certain number of concerts per year. For this system to operate successfully, however, outstanding talent would have to be secured for the concert programs. This would increase costs but, hopefully, also the attendance.

Cooperation here, as in all areas, would aid in the project. It is suggested that professional artists and concert ensembles be jointly contracted by ACCK to give concerts on one, several, or all campuses. Further, faculty and certain students may perform on the various ACCK campuses in solo or ensemble recitals. The orchestra and bands, in addition, should schedule performances on each campus. Non-music majors should be strongly encouraged to attend all these concerts. Moreover, if non-music majors are encouraged or required to attend these concerts, this study recommends that the performances be as educational as

possible--that is, providing brief but illuminating historical information and theoretical explanation about the selections.

It is also recommended that the composer-in-residence project at School F be made accessible to the other five schools through invitations and schedule information. When possible, the artists should travel to one or more of the other ACCK campuses for lectures and performances. Further, television could be utilized by taping all lectures and concerts and, if closed-circuit television is installed, transmitting live telecasts.

When a specialist is contracted for either a brief or an extended period, workshops for music majors would be enriching. The interterm of four weeks is especially suited for activities in which enrichment is of central concern. Summer may also be considered as an acceptable time to offer jointly sponsored workshops. Moreover, festivals are recommended to increase enrichment activities. Since instrumental ensembles would already be cooperating, festivals for choral organizations should be considered first. Again, interterm would be ideally suitable for such activities. Once a year all six ACCK schools should unite for a festival in which each may perform individually, followed by a combined rehearsal to be conducted by an outstanding choral personality.

Finally, faculty should also be involved in growth and enrichment activities. Accordingly, this study

recommends that the music faculties of the ACCK colleges congregate once a year at a predetermined site for two to four days of enrichment activities, for coordination planning, and for exploration of new ideas. An outside specialist may be invited to conduct activities for part of the convention.

In conclusion, the spirit in which the suggestions in this chapter have been presented should be clearly understood. These recommendations have all been prepared and proposed in the hope that they may serve as a stimulus to aid in the ultimate improvement of the ACCK college music programs through cooperative innovations. This study will have served its purpose if it generates a more thorough consideration of the possibilities for educational cooperation. However, it is also suggested that, even now, these recommendations collectively outline a cooperative music program for the ACCK music departments that, if implemented, would be both feasible and effective, actualizing more of their educational potential.

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APPENDIX A

THE WRITTEN QUESTIONNAIRE

Name _____

Position _____

School _____

MUSIC COOPERATION AMONG ASSOCIATED COLLEGES OF CENTRAL KANSAS

QUESTIONNAIRE

PART I. OBJECTIVES

1. What do you feel should be the primary objectives of your music department? Consider to some extent your views with respect to liberal arts and teacher education. (Use back side if needed)

_____

_____

_____

2. Do you feel these objectives are being met?

A. Yes completely___ B. Yes reasonably so___
C. Yes partially ___ D. Hardly at all ___

3. If your answer to number 2 is B, C, or D, what do you feel are the most serious obstacles in order of importance?

A. _____

B. _____

C. _____

D. _____

4. Circle the letters of those obstacles listed above in which you feel ACCK could potentially be most active in resolving.

5. Please list any recommendations, suggestions, or questions you may have concerning ACCK music department cooperation.

_____

_____

PART II. CURRICULUM

1. List the degrees and majors in music currently being offered. For example, B.M. degree with majors in piano, voice, trumpet, theory, music literature, etc.; B.A. degree with major in music; B.S. degree in education with major in music education; B.M.E. degree with major in choral, instrumental, etc.

Degree Offered	Majors in the Following

2. Tabulate enrollment in each of the several curricula offered.

	1967-68				1966-67				1965-66			
	Majors Enrolled				Majors Enrolled				Majors Enrolled			
Degree	Fr.	Soph.	Jr.	Sr.	Fr.	Soph.	Jr.	Sr.	Fr.	Soph.	Jr.	Sr.
Total												

PART II. CURRICULUM--Continued

3. (a) List all music courses offered and credit in hours including courses such as band, choir, small ensembles, applied lessons, etc. (b) List the average number of students enrolled in each course by semester or quarter. (c) Check or comment about those courses which are required under your various degree programs. (d) List approximate number of non-majors in these courses including music minors.

Courses	Credits	Students Enrolled			Degree Program	Non-Majors
		1st sem quarter	2nd sem quarter	3rd quarter		
Totals						

PART II. CURRICULUM--Continued

3. Continued

Courses	Credits	Students Enrolled			Degree Program	
		1st sem quarter	2nd sem quarter	3rd quarter		Non-Majors
Totals						

PART II. CURRICULUM--Continued

4. Do you feel your curriculum is adequate to fulfill the OBJECTIVES as set forth in PART I?
   A. Yes completely _____ B. Yes reasonably so _____
   C. Yes partially _____ D. Hardly at all _____

5. If your answer to number 4 is B, C, or D, list in order of importance your most serious curricular needs.
   A. _____
   B. _____
   C. _____
   D. _____

6. Circle the letters of those curricular needs listed above in which you feel ACCK could potentially be most active in resolving.

PART III. FACULTY

1. Have each full and part-time faculty member tabulate one NASM Questionnaire. (p. 6-7)

2. How many hours do you recommend for a full load per semester (quarter)? _____

3. How much load credit is given for ensembles? _____
   For applied teaching? _____

4. Are faculty given load credit for other activities? ____
   If so, what and how much?
   _____

5. Do you feel you have an adequate faculty to achieve your OBJECTIVES as set forth in PART I and your CURRICULUM as set forth in PART II?
   A. Yes completely _____ B. Yes reasonably so _____
   C. Yes partially _____ D. Hardly at all _____

6. If your answer to number 5 is B, C, or D, please list in order of importance your faculty needs.
   A. _____
   B. _____
   C. _____
   D. _____

7. Circle the letters of those faculty needs listed above in which you feel ACCK could potentially be most active in resolving.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
Faculty Record Report

School _____

Name _____ Date _____ 196__

Rank: (Check one) None __ Prof. __ Assoc. Prof. __ Instructor __ Teaching Assistant __ Other __ (Conservatories or colleges are not expected to supply information as to rank if no such system is in effect. Check "None")
Administrative Position, if any _____

A. EDUCATION--Undergraduate and Graduate
Indicate your post high-school study at:

Name of School	Dates of Attendance	Degrees if any	Semester Hours of Credit Earned*
1.			
2.			
3.			
4.			
5.			

*Report only credit which is not included in a degree.

B. TRAINING IN MUSIC

	Years Studied	Where Studied
1. *Applied Music Major is _____		
2. *Applied Music Minor is _____		
3. Theory-Composition _____		
4. History & Literature of Music		

*Name your Primary subject, i.e., piano, voice, violin, etc. etc.

C. PROFESSIONAL EXPERIENCE

1. Number of years of experience as a teacher _____
2. Date of Appointment in this school _____
3. Appointments in other schools, or studio teaching

School or Private Studio	Dates

4. Experience as public performer or other professional activities exclusive of appearances in the school(s) or conservatory in which you have been employed.

_____

_____

_____

5. Please list on a separate sheet any publications of which you are composer or author.

D. PRESENT TEACHING ASSIGNMENT

1. If you give instruction in applied music in individual lessons, please supply the following information. I teach (e.g. piano, voice) _____. This semester, I devote to this type of teaching each week _____ clock hours.

2. If you are assigned to instruction in class courses, please supply the following information.

Course Title and Number	Hours Credit	Clock Hours of Teaching Involved	Number Enrolled

E. PROFESSIONAL SOCIETY MEMBERSHIP

I am an active member in the following professional organization: _____

_____

_____

F. NATURE OF PRESENT APPOINTMENT

I am engaged by this school on a basis of: Full Time___ Part Time ___ (Please indicate the fraction: e.g., 1/2, etc.)

If you are on part time, do you hold an appointment in another school or Conservatory? _____

G. Describe any resonsibility other than teaching with which you are formally charged. (e.g., counseling students, conducting non-credit organizations, extension lectures or recitals, etc.)

_____

_____

_____

_____

_____

_____

PART IV. PHYSICAL PLANT, EQUIPMENT, AND MUSIC LIBRARY HOLDINGS

1. Is your physical plant adequate to carry out your current music program?
   A. Yes completely _____ B. Yes reasonably so _____
   C. Yes partially _____ D. Hardly at all _____
2. If your answer to number 1 is B, C, or D, what do you feel are your most pressing physical plant needs in order of importance?
   A. _____
   B. _____
   C. _____
3. Circle the letters of those physical plant needs listed above in which you feel ACCK could potentially be most active in resolving.
4. Is your physical plant equipped adequately to carry out your current music program?
   A. Yes completely _____ B. Yes reasonably so _____
   C. Yes partially _____ D. Hardly at all _____
5. If your answer to number 4 is B, C, or D, what do you feel are your most pressing equipment needs in order of importance?
   A. _____
   B. _____
   C. _____
6. Circle the letters of those equipment needs listed above in which you feel ACCK could potentially be most active in resolving.
7. Is your music library adequately supplied with performance ensemble material?
   A. Yes completely _____ B. Yes reasonably so _____
   C. Yes partially _____ D. Hardly at all _____
8. If your answer to number 7 is B, C, or D, what do you feel are your most pressing ensemble material needs in order of importance?
   A. _____
   B. _____
   C. _____
9. Circle the letters of those ensemble material needs listed above in which you feel ACCK could potentially be most active in resolving.
10. Is your music library and/or main library adequately supplied with music books, periodicals, and scores?
    A. Yes completely _____ B. Yes reasonably so _____
    C. Yes partially _____ D. Hardly at all _____

PART IV. PHYSICAL PLANT, EQUIPMENT, AND MUSIC LIBRARY HOLDINGS--Continued

11. If your answer to number 10 is B, C, or D, what do you feel are your most pressing music books, periodicals, and scores needs in order of importance?

A. _____
B. _____
C. _____
D. _____
E. _____

12. Circle the letters of those needs listed above in which you feel ACCK could potentially be most active in resolving.

13. Is your listening lab adequately supplied with recordings, tapes, and scores?
A. Yes completely _____ B. Yes reasonably so _____
C. Yes partially _____ D. Hardly at all _____

14. If your answer to number 13 is B, C, or D, what do you feel are your most pressing listening lab needs in order of importance?

A. _____
B. _____
C. _____
D. _____

15. Circle the letters of those listening lab needs listed above in which you feel ACCK could potentially be most active in resolving.

16. Physical plant construction
A. What is currently occurring? _____
_____

B. What is currently being planned? _____
_____

C. What is in the dreaming stage? _____
_____
_____
_____

PART IV. PHYSICAL PLANT, EQUIPMENT, AND MUSIC LIBRARY HOLDINGS--Continued

17. School owned instruments

Number of School-owned Instruments Usable for	Performance Ensembles	Class Instruction	Private Instruction
Piccolo			
Flute			
Oboe			
English Horn			
Bassoon			
Eb Soprano Clarinet			
Bb Soprano Clarinet			
Alto Clarinet			
Bass Clarinet			
Eb Contrabass Clarinet			
Bb Contrabass Clarinet			
Soprano Saxophone			
Alto Saxophone			
Tenor Saxophone			
Baritone Saxophone			
Trumpet			
Cornet			
Fluegelhorn			
Horn in F			
Horn in Eb			
Horn, Double			
Trombone			
Baritone-Euphonium			
Sousaphone			
Tuba-Recording Bass			
Snare Drum			
Bass Drum			
Timpani			
Bells			
Zylophone			
Gong			
Chimes			
Harp			
Violin			
Viola			
Cello			
String Bass			

18. Please complete one Buildings, Equipment and Materials Form (p. 11) for each building used (full or part time) for musical activities. Include the main library if listening facilities are located there.

Buildings, Equipment, and Materials Form

A. Building Name _____
Approximate age _____
Type of construction (wood, brick, etc.) _____
Condition--Excellent __ Good __ Fair __ Poor __

B. Listening Room--Accommodates how many at one sitting? __ Equipped with tape deck? __ With record players? __ With earphones? __ With loudspeakers? __ Total number of tapes __ Total recordings __

C. Teaching Studios--How many in use? __ How many not in use? __ How many with grand piano? __ With studio piano? __ With pipe organ? __ With elect. organ __

D. Practice Rooms--How many? __ How many with piano? __ With pipe organ? __ With electronic organ? __

E. Choral Rehearsal Room--Seats how many comfortably? __ Used for instrumental rehearsals? __ Equipped with piano? __ With organ? __ With permanent risers? __ Are acoustics too lively? __ Too dead? __ About right? __

F. Auditorium--Seating capacity __ Stage capacity for choir__ Stage capacity for band __ For orchestra __ Equipped with grand piano? __ With studio piano? __ With pipe organ? __ With electronic organ? __ With orchestra pit? __ With adequate lighting for opera? __ With adequate staging equipment? __

G. Classrooms--How many? __ Seating capacity of largest? __ Seating capacity of average? __ How many equipped with piano? __ With phonograph? __ With overhead projector? __ With opaque projector? __ With blackboard? __

H. Instrumental Rehearsal Room--Seats how many comfortably?__ Used for choral rehearsals? __ Equipped with piano? __ With organ? __ With permanent risers? __ With portable risers? __ With stands? (how many) __ Are acoustics too lively? __ Too dead? __ About right? __

I. Music Library--Total number of music books __ Music scores __ Music periodicals __ Choral titles __ Oratorios-cantatas __ Opera-operettas __ Musicals __ Band titles __ Orchestra titles __ Small ensemble titles __

PART V. BUDGET

Please attach a copy of your budget for a one year period. Do not include teachers' salaries. Feel free to omit other figures, however, please permit the budget-item-name to appear.

PART VI. STUDENT RECRUITMENT

1. What are your entrance requirements for students expecting to qualify as music majors such as performance skills, aptitude or achievement scores?

2. How do you go about recruiting students? Include any information on scholarships you feel you can disclose.

APPENDIX B

SUPPLEMENT TO THE QUESTIONNAIRE: INSTRUMENTAL PERFORMERS FORM, EXPENDITURES FORM, AND ORAL QUESTIONNAIRE

NUMBER OF AVAILABLE INSTRUMENTAL PERFORMERS FOR LARGE ENSEMBLES IN THE ACCK

ACCK INSTRUMENTALISTS School _____

Please list numbers of players in the various instrumental categories. "Non-college string or harp players" refers to high school or above who may be interested in playing in an orchestra assuming they are not committed to other groups.

Wind and Perc. Players	College
Flute-Piccolo	
Oboe	
English Horn	
Bassoon	
E^b Sop. Clarinet	
B^b Sop. Clarinet	
Alto Clarinet	
Bass Clarinet	
Contrabass Clarinet	
Alto Saxophone	
Tenor Saxophone	
Baritone Saxophone	
Cornet	
Trumpet	
Fluegelhorn	
Horn	
Trombone	
Baritone	
Bass Horn	
Percussion	

String Players	College	Non-Col.
Violin		
Viola		
Cello		
String Bass		
Harp		

MUSIC EXPENDITURE CATEGORIES AND EXPLANATORY TERMS

Estimated Budget
(Use only total figure under each category. Also use three-year average.)

I. Labor, Total _____
- Secretarial help
- Accompanists
- Miscellaneous

II. Travel, Total _____
- Field trips
- Conventions and meetings
- Miscellaneous

III. Laboratory Supplies and Expenses, Total _____
- Choral music
- Band music
- Orchestra music
- Opera, oratorio, musicals, total expense
- Music scores
- Books about music
- Recordings and tapes
- Miscellaneous

IV. Furniture and Equipment Repair, Total _____
- Wind and string instrument repair
- Keyboard repair and tuning
- Listening equipment repair
- Miscellaneous

V. Equipment Purchases, Total _____
- Wind and string instruments
- Pianos
- Organs
- Music education materials
- Miscellaneous

VI. Tours, Total _____
- Band or orchestra
- Choir, madrigal, etc.
- Miscellaneous

TOTAL _____

QUESTIONS ASKED DURING THE PERSONAL INTERVIEW

1. Is four years sufficient to complete a music degree in your school? Do you think we should move toward a four and one-half-year or a five-year program?

2. How do you feel about the adequacy of your faculty? Do you have a desire for more specialists? Do you think the ACCK schools should consider exchange of specialists? What about the problem of travel?

3. Do you think the six colleges should develop a cooperative orchestra? How can the transportation be handled?

4. Do you think the six colleges should develop one or more cooperative bands?

5. Would there be any advantage to interchanging and coordinating the purchase of library materials such as books about music, periodicals, scores, ensemble materials, and large anthologies?

6. Should cooperation be considered with respect to recordings and tapes? What are the problems involved with this type of exchange?

7. Do you have any internal problems such as music staff disagreements or administrative disagreements that hinder you from achieving your objectives?

8. What do you feel is the strongest factor of your music department?

9. What do you feel is the weakest factor of your music department?

APPENDIX C

SUPPLEMENT TO THE QUESTIONNAIRE:

LIBRARY MATERIALS

A COMPOSITE TABULATION OF THE MUSIC LIBRARIES OF THE ACCK SCHOOLS BASED ON THE NASM PUBLICATION, A BASIC MUSIC LIBRARY

(Note: An "x" indicates that the item is available in the library. Further, the library material is designated by abbreviated author or subject. Complete author and title information may be obtained from the booklet.)

	Books	A	B	C	D	E	F
I.	Appreciation						
	Bernstein	x	x		x	x	x
	Boyden	x	x			x	
	Copland	x	x		x	x	x
	Fleming			x		x	
	Machlis	x		x	x	x	
	Newman	x		x			
	Stringham	x	x		x	x	x
II.	Anthologies						
A.	Historical						
	Bockmon					x	x
	Davison	x		x	x	x	x
	Davison	x			x	x	x
	Geiringer						x
	Gleason	x					x
	Marrocco				x		x
	Parrish	x	x	x			x
	Parrish	x	x	x		x	x
	Starr						x
	Schering	x		x			
	Wolf	x		x			
B.	Theoretical						
	Burkhart	x					x
	Melcher						x
	Murphy					x	x
	Soderlund	x	x				x
III.	Bibliography						
	Basart			x			
	Berger					x	x
	Berger						
	The British						
	Coffin			x	x		
	Coffin	x					
	Cushing			x			
	DeCharms				x	x	
	Duckles				x		x
	Farrish						
	Friskin	x	x	x	x		x

	Books	A	B	C	D	E	F
	Haywood	x		x			x
	Helm						
	Heyer						
	Kern		x			x	
	Krohn						
	U.S. Lib.						
	McColvin		x				
	Music Lib.						
	Mixter						
	The Mus. Ind.						
	The Mus. Q.	x	x	x			
	Opperman		x				
	Pellerite						
	Quarterly						
	Rasmussen						
	Sears						
	Sonneck			x			x
IV.	Biography						
	Bach	x	x	x			x
	Bach		x	x			x
	Bach	x	x	x	x	x	x
	Bach	x	x	x			x
	Bartok	x	x	x	x		x
	Beethoven	x	x				
	Beethoven	x					
	Beethoven			x	x	x	x
	Beethoven	x	x				
	Berg						x
	Berlioz		x	x			x
	Bizet						x
	Brahms	x	x	x	x		
	Brahms	x	x		x		x
	Britten						
	Bruckner						
	Bruckner	x		x			
	Bruckner						
	Byrd						x
	Chopin		x				
	Chopin						

TABULATION--Continued

Books	A	B	C	D	E	F
Chopin						x
Chopin	x	x				
Copland	x		x			
Corelli	x					x
Couperin						x
Debussy	x	x	x			x
Debussy	x					
Delius						
Donizetti						
Donizetti						x
Dvorak		x				x
Elgar						
De Falla						
Faure						x
Franck	x	x				
Franck			x			x
Gershwin						
Gibbons						
Glinka						
Gluck		x				x
Grieg	x					
Grieg	x	x	x			x
Griffes	x	x		x		x
Handel	x					
Handel	x					
Handel						
Handel						x
Handel	x		x		x	x
Haydn	x		x	x		x
Ives						x
Kodaly	x					x
Liszt	x					
Liszt	x	x			x	
McDowell	x	x	x	x		
Mahler		x				
Mendelssohn	x		x		x	
Mendelssohn	x		x		x	x
Monteverdi		x				x
Mozart						
Mozart				x		
Mozart	x	x	x	x	x	x
Mozart						
Mussorgsky						
Mussorgsky	x	x				
Paganini				x		
Palestrina		x				x
Poulenc						x

Books	A	B	C	D	E	F
Prokofiev			x	x		x
Puccini		x				
Puccini						
Purcell		x	x		x	x
Purcell		x				x
Rachmaninoff	x					
Rameau						x
Ravel				x		
Ravel						
Rimsky-Kor.	x	x		x	x	
Rossini	x		x			x
Saint-Saens						
Saint-Saens						
Scarlatti	x					x
Scarlatti	x	x		x		x
Schonberg						
Schubert						
Schubert		x	x	x		
Schumann			x			
Scriabin	x					
Sibelius	x	x				
Sibelius	x					
Strauss, J.					x	
Strauss, R.						x
Stravinsky	x	x				x
Tansman		x				
Tchaikovsky		x				
Tchaikovsky		x				
Tchaikovsky	x		x			
Vaughan W.	x					
Verdi				x		
Verdi	x					x
Verdi						
Vivaldi	x					x
Wagner	x	x	x			
Weber						
Webern						
Wolf						

V. Dictionaries & Encyclo.

Am. Soc. of	x					
Apel	x	x	x	x		x
Apel						x
Baker	x	x	x	x	x	x
Baker	x	x	x		x	x
Barlow	x		x		x	x
Berger					x	

TABULATION--Continued

	Books	A	B	C	D	E	F	Books	A	B	C	D	E	F
	Blom							Ulrich	x	x	x	x		x
	Blume		x					Ellinwood	x	x				
	Cobbett	x		x	x		x	Wienandt	x		x		x	x
	Grove	x	x	x	x	x	x	Young	x				x	x
	The Int. W.							Veinus	x	x		x		x
	Julian	x	x	x	x		x	Hansen	x				x	x
	Loewenberg							Hartog				x		
	Pulver							Machlis	x	x	x	x	x	x
	Read	x	x	x			x	Die Reihe						
	Sachs	x	x		x	x	x	Die Reihe						
	Scholes	x	x	x	x	x	x	Salazar	x	x	x	x		x
	Seltsam	x				x		Slonimsky	x	x	x			
	Smith							Sachs	x		x	x		
	Thompson	x	x	x	x	x	x	Harrison			x			x
	Tovey				x			Walter Cooper	x					x
VI.	Discography							Idelsohn	x	x	x	x		
	Clough							Einstein						x
	Coover							Reese	x	x	x	x	x	x
	Inter. Folk							Haydon	x	x	x			x
								Spiess						
VII.	History							Apel						
A.	General							Parrish	x	x	x			
	Burney	x	x	x			x	Grout	x		x	x	x	x
	Cannon	x						Kobbe	x	x	x	x	x	x
	Einstein	x	x				x	Newman	x	x	x	x	x	
	Gleason	x		x			x	Carse	x	x				
	Grout	x		x	x	x	x	Sumner	x		x			x
	Hawkins	x		x		x	x	Donington			x		x	x
	Kinsky	x						Dorian		x	x	x		x
	Lang	x	x	x	x	x	x	Gillespie	x				x	x
	Lang	x			x	x	x	Harding		x				
	Leichtent.	x	x	x	x	x	x	Reese	x	x	x	x	x	x
	Leichtent.	x					x	Sachs	x	x	x	x		x
	New Oxford	x	x		x	x	x	Einstein	x	x	x	x	x	
	Sachs		x	x	x	x	x	Abraham		x				
	Sachs	x	x	x	x		x	Olkhovsky			x			
	Strunk	x	x	x	x	x	x	Stevens	x	x		x	x	x
	Ulrich						x	Newman	x		x	x		x
	Westrup						x	Newman	x			x		x
B.	Special							Chase	x	x			x	x
	Chase	x	x	x	x	x	x	Carse						
	Howard	x	x	x	x	x	x	Ulrich	x		x			x
	Lang			x	x		x	Van der S.						
	Sachs	x	x	x	x	x	x	Baines	x			x	x	x
	Bukofzer	x	x		x	x	x							
	Ferguson						x							

TABULATION--Continued

	Books	A	B	C	D	E	F
VIII.	Music Education						
	Andrews	x	x		x	x	x
	Andrews	x			x	x	x
	Andrews				x	x	x
	Baldwin					x	
	Barbour						
	Bergethon				x	x	x
	Van Bodeg.						
	Brand	x	x	x		x	x
	Cooper		x			x	
	Davis		x	x	x	x	
	Doll				x		
	Dykema	x		x	x		x
	Elliot	x			x	x	
	Ernst				x	x	
	Fox	x	x		x	x	
	Garretson		x		x	x	x
	Graded Series	x	x	x	x	x	x
	Grant	x	x			x	x
	Green	x	x			x	x
	Hartshorn		x				x
	Hindsley	x	x		x		
	Hoffer		x			x	x
	Hofheimer						
	House	x				x	x
	Jones	x	x	x	x	x	x
	Kaplan	x			x	x	
	Kuhn		x			x	
	Leonhard			x	x	x	x
	Mathews	x		x			
	Mayer						
	Monsour					x	x
	Morgan					x	x
	Mursell	x	x	x	x		
	Mursell	x	x		x	x	x
	MENC				x	x	x
	MENC						x
	MENC						
	Myers	x	x	x	x	x	x
	NIMAC						x
	NIMAC	x	x	x			x
	Neidig					x	x
	Natl. Soc.	x	x		x	x	x
	Nordholm		x		x	x	x
	Norman	x		x			
	Nye	x	x		x	x	x
	Nye	x	x	x	x	x	x
	Nye		x		x	x	x
	Peterson		x		x		x
	Prescott	x	x	x	x	x	
	Righter	x		x	x	x	x
	Rudolf		x		x		
	Sheehy					x	x
	Sheehy		x		x	x	
	Snyder					x	
	Snyder	x		x	x	x	
	Sur	x	x		x	x	x
	Swanson	x	x		x	x	x
	Weyland	x			x		x
IX.	Theory						
A.	Acoustics						
	Bartholomew	x		x	x	x	x
	Culver	x	x	x		x	
	Jeans	x	x	x	x	x	x
B.	Contemporary						
	Austin	x					x
	Carner						
	Dallin	x			x		x
	Hanson			x		x	x
	Persichetti	x	x		x		
	Searle	x			x		
C.	Counterpount						
	Jeppesen	x	x	x			x
	Kennan	x	x	x	x		x
	Mann	x		x			x
	Piston	x	x				x
	Soderlund	x	x				x
D.	Ear Training						
	Benward						
	McHaughey						
	Ottman		x				
E.	Form						
	Green						x
	MacPherson						
	Morris		x	x			x
	Tovey	x	x				
	Tovey	x	x	x	x		x
F.	Harmony						
	Ottman	x					x
	Ottman	x					x
	Piston	x	x	x			x
	Sessions		x	x			x
	Shir-Cliff			x		x	x

TABULATION--Continued

	Books	A	B	C	D	E	F
	Wedge				x		
	Goetschuis		x	x	x		
G.	Keyboard						
	Morris						
	Pelz					x	x
H.	Orchestration						
	Berlioz		x	x			
	Kennan	x	x	x	x	x	
	Piston				x		x
	Rimsky-K.	x	x	x		x	
I.	Psychology						
	Farnsworth			x			x
	Lundin	x		x			
	Seashore	x		x	x	x	x
	Seashore	x		x			
J.	Style						
	Jeppesen	x					
	Leibowitz		x	x			
	McHose	x	x			x	x
	Messiaen		x				
	Tovey	x	x		x	x	
K.	Treatises						
	Bach	x	x	x	x		x
	Fux	x	x				
	Morley	x	x				
	Mozart		x				
	Quantz	x			x		
	Schenker						
	Schoenberg						
X.	Miscellaneous						
	Grosbayne	x					
	Hanslick		x	x			x
	Helmholtz	x		x	x	x	x
	The Liber U.	x					

	Periodicals	A	B	C	D	E	F
	Am. Mus. T.	x	x				x
	Am. Rec. G.						
	Brass Q.						
	Ch. & Org. G	x					
	Clavier	x			x		
	Diapason	x	x	x	x		x
	Folklore and						
	High Fi.-M.A.	x	x	x	x	x	
	Instrument.	x	x	x	x	x	x
	Jr. of M. Th.					x	
	J.R.M.E.				x		x
	Jr. A.M.S.						
	Jr. Int. F.						
	Mel. Z. M.						
	Mus. Ltrs.						
	Mus. Ed. Jr.	x	x			x	x
	Mus. Jr.	x				x	x
	Mus. L.A.N.	x				x	
	Mus. Rev.						
	Mus. Quart.	x	x	x	x		x
	Opera News	x		x			x
	The Organ						
	Pers. N. Mus.						
	Piano Teach.						
	La Rev. Mus.						

	Study Scores	A	B	C	D	E	F
I.	General (Orch. & Ens.)						
	Bach, J.C.						
	Bach, J.S.	x	x				
	"	x	x	x			x
	"	x	x		x	x	x
	"	x	x				
	"	x	x				
	"	x	x				
	"	x	x				
	"	x	x				x
	"	x	x				
	"	x	x				
	"	x	x				
	"	x	x				x
	"	x	x				
	"	x	x		x		x
	"	x	x				
	Barber						
	"						
	"						
	"	x					
	Bartok				x		
	"	x					
	"	x			x		
	"	x					
	"						
	"	x					
	Beethoven		x				

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Beethoven		x				
"	x	x	x			
"	x	x				
"	x					
"	x					x
"	x	x	x	x	x	
"	x	x				
Berg	x	x				x
"	x					
Berlioz	x	x		x		x
"	x	x				
"	x	x				
"	x	x				
Bloch						x
"						
Boulez						x
Brahms	x					
"		x	x			x
"						x
"		x		x		x
"	x	x				
"	x	x				
"	x	x				
"	x					x
"	x	x	x	x		x
"		x				
"	x	x	x			
"	x	x	x			
Bruckner						
"		x				
Chopin	x			x		x
Copland						
"						
"						
"						
"						
"	x					
Corelli	x					
Debussy	x	x		x		
"		x				
"	x	x				
"	x	x				x
"	x			x		x
Delius	x					
"						
"						
Dukas	x					

Study Scores	A	B	C	D	E	F
Dvorak		x				
"		x				
"	x					
"	x			x		x
"	x					
"		x				
Elgar	x	x			x	x
Enesco						
Falla	x	x				
"						x
Faure	x	x				x
Franck	x					
"	x	x		x	x	x
"	x	x				
Gershwin	x					
Glinka	x					
Gluck	x					
Grieg	x				x	
"		x		x		
Handel						
"						
"	x		x			x
"						
"				x	x	
Hanson						x
Harris						
Haydn	x					x
"						
"	x	x				x
"	x	x	x		x	
Hindemith		x				x
"						
"						
Honegger						
"	x					
Ives						
"						
"	x					
Khachatur.		x				
Kodaly		x				
"						
Lalo	x					
Liszt	x	x		x		x
"	x					x
"						
Mahler						
"	x					x

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Mahler						x
"						
Mendelssohn						x
"	x	x	x			
"	x					
"	x					
"	x	x				
"	x		x			x
Milhaud						
"						x
Mozart		x				
"	x		x			x
"	x	x	x	x		x
"	x	x	x	x		x
"		x				
"		x				x
"		x	x			
"	x	x	x			
"	x	x	x		x	
"	x	x				
Mussorgsky	x					
"	x			x		
Nielsen						
Orff						
Palestrina	x					
"		x				
Pergolesi						
Piston						
Prokofieff	x	x				
"	x					x
"						
"		x			x	
"	x			x		
"	x					x
"		x				
Rachmaninoff						
"	x	x				
"		x				
Ravel	x	x				
"	x	x				x
"						
"						x
"	x					x
"		x				
"		x				
Respighi	x					

Study Scores	A	B	C	D	E	F
Respighi	x	x				
Rimsky-K.		x		x		
"	x	x				
"	x	x		x		
Rossini						
"						
Saint-Saens						
"		x				
"						x
Schoenberg						
"	x					
"						
"	x					x
"						
"						
"	x					x
Schubert					x	
"	x	x			x	
"	x				x	
"		x			x	
"	x	x			x	
"	x	x			x	
"	x				x	
"	x	x	x		x	
Schumann	x	x		x		
"	x	x				
"	x	x				
"	x	x				x
Schutz						
"						
"						
Scriabin		x				
Shostakovitch				x		
Sibelius	x					
"		x		x		
"	x	x				
"						x
"						
Smetana	x				x	x
"	x	x				x
"	x					
Strauss	x	x				x
Stravinsky	x					
"	x	x				x
"	x					x
"						

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Stravinsky		x				
"						
"	x	x		x		
"	x			x	x	
"						
"	x					
Tschaikovsky						
"				x		
"						
"	x					
"	x		x			
"	x	x		x		
Varese						
Vaughan Wms.	x					
"					x	
Verdi						
"	x					
Vivaldi	x					
"						
Wagner	x	x	x		x	
"	x	x	x		x	
"	x	x	x		x	
"	x	x	x	x	x	
"	x	x	x		x	
"	x	x	x		x	
"	x	x	x	x	x	
"	x	x	x		x	
"	x	x	x	x	x	
Walton	x					
Weber	x		x			
Webern	x				x	
"						
"						
"	x					
"						

Complete Works

Bach	x	x
Beethoven		
Berlioz		
Chopin	x	
Dufay		
Handel		
Haydn		

Study Scores	A	B	C	D	E	F
Mozart		x				
Obrecht						
Ockeghem						
Palestrina						
Pres, J. des						
Purcell						
Schubert					x	
Schutz						
II. Keyboard						
A. Piano						
Bach	x	x				
Barber		x				
Bartok		x				x
Beethoven	x	x			x	
Brahms		x	x			
Chopin	x	x			x	x
Debussy		x				
Franck	x	x				
Greig	x					
Haydn		x				
Hindemith		x				
Ives						
Liszt		x				
Mendelssohn		x	x			x
Mozart		x	x			x
Prokofiev		x				
Rachmaninoff		x				
Ravel		x				
Scarlatti		x	x			
Schoenberg		x				
Schubert		x			x	x
Schumann		x				
Schostakov.		x				
Contemporary						
Pre-Bach						
B. Organ						
Bach	x	x				x
Brahms						
Buxtehude						
Couperin						
Franck		x				
Frescobaldi						x
Handel		x				
Hindemith		x				
Historical						
Karg-Elert						

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Liszt		x				
Mendelssohn		x				
Pepping					x	
Reubke						
Sweelinck						
III. Vocal						
A. Solo Song						
Beethoven						
Brahms						
"					x	
Chausson					x	
Copland						
Debussy					x	
Duparc					x	
Dvorak			x		x	
Faure						
Fel. (ed.)			x			
"						
Hahn					x	
Handel					x	
Haydn						
Jep. (ed.)						
Mahler						
"					x	
Mozart						
Mussorgsky					x	
Par. (ed.)			x			
Potter (ed.)						
Purcell					x	
Schubert	x			x	x	
Schumann		x				
Strauss					x	
Tay. (ed.)						
Vaughan Wms.					x	
Wolf			x		x	
"			x		x	
"			x		x	
"			x		x	
"			x		x	
"					x	
"					x	
B. Opera						
Beethoven	x				x	
Bellini	x					
Berg	x				x	
Berlioz						
Boito			x			
Bizet			x		x	x
Charpentier						
Debussy			x			
Delibes			x			
Donizetti			x		x	x
"						
Flotow						
Gilb. & Sul.				x		
Gluck				x	x	x
Gounod			x		x	x
Halevy						
Handel						
Humperdinck					x	x
Leoncavallo				x		
Mascagni			x		x	x
Massenet			x		x	
Menotti					x	x
Meyerbeer						
Monteverdi						
Mozart			x		x	x
Mussorgsky						
Offenbach						
Orff						
Pepusch						
Pergolesi						
Ponchielli			x			
Puccini			x		x	x
Purcell			x		x	x
Ravel						
Rossini			x			x
Saint-Saens				x		x
Smetana				x		x
Strauss						
Stravinsky						
Thomas			x			
Tschaikovsky				x		x
Verdi			x		x	x
Wagner			x	x	x	x
Weber			x		x	
C. Oratorio, etc.						
Bach			x	x		
Barber				x		
Bartok			x			
Beethoven			x	x		
Berlioz						x
Block						

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Brahms						
Britten		x				
Bruckner		x			x	
Byrd						
Carissimi		x			x	
Debussy						
Dvorak						
Elgar						
Faure	x	x			x	
Foss						
Franck					x	
Guillaume						
Handel		x				
Haydn		x				
Hindemith						
Honegger						
Kodaly						
Mendelssohn	x	x				
Monteverdi		x				
Mozart		x	x			
Palestrina	x					
Pergolesi		x			x	
Poulenc						
Prokofiev	x					
Rossini						
Saint-Saens		x			x	
Schoenberg						
Schubert		x		x	x	
Schutz		x				
Stravinsky						
Thompson		x				
Vaughan Wms.						
Verdi	x					
Vivaldi		x		x		
Walton	x				x	
IV. Strings						
A. Violin						
Bach	x	x				
"	x	x				
Beethoven		x				
Bloch						
Brahms	x	x				
Corelli						
Debussy						
Faure						
Franck		x				

Study Scores	A	B	C	D	E	F
Handel		x				
Hindemith	x					
Mozart		x				
Paganini						
"						
Prokofiev						
"						
Saint-Saens		x				
"						
Sarasate						
Tartini		x				
Vitali						x
Ysaye						
B. Viola						
Bach, C.P.E.						
Bach, J.S.	x	x				
Bartok	x					
Bloch						
Brahms						
Handel-C.						
Hindemith						
Hoffmeister						
Reger						
Schumann		x				
Telemann						
Walton						
C. Cello						
Bach	x	x				
Barber						
Beethoven		x				
Bloch						
Boccherini						
Brahms	x					
"						
Britten						
Carter						
Debussy						
Dvorak						
Elgar						
Haydn		x				
Hindemith						
Honegger						
Kodaly						
Lalo						
Milhaud						
Prokofieff						
Rachmaninoff						

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Saint-Saens		x				
Schumann		x	x			
Shostakov.						
Tschaikovsky						
Villa-Lobos	x					
Walton						
D. Double Bass						
Birkenstock						
Bottesini						
Dragonetti						
Eccles		x				
Galliard						
Koussevitzky						
V. Woodwinds						
A. Bassoon						
Hindemith						
Mozart						
Phillips						
Pierne						
Rossler						
Vivaldi						
Weber						
B. Clarinet						
Berg						
Bernstein						
Brahms						
Debussy						
Grovlez						
Hindemith						
Mozart						
Schumann						
Stravinsky						
Weber						
C. English Horn						
Hindemith						
Sibelius						
D. Flute						
Bach		x	x			x
"		x	x			
Boulez						
Chaminade						
Debussy						
Dutilleux						
Enesco						
Gluck						
Griffes						x

Study Scores	A	B	C	D	E	F
Handel						
Hindemith						
Ibert						
Kennan						
Martin						
Mozart						
Poulenc						
Prokofiev						
Telemann						
Varese						
E. Oboe						
Barlow						
Cimarosa						
Handel						
Hindemith						
Loeillet						
Marcello						
Schumann				x		
Telemann						
F. Saxophone						
Bonneau						
Creston						
Debussy						
Glazounoff						
Heiden						
Ibert						
Pascal						
VI. Woodwind Ensemble						
A. Three Instruments						
Bartok						
Beethoven						
"						
Brahms				x		
Debussy						
Dewailly						
Milhaud						
Piston						
Roussel						
Villa-Lobos						
B. Four Instruments						
Blacher						
Carter						
Hindemith						
Mozart				x		
"				x		x

TABULATION--Continued

Study Scores	A	B	C	D	E	F
C. Five Instruments						
Barber						
Beethoven	x				x	
Brahms	x				x	
Etler						
Fine						
Hindemith						
Ibert						
Milhaud						
Mozart	x		x			
"	x		x			
Persichetti						
Prokofiev						
Schoenberg						
D. Six Instruments						
Beethoven						
Janacek						
Mozart						
Poulenc						
Riegger						
E. Seven Instruments						
Beethoven	x	x				
Hindemith						
Janecek						
Ravel						
Schoenberg						
Stravinsky						
Villa-Lobos						
F. Eight Instruments						
Beethoven	x					
Haydn						
Mozart						
Schubert	x					
Stravinsky		x				
Varese						
G. Thirteen Instruments						
Mozart						
Strauss	x					
VII. Brass						
A. Baritone						
Bakaleinikoff						
Barat						
Barsotti						
de la Nux						
George						
Haydn						
Klengel						
Rossini						
Shepherd						
Takacs						
B. French Horn						
Beethoven						
Bitsch						
Chabrier						
Corelli						
Dukas						
Glazounov						
Haydn						
Heiden						
Hermann						
Hindemith				x		
Mozart						
Ravel						
Saint-Saens						
Strauss						
"						
C. Trombone						
Barat						
Bozza						
Cools						
Creston						x
David						
Galliard						
Gaubert						
Guilmant						
Hindemith						
Milhaud						
Muhlfeld						
Rousseau						
Saint-Saens						
Salzedo						
Sanders						
D. Trumpet						
Andraud						
Barat						
Clerque						
Delmar						
Emanuel						
Fitzgerald						
Giannini						
Goedicke						
Haydn						
Hindemith						

TABULATION--Continued

Study Scores	A	B	C	D	E	F
Hummel						
Latham						
Peeters						
Rissager						
Wormser						
E. Tuba						
Bach						
Beversdorf						
Cohen						
Colterman						
Hindemith						
Keighley						
Lebedev						
Mueller						
Persichetti						
Rossini						
Sear						
Sowerby						
Tcherepnine						
Troje-Miller						
VIII. Brass Ensemble						
A. Two Trumpets						
Purcell						
Vivaldi						
B. Brass Trio						
Bassett						
Berghmans						
Bialosky						
Marek						
Poulenc						
C. Trumpet Ensemble						
Blocher						
Hovhannes						
Persichetti						
Purcell						
Saint-Saens						
Surinach						
Telemann						
D. Horn Ensemble						
Beethoven						
Bozza						
Brahms		x				
Kling						
Mozart		x		x		
"						
Reicha						
Schubert						
Tcherepnine						
E. Brass Quartet						
Couperin-King						
Donato						
Gabrieli-King						
Hindemith						
Jacob						
McKay						
Palestrina						
Pezel						
Ramsoe						
Susato						
F. Brass Quintet						
Couperin						
Ewald						
Hovhannes						
Mauree						
Palestrina						
Pezel						
Pres, J. des						
Reiche						
Susato						
Zindars						
G. Brass Sextet						
"Anonymous"						
Bezanson						
Bohme						
Dahl						
Kessel						
McKay						
Miller						
Osborne						
Saucedo						
Verrall						
H. Brass Choir						
Adler						
Anderson						
Arnell						
Buonamente						
Beadell						
Copland						
Gabrieli						
King						
Lebon						

TABULATION--Continued

	Study Scores	A	B	C	D	E	F	Study Scores	A	B	C	D	E	F
	Merilainen							Gaillard						
	Rautavarra							Granvill-Hicks						
	Read							Harrison						
	Reynolds							Hovahaness						
	Riegger							LoPresti						
	Tomasi							Milhaud						
								"						
IX.	Percussion							Parris						
	Benson							Russell						
	Carter							"						
	Colgrass							"						
	Cowell							Surinach						
	Creston							Tharichen						
	Flagello							Wen-Chung						

APPENDIX D

NAMES AND ADDRESSES OF ASSOCIATIONS

NAMES AND ADDRESSES OF ASSOCIATIONS AND SCHOOLS FROM WHOM INFORMATION WAS REQUESTED CONCERNING COOPERATION

("*" indicates responding associations)

*Associated Christian Colleges of Oregon
11652 S. W. Pacific Hwy., Tigard, Oregon 97223
*Associated Colleges of Illinois, The
343 South Dearborn St., Chicago, Ill. 60604
*Associated Colleges of the Midwest
60 West Walton St., Chicago, Ill. 60610
Associated Colleges of Nebraska, Inc.
1435 Kiewit Plaza, 36th and Farnam, Omaha, Neb. 68131
*Associated Mid-Florida Colleges, Inc.
421 North Woodland Blvd., DeLand, Florida 32720
Associated Midwest Universities
P.O. Box 307, Argonne, Illinois
*Association of Atlantic Universities
P.O. Box 24, Halifax, Nova Scotia
Association of Eastern North Carolina Colleges
Room 600, 333 Fayetteville St., Raleigh, N.C. 27601
*Association for Graduate Education and Research of North Texas
606 Stemmons Tower West, Dallas, Texas 75207
*Association of Independent California Colleges and Universities
One Wilshire Blvd., Los Angeles, Cal., 90017
*Atlanta University Center Corporation
55 Walnut St., Southwest, Atlanta, Georgia 30314
*Central States College Association
2530 Crawford Avenue, Evanston, Ill., 60201
*Claremont Graduate School and University Center
Claremont, Cal., 91711
*College Center of the Finger Lakes
Houghton House, Corning, N.Y. 14830
*Colorado Association of Independent Colleges and Universities
910 16th St., Denver, Colo. 80202
*Committee on Institutional Cooperation
540 Northwestern Ave., Purdue Univ.
West Lafayette, Indiana 47907
Committee of Presidents of New Brunswick Universities
University of New Brunswick, Fredericton, New Brunswick
*Committee of Presidents of Universities of Ontario
4 Devonshire Place, Toronto 5, Ontario, Canada
Conservatory of Music
Lawrence University, Appleton, Wisconsin
Federation of Independent Illinois Colleges and Universities
300 West Washington, Suite 307, Chicago, Ill., 60606
*Five College Coordinator, The
Box 740, Amherst, Mass. 01002
*Great Lakes Colleges Association
Detroit Metropolitan Airport, Michigan 48141

*Higher Education Coordinating Council of Metropolitan St. Louis, The
607 N. Grand, Suite 716, St. Louis, Missouri 63103
*Independent College Funds of America, Inc.
Suite 7004 Empire State Building, New York, N.Y. 10001
*Iowa Association of Private Colleges and Universities, The
442 Des Moines Building, Des Moines, Iowa 50309
*Kansas City Regional Council for Higher Education
4901 Main St. Suite 320, Kansas City, Missouri 64112
*Mid-Appalachia College Council, Inc.
P.O. Box 391, Bristol, Tenn., 37620
*Mid-Missouri Associated Colleges
Stephens College, Box 2441, Columbia, Missouri 65201
*Mississippi Valley College Association
53 West Jackson Blvd., Chicago, Ill., 60604
*Piedmont University Center of North Carolina
Reynolda House, Box 11045, Bethabara Station,
Winston-Salem, North Carolina 27106
*South Carolina Foundation of Independent Colleges, Inc.
1110 Daniel Building, Greenville, South Carolina 29601
*Texas Association of Developing Colleges
2601 Dover Drive, P.O. Box 43, Sherman, Texas 75090
*Department of Health, Education and Welfare
United States Office of Education, Washington, D.C.
*University Center in Georgia, The
Lustrate House, University of Georgia, Athens, Georgia 30601
University Center in Virginia
West Main St., Richmond, Virginia 23220