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GRADUATE COLLEGE

AN ANALYSIS OF THE VOCAL MUSIC EDUCATION TRAINING PROGRAM IN THE STATE SUPPORTED FOUR-YEAR COLLEGES OF OKLAHOMA

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AN ANALYSIS OF THE VOCAL MUSIC EDUCATION TRAINING PROGRAM IN THE STATE SUPPORTED FOUR-YEAR COLLEGES OF OKLAHOMA

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Special mention of appreciation to the faculty and graduates from the nine cooperating institutions whose comments and evaluations helped make this study possible.

DEDICATION

This dissertation is dedicated to my parents, Ethel E. Brooks, and the late Frank Brooks, whose constant encouragement and assurance made this dissertation possible.

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AN ANALYSIS OF THE VOCAL MUSIC EDUCATION TRAINING PROGRAM IN THE STATE SUPPORTED FOUR-YEAR COLLEGES OF OKLAHOMA

CHAPTER I

THE PROBLEM, BACKGROUND AND ORGANIZATION OF THE STUDY

In 1838 at Hawes School in Boston, Massachusetts, Lowell Mason taught one of the first public school music education classes in the United States. Since that historic date, the music education program in the United States has shown continuous progress and growth. Music educators have consistently striven to make each step of progress meaningful for the music education student with whom they come in contact. Continuous and extensive re-examination with often far-reaching revision has been the procedure of music education thinkers, resulting in many changes in curriculum, teaching methods, and teaching materials. Not all changes have proved successful, but with a pioneering spirit and the willingness to accept some failures, music educators can now enjoy a measure of success in the music education programs. As a result of the continuing evaluation of the work and progress,

tremendous growth has been accomplished since that first music class was taught some one hundred thirty years ago. Music educators have tried to eliminate from the music education program any procedures that have proved detrimental to the program and have tried to replace them with better methods. In addition to the concerted re-evaluations of programs by music educators individual initiative in determining ineffectiveness and in finding new and effective procedures has been encouraged. Through this continuous evaluating program music teachers have been able to assist one another throughout the United States in solving problems. Since each state may have some unparalleled problems in its music education system, it is only through the cooperation of every music education teacher that this variety of problems can be solved.

The purpose of this study is to locate the weakness and the strength of the existing vocal music teacher-training programs of the state-supported four-year institutions of higher education in Oklahoma. A few examples are mentioned which are not, strictly speaking, a part of the vocal music education training programs but knowledge of them is necessary for intelligent procedures and a deeper understanding of the existing problems connected with the vocal music teacher-training program. The problem of the study focuses on determining the opinions of the instructors in the music departments and the graduates of the colleges as to the effectiveness of the vocal music teacher-training programs at the

state-supported colleges of Oklahoma. It is hoped that the findings will bring about a better understanding of the problems involved in the vocal music education programs and that the result of the study will bring a workable solution to a better teaching-training program for the state vocal music teachers. The procedures used to collect information for this study have been the following:

1. Examination of catalogues from fifty colleges and universities of the United States, but not necessarily one from every state.

2. A study of vocal music teacher certification of the fifty states of the United States.

3. Field trips to the nine state-supported colleges of Oklahoma to discuss the vocal music teacher-training program with the chairman of the Music Department or the person in charge of such training at each of these institutions. The nine cooperating institutions are:

Central State College--Edmond
Northeastern State College--Tahlequah
Southwestern State College--Weatherford
East Central State College--Ada
Southeastern State College--Durant
Northwestern State College--Alva
Panhandle State College--Goodwell
Langston University--Langston
Oklahoma College of Liberal Arts--Chickasha

4. An information sheet mailed to all of the vocal music education graduates of the nine cooperating institutions for the years 1963-1967.

5. Personal interviews with a select group of the graduates, from the nine institutions, who are now teaching in the public schools of Oklahoma. This select group includes teachers of all levels of vocal music education: elementary, junior high school, and senior high school.

From the interview with the Music Department Chairmen of the cooperating institutions, the college and university catalogues, and the state certification standards, the author obtained the requirements for a vocal music degree and state teacher certification. From the information sheets and the personal interviews with the public school vocal music teachers, it was possible to gain a knowledge of the strength and the weakness of the vocal music training program of Oklahoma colleges. The results of all procedures were used to produce a better understanding of the strength and the weakness of training programs in the state colleges. The results of the dissertation were used as a recommendation for a more effective vocal music teacher-training program in the state-supported four-year colleges of Oklahoma.

This study is limited to the bachelor's degree program designed for vocal music teacher education, leading to the degree of Bachelor of Science in Music Education, Bachelor of Arts in Music Education, and Bachelor of Music Education. The curriculum design recommended by the National Association of Schools of Music is used as the base for the accepted curriculum for this study. The National Association of Schools of Music is an accrediting organization founded in 1924 for the purposes of promoting a better understanding among institutions of higher education in music, establishing a more uniform

method of granting credit, and setting minimum standards for the granting of degrees and other credentials.[1]

The Bachelor of Music Education, Bachelor of Music in School Music, Bachelor of Science in Music Education, and the Bachelor of Arts in Music Education, are some of the terms applied to degree programs designed for teacher education in music. These degrees typically comprise 120 to 132 semester hours (180 to 198 quarter hours).

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 impractical to try to specify here the course titles, content, and credit allotment, for there is much variation in the needs of the 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. These include the following:

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

a. Effective use of written and spoken English.
b. Broad acquaintance with and appreciation of great literature.
c. Acquaintance with the development of man, his social and economic institutions, and of his rights and responsibilities as a citizen.
d. A sense of historical perspective.
e. A sense of moral, ethical and aesthetic values.
f. An understanding of scientific thought and method.
g. Ability to use and interpret basic mathematical concepts.
h. A continuing attitude of intellectual curiosity.

Depending upon the individual's pre-college background, these qualities may be developed by judicious selection of courses from:

English composition and literature
Speech
History and Social Studies
Fine Arts
Natural Sciences and Mathematics

Such a process implies recognition of effective pre-college studies through testing, counseling, and flexibility in the curriculum. It should occupy 30-35% of the total curriculum. Where institutional patterns include music courses as part of General Education, this proportion may be revised accordingly.

2. Musicianship.

Basic Music. The future music teacher must possess broad musicianship worthy of serving as a basis for his task in the schools. Such a background would include the following:

a. Functional knowledge of the language and grammar of music.
b. Ability to hear and grasp the basic elements of musical compositions--rhythmic, melodic and harmonic.
c. An understanding of the methods by which music is conceived, constructed and scored.
d. Knowledge of the development of the art of music.
e. Intimate acquaintance with a wide selection of good musical literature from the principal eras, forms and idioms.
f. Maturing standards of musical taste and discrimination.

Objectives of this type are ordinarily emphasized in courses in:

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

There is no particular division of courses and credits which will satisfy every situation. Indeed, these same goals are also promoted in the area of performance. In any case, it is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living music. This task should occupy 20-25% of the curriculum. Where institutional patterns include music courses as part of General Education, this proportion may be revised accordingly.

Musical Performance. The prospective music teacher must be a competent performer in order to understand and deal with the problems of his students. Practical and thorough development in this field implies:

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

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 of technique in these latter fields may be acquired through private or class instructions.

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.

Because of the great variety in the performing experience of entering students and their different needs for specialization, specific requirements in the area of performance need to be interpreted quite broadly. It is necessary to reserve 25-30% of the curriculum for the work in this field.

3. Professional Education. The task in professional education is to develop competence in applying one's musicianship in school situations. It involves:

a. An understanding of human growth and the learning problems of students.
b. A working knowledge of effective methods, materials and facilities for musical instruction.
c. An enlightened philosophy of education and of music education.
d. Acquaintance with school patterns, procedures and professional relationships.
e. Understanding and skill in the teaching process.
f. Ability to plan, lead and cooperate in the work of the school.
g. Desire for professional growth and stature.

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

In the judgment of the National Association of Schools of Music, most of these matters are best dealt with in a musical rather than a theoretical context, with much opportunity for the student to examine, test and report his findings. Professional education should occupy 15-20% of the curriculum.

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

The public schools of Oklahoma depend on the vocal music education teacher for instruction that is scholarly and effective. They expect training that will produce the best educated students in vocal music. The vocal music teacher in turn depends on the colleges from which he received his degree to give him sufficient education to prepare him adequately for the task of teaching his students vocal music. The public school administrator expects the college to give sufficient education to the prospective teacher, ensuring him a competent teacher. The teacher, once having completed approximately four years of college education, must rely on his education to be adequate to train his students. The student's confidence in the training of his teacher, thus assures the student of the best possible public school music education.

Any music program must exist in unity with its setting; the administrative philosophy, the needs and purposes of the community, and the activities of all the teachers and students help determine the way in which music is taught. Music programs will vary with the objectives. Not only will the college wish to produce somewhat different qualities in its students than do the high school and the elementary school, but the great conservatory and the small college music

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[1] Ibid., pp. 26-30.

department will aspire to different ends. Furthermore, the central objectives of music education are not constant but vary widely in different cultures. The early-day settlers, for example, desired that people should be able to do congregational singing and that they should be able to read music. Such objectives were reflected in the early American educational pattern. Music programs, therefore, are "correct" in terms of specific times and places. A standard pattern is neither desirable nor possible, nor will one be described here. The tendency to transpose the music program from one school to another often creates more problems than it solves.[1]

The attempt should not be made to seal up musical subjects into separate compartments. There is a marked tendency among institutions of higher learning to recombine musical subjects once subdivided. Harmony, ear-training, and keyboard study are often formed into a unified course. Music literature and music history are usually combined to form one course of study. Whatever the nominal subject division, it is necessary to determine what part each branch of study may best contribute to the larger objectives of the program, identifying short-term goals which may be reached with the time and facilities available in each instance. For example, the theory teacher will conclude that his students must examine musical scores and determine the manner of their construction through

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[1]Nelson B. Henry (ed.), Basic Concepts in Music Education (Chicago: University of Chicago Press, 1958), p. 241.

listening, singing, playing, and writing; they must develop an understanding of chordal progressions and methods of part writing, cadential formations and the treatment of modulation. Such goals are truly not ends in themselves but will be found to contribute to several of the basic aims of the music program.

In many instances, the education the prospective teacher receives while attending college is inadequate to meet the demands necessary for doing a reputable performance in teaching vocal music education classes in the public schools. Some areas of concentration may have been over-emphasized while in other areas the student may not have received sufficient preparation before he has received his degree and has accepted the responsibilities of a music educator. This situation leaves the teacher at a point of frustration. He has received a degree, yet he knows he is not adequately prepared to complete the responsibility of teaching students with the ease and confidence he desires. Too often his students will not receive adequate training because of the teacher's lack of preparation.

The responsibility of giving the vocal music education teachers sufficient and proper education is given to the institutions of higher education in the State of Oklahoma. The higher education system of Oklahoma must assure the prospective teacher that once he has received his degree he can be assured he is adequately prepared to meet any challenge that

may arise as a vocal music education teacher in any public school in the State of Oklahoma. The colleges and universities must develop their music education curriculum to meet the demands of the state public schools. It should be a constant re-evaluation program, continually incorporating new ideas into the existing vocal music education programs to assure the best education possible for the future vocal music educators of Oklahoma.

A specially tailored music program means that the music educator must develop his own creative powers for dealing with the curriculum. Wisely avoiding unreserved acceptance of prevailing practice, he must then plainly supply his own brand of philosophy and proceed to develop defensible objectives.[1]

Training of teachers majoring in music education has made tremendous progress in the past ten years, yet many problems still remain unsolved. One of the problems in music education in many instances is the fact that teaching methods and materials have not undergone much change. Too many teachers are using the same methods of teaching and the same materials that were used twenty years ago. Some of the more progressive institutions of higher education are trying new methods, therefore, their graduates are employing new methods and new materials in the public schools where they are teaching. The

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[1] Ibid., p. 241.

generation of students now in our public schools is a generation of students with new ideas and students who desire new ideas and material from their instructors. This is a generation of students who often rebel and reject some of the old ideas. We must produce ideas and challenges they will accept. Music educators should take some of this adventuresome spirit and venture into new ideas to bring new life into our vocal music education teaching programs. We have no established rule that says we must always use the same ideas, practices, and methods, nor do we have a rule that says we must all teach the same way. Yet, we should all have a common goal and that goal is a well educated vocal music education teacher. The procedures we use to produce this product should be one of our own choosing as long as the student is well educated and capable of meeting the challenges he will face when he takes his responsibility as an educator.

Many times in music education we measure our success by large numbers. Numbers are always impressive to influential people and to the general public. We sometimes have the opinion that large choral groups are the mark of a very successful choral program. Too often the general public looks at a vocal music program and speaks of how many students are enrolled in this program, not of how well the choral group sings or what standard choral literature it performs. It may be possible that many vocal music educators are trying to please the patrons of a school system and often will degrade

their own teaching standards in order to become more popular and appealing to the public. Public school administrators often look for the person who has developed choral groups with large enrollments to head their vocal music education program. Quantity becomes the most important factor and quality is often sacrificed for quantity.

With so many areas of teaching and related work in the music profession possible for the vocal music educator, the responsibility given to the college of training these students becomes even more demanding. The students we are teaching in our colleges, who will become the vocal music educators of the future, may select one of several professions in music. Probably the majority of the students receiving training in vocal music education will go into a future of teaching in our public schools; however, some may choose to do some other related work in music. For the student wishing to go into music in the elementary school, there is a special kind of preparation this student needs to help give him a better understanding of the elementary student and the music and methods best suited to teach the students in the elementary grades. Many graduates will be teaching vocal music and general music classes in junior high school. A completely different type of preparation is needed by the teacher who will be teaching in the junior high schools. Students at this age need a different type of music and a special type of training, and the music teacher must have the background in his education to

know how to cope with the problems of the junior high school music student. The majority of the vocal music education graduates will make preparation to teach in a senior high school as choral director. This takes a different kind of training from that expected for the elementary music teacher or the person teaching junior high school music classes. Another area of teaching is music theory classes in the senior high schools. More and more senior high schools are offering their students specialized courses in music theory. These courses are usually taught by the high school vocal music teacher. This teacher must have an excellent background as a vocal music teacher and as a teacher of music theory. Some of the vocal music education teachers will have the responsibility of the entire vocal music program including classes for the students in the elementary grades; general music classes for junior high school students; choral groups for both the junior and senior high school; and a course in music theory. This music teacher must have excellent knowledge of music and methods for all grade levels. With such a varied and vast amount of training to prepare the vocal music educator to meet all of the demands, we must decide what training we will give him while he is a student in our colleges under our supervision.

Many vocal music education graduates are entering the profession of church music. Some are working as full-time ministers of music in churches while others are serving

churches as part-time music directors. Often the part-time directors teach in the public schools as music teachers during day-time and direct church choir rehearsals on Wednesday evenings and music for the Sunday worship services. Almost every church now has some kind of choir, usually consisting of high school age students and adults. Many churches have full choir programs with choirs for elementary, junior and senior high school students, and adults. Some of the larger churches have as many as eight choirs which demand the full time of a music director. The choir director has the responsibility of selecting the music suitable for each of the choirs, selecting music suitable for each worship service, and knowledge of what music is appropriate for every worship service and occasion. Serving as a minister of music brings new needs to students whom he will have under his supervision. In most instances, these students will be taking the same course work and making the same preparation as the student preparing for a career as a public school vocal music teacher.

There will be times when some vocal music teachers will accept a teaching position in a public school in a rural area where the students will have no opportunity to study voice unless the teacher himself gives them private instruction. It often becomes necessary for the choral director to give some of his better students private voice instruction in order to produce the quality choral program he may desire. The high school vocal music teacher must have adequate

knowledge of the voice and methods of developing the individual voice student. He must have complete understanding of the physical structure of the human voice and how to train it properly. Good vocal literature is an essential part of training the young voice; thus the teacher not only needs the knowledge of how to train the voice but also what material is best suitable for the voice at the different age levels.

There is certainly a great deal a college instructor with a good background of successful public school music teaching can do for the college student who has never had any contact with the problems of teaching public school music classes. The problem of proper materials to be used in the various situations is enough in itself to confuse the beginning music teacher. The short span of time the college has to train the prospective music teacher must be used to the fullest extent and cannot be wasted because some instructor is not prepared to teach the methods or materials he is assigned to teach. If our students complain that they get little or nothing from their courses in music and music education, let us look further into the situation, knowing that the problem in such courses should not be how to fill up the time but rather how to get in all the practical matters with which a young teacher should be conversant. Strong courses in music methods, materials, theory, literature, history, and applied music are often the difference between failure and success in the first years of teaching, when the beginner is confronted with more problems

than he sometimes thinks he can handle. Music administrators should be extremely cautious in the selection of a music faculty who will be instructing these future teachers. In most instances, it seems wise that the college instructors should have had public school teaching experience before trying to teach prospective teachers how to teach. This seems advisable in the music education courses, especially those courses concerning methods of teaching and materials to be used in teaching. It would also seem necessary that college instructor should know how to work with the elementary, junior and senior high school voice if he is going to instruct his students in how to train the voice of this age level.

If musical instruction is to be effective, not only must certain types of musical competence be defined but also necessary and proper experiences to produce them must be engendered. Subject matter, teaching methods, musical materials, and facilities must be fitted to the student's maturity and background of experience, for these items directly influence the perception and consequent reactions of the student; only by careful adjustment of all environmental factors do we foreordain the student's response.[1]

When we speak about the undergraduate training program for those students majoring in vocal music education, we

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[1] Ibid., p. 237.

usually assume that this is a period of time covering at least four years of education or in most instances four and one-half years of education. With the multitude of areas it seems necessary for the vocal music education student to cover, four years becomes a very short period in which to become the well-trained music educator society is now demanding. From what we have observed earlier in this chapter, this preparation could include teaching vocal music in the general music classes in the elementary grades, junior and senior high school, music theory to the senior high school students, teaching private voice to the students in his high school choral groups, and directing a church choir on Sunday.

It seems there are so many things that must be covered in this very short period of four years that we must either increase this training period to five years or increase our teaching efficiency and accomplish more while we have the students under our supervision at the state colleges. One reason we have not been able to increase the time beyond four years is the ever-increasing demand for vocal music teachers in public schools. There are more demands for vocal music teachers and church music directors than the colleges can possibly fill. We have increasing pressure to get students out into the teaching field as soon as possible and often without adequate preparation. The result is often teachers who are not well prepared before they receive their Bachelor degree. With the demand for vocal music teachers becoming ever greater,

the state colleges must concentrate on the efficiency of the vocal music training programs that are now in operation.

Through the work of the National Association of Schools of Music and Music Educators National Conference, the vocal music training programs have become much more uniform in the state colleges, yet there seem to be many differences in the amount of training the students are receiving at the different state colleges. No matter how well these organizations or individuals have studied the teacher-training programs and no matter what conclusions are formed from this paper, there will always be some new problems. There are certain defects that are quite obvious in our vocal music teacher training programs in the state colleges of Oklahoma. To improve the programs will require concentrated thought and work from the music educators in the music departments and from all leaders connected with the teacher-training program in the state colleges of Oklahoma. It is hoped that this study will help bring about a better understanding of the problems involved in the vocal music education teacher-training programs of the state colleges and that the results of this study will help eliminate some of these problems.

CHAPTER II

VOCAL MUSIC EDUCATION TRAINING PROGRAMS AT THE NINE STATE-SUPPORTED COLLEGES

Information for this chapter was obtained by personal interviews with the Chairman of the Department of Music or the Advisor for the Vocal Music Education Teacher Training Program at each of the nine cooperating institutions. Because of the long distance between each of the cooperating institutions, the interviews required nine separate trips covering a distance of over three thousand miles. The interviews were conducted during January, February, and March 1968.

Information collected from the interviews covered the four main areas of music in the vocal music education teacher training program: music theory, music history and literature, music education, and applied music. During the interviews, each section was discussed separately. The areas of music theory covered were the basic music theory courses which included harmony, sight singing, ear training, counterpoint, forms and analysis, choral arranging, composition, orchestration, and the entrance examination requirements for music theory. The interview on music history covered music appreciation, music history, and music literature. The areas

covered in the interview on music education included music methods and materials in the elementary and secondary grades, junior high school general music classes, requirements in instrumental music, conducting, recital attendance, choral organization participation, student teaching, and student teaching supervision. The areas discussed during the interview on applied music included applied voice, applied piano, voice pedagogy, piano proficiency examinations, and recital requirements in applied music. Most of the information included in this chapter came as a direct result of the interviews with the Chairmen of the Music Departments and the individuals who supervise the vocal music education teacher training programs. Each of the individuals interviewed was very interested in the project and was extremely cooperative in answering questions and giving information to the writer to be used as a part of this dissertation.

Each of the institutions cooperating with this study is a state supported four-year college operated by the State of Oklahoma. The names of the nine cooperating colleges will not be used in this chapter; the colleges will be referred to as College A, B, C, D, E, F, G, H, or I.

A majority of the music students studying at these colleges will become vocal music teachers in the public schools of Oklahoma. Therefore, the programs that the colleges establish must meet the demands for vocal music education teacher certification for the State of Oklahoma. The standard

elementary-secondary school certificate for Oklahoma has the following requirements:

> 1. Professional Education. Twenty-one semester hours in professional education, including at least nine semester hours in student teaching, methods, and materials, are required. If methods, materials, and student teaching are not combined into an integrated course, a minimum of six semester hours is directed between the elementary and secondary-school levels, is required.
> 2. General Education. Fifty semester hours in general education are required, distributed so that some work is completed in at least six of the following areas:
> a. English (oral English, written English, and literature).
> b. Fine Arts
> c. Foreign language.
> d. Health and physical education.
> e. Humanities.
> f. Mathematics.
> g. Practical arts.
> h. Psychology.
> i. Science.
> j. Social studies. (American history and government and Oklahoma history are required).
> College credit used to satisfy the requirements in general education, in an amount not to exceed ten semester hours, may also be counted in meeting requirements in the field of specialization.
> 3. Specialized Education. Vocal Music. A minimum of forty semester hours in music with special emphasis on vocal music is required.[1]

During this period of study, which we assume will be four years, the student must prepare himself to become a competent music educator. He must not only become very proficient in music and music education but also in professional education and general education. Time becomes very precious to the

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[1]State of Oklahoma Department of Education, Teacher Education Certification and Assignment Handbook (Oklahoma City, Oklahoma: State Board of Education, October, 1961), pp. 9-10.

student, especially those in music where so many different areas of music must be mastered if he is to have a thorough understanding of the music courses necessary for him to become the capable music educator society now demands.

The general idea of music educators throughout the United States is that prospective music educators should study music, education, and subjects other than music and education. About half of the student's entire time, during four years of study, should be spent in working at applied music, music theory, music history and literature, music education, and other subjects that sould insure at least reasonably good musicianship by the time he receives his Bachelor degree. The prospective music educator must become at least a proficient musician even though he need not be a brilliant performer.

About a fourth of the student's time should be devoted to the study of teaching, including courses in educational psychology, principles of teaching school organization and management, philosophy of education, plus courses in music education which should include adequate opportunities for observing children at work in school, together with opportunity for student teaching under skillful supervision. He must have enough actual experience with children so that he can enter upon his work of mediating music to them with confidence. The remaining approximately one fourth of the student's time should be devoted to courses in English, English

literature, speech, history, foreign language, any other subject in which an individual student might be interested and by means of which he might enrich and broaden his perspective.[1]

It is difficult to set down just how these objectives should be approached and this writer would not try to set a fixed pattern but rather mention a probable set of courses that the vocal music education student should take. The course outline should be established, yet flexible enough to permit students more than just one selection or courses. During the freshman year the emphasis should be on music, both applied and theoretical. There should also be a course in English composition, history, and government. During the freshman year the vocal music education student should be required to take a well-developed course in the terminology of music, possibly in connection with the music theory class. Participation in a major ensemble all four years of college should be required of all music education students. The freshman year is not easy, for the vocal music student must practice applied voice and piano four or five hours a day.

In his second year the sophomore will continue most of his first year activities. Applied voice and piano should be continued with about four or five hours of daily practice.

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[1]Karl W. Gehrkens, "The Development of a College Curriculum in Music Education," Music Educators Journal, Vol. 47 (November-December, 1960), p. 31.

Music theory should be continued both semesters. The student should take professional education courses both semesters. The student should complete two semesters of music literature during his second year of studies. He should complete one full year of foreign language during his first three years of college.

During the first two years, much of the student's time will be devoted to the study of music, both applied and theoretical. During the junior year the student should take child psychology, adolescent psychology, and two semesters of music education including elementary and secondary music methods. He should continue his applied training in voice and, if possible, applied piano training. The third year should include courses in music theory, counterpoint, forms and analysis, and choral arranging. He should complete a course in choral conducting during his third year of study. A full year's work in music history usually comes during the junior year.

The fourth year of college work for the vocal music education student will include student teaching. He will continue applied voice and possibly applied piano. He may include one more semester of a music theory course. The student will usually take a course in community piano and voice pedagogy during his senior year. In addition to all of the above described courses, the student should take enough additional electives to make him a well-educated teacher in fields other than vocal music. These courses should include speech,

mathematics, science, business, and sociology. Many vocal music education students will be unable to complete all of their work in four years and will find it necessary to attend college one additional semester or at least one summer session.

During his four years of college, the student should have learned a great many things about the philosophy of American education. It is hoped that the vocal music education student will not be only an educated vocal music student but will also have a well-rounded general education in addition to his education in vocal music.

The music theory course at the college level is not for the general student but is for the student with at least a minimal background in music. The purpose of the music theory courses is to teach the main facts and the principles about the construction of music. The work selected for the music theory classes should be both functional and versatile. Music theory is called a variety of names--such as basic music, fundamentals of music, fundamental musicianship, basic theory. Some of the state colleges in Oklahoma use an integrated approach to the teaching of theory rather than separate courses for ear training, sight singing, part writing, and keyboard harmony. Other colleges have separate courses for some of the courses, usually combining ear training and sight singing as one course and partwriting and keyboard as a separate course. Usually divided courses such as this are

taught by two separate members of the faculty. In most instances, the unified approach to the teaching of music theory is more musically valid. Melody and harmony are interrelated, and they depend upon the usefulness of keyboard harmony. Part-writing of music and the aural study in music are closely related.

Even though a minimum musical knowledge is a prerequisite for the beginning course in freshman music theory, the majority of the state colleges find it necessary first to concentrate on fundamentals of the musical nomenclature.

Many of the entering freshmen students have had very little, if any, training in music theory during their high school education. Some of the students have had very little, if any, training in piano. Many of these students are in some respects good musicians, or at least have considerable musical aptitude, but their knowledge of music theory is extremely limited; therefore, it is necessary to begin with elementary music theory. Without exception, all of the instructors from the state colleges who were interviewed felt that there should be a separate course taught for students who have very little training in music theory prior to entering college. (See Table 1). This should be a one-semester course, even though it is barely possible to bring the student to college level in music theory in nine weeks. The majority of the instructors thought this should be a non-credit course offered either before a student is allowed to

TABLE 1

MUSIC THEORY COURSES

College	Required EE	Required FC	Hours of BT	Hours of CP	Hours of FA	Hours of CA	Hours of O	Hours of C
A	no	no	8	2	2	0	2	0
B	no	yes	15	0	2	0	3	0
C	no	yes	14	0	0	0	0	0
D	no	no	12	3	3	2	0	0
E	no	no	12	2	2	2	0	2
F	no	no	Unified	Unified	Unified	0	0	Unified
G	no	no	13	2	0	0	0	0
H	yes	yes	12	2	2	2	0	0
I	no	no	16	2	2	0	2	0

Key: EE--Entrance Examination in Music Theory
FC--Fundamentals Course in Music Theory
BT--Basic Theory
CP--Counterpoint
FA--Forms and Analysis
CA--Choral Arranging
O--Orchestration
C--Composition

take a freshman theory course. Two of the state colleges already have such a course for entering music students. Both colleges find this course to be extremely valuable, expecially to students who have had little training during their high school education. One of the two colleges gives an entrance examination during the first semester the student is enrolled as a music major, and from the results of this examination, a decision is made concerning the music theory course in which the student should be enrolled. Students showing poor results on the theory examination are placed in the fundamentals of music class. Those students who have had sufficient training in theory during high school and are capable of continuing with the freshman level of college theory are allowed to enroll in the first semester of the college music theory requirements. The students who enroll in the fundamentals class may take the course for two hours of music theory credit; however, this two hours of credit will not fulfill any degree requirement in music theory. This is a one-semester course that meets two days per week. The other of the two colleges offering a fundamentals course in music theory, requires no entrance examination in music theory. The students are allowed to enter either a fundamentals in music class that meets for nine weeks, or they may choose to enroll in the basic freshman music theory class. Even though this college does not require an entrance examination in music theory, the enrollment is small enough that every entering freshman is

given personal counseling before enrollment and those who the department chairman believes would benefit from the basic fundamentals class are encouraged to enroll in the class for one nine-week term. The students taking this nine-week course may take the class for two hours credit in music theory; however, this course will not fulfill any degree requirement in music theory. Both colleges believe that students who have completed the fundamentals of music course will have excellent training in preparation for the freshman music theory courses. Without it, many of the students would have difficulty with a freshman theory course and some would not be able to pass such a course. Both schools believe that the class is of value to their music program. Only one of the nine colleges represented in this study requires the entering freshman music student to take an entrance examination in music theory; however, each of the nine institutions believe that this would be valuable and would help them understand the problems facing the freshman music student in music theory.

Six of the colleges offer unified courses in music theory, combining harmony and sight-singing into one course, which is a continuous course being offered for two semesters during the first year of music study. One college gives three hours of credit for the course, which meets four days per week, one hour each day. Three of the colleges offer the combined courses, which meet five days per week, one hour each day, and the students receive four hours of college

credit for the class work. At two of the colleges offering combined courses, the students meet class five days per week, one hour each day, and receive five hours of college credit for the course. These six colleges require the same amount of class work and give the students the same amount of credit during the second year of study in music theory. The courses offered are on a more advanced level of training, and in each instance the first year of music theory is a prerequisite for the second year of training. The three remaining colleges of the nine interviewed require three different combinations of training in music theory during the first year of study. College B requires the student to take three semester hours of credit in sight-singing each semester for the first year. Because of the usually poor theory background it can better prepare the student by giving him two semesters of sight-singing before he is permitted to enroll in the beginning harmony class. During the two semesters, some fundamentals in music are also given to the students, thus preparing them better for the course in harmony. The entire first year is devoted to the course in sight-singing with some fundamentals included. The first nine weeks of the first semester are usually devoted to work in fundamentals of music.

Each of the institutions has problems with many students entering as music majors, who have not had sufficient background in high school to comprehend the first-year level of work that is expected of the entering music student in the

colleges. During the second year of the students' work in theory at College B, the students are enrolled in a class in beginning music harmony during the first semester. They meet class three days per week, one hour each day, and receive three hours of college credit. During the second semester of their second year of study, they take intermediate harmony, which is a four-hour-credit course, meeting four days per week. The first semester of the third year, junior year, the student takes a two-hour-credit course in advanced harmony, meeting class two hours each week. College E requires the student to be enrolled in music theory for five semesters during his first two and one-half years of college work. During each of the two semesters of the freshman year, the student is enrolled in two semester hours of music theory. He receives two hours of class work per week. The first year is devoted primarily to fundamentals in music harmony. During the second year of study, the student meets class five days per week, for one hour each day, and receives three hours of college credit. These classes are devoted to harmony, sight-singing, and ear-training. During the first semester of the third year of study, the student enrolls in a two-hour-credit course, meeting class two days per week, one hour each day. The music theory courses at College F are offered as a unified study including harmony, sight-singing, counterpoint, forms and analysis, orchestration, conducting, music literature, and music history. The students are enrolled in these courses

for seven semesters. Team teaching by instructors in music theory, music history-literature, and music education is used in presenting the materials to the students.

The department chairmen or vocal music advisors interviewed were confident that their graduates were receiving adequate training in basic music harmony, ear-training, and sight-singing. Six of the colleges offer separate courses in both counterpoint and forms and analysis. These courses are included during the third and fourth years of study. These courses are usually offered as electives and can be selected any semester during the last two years. Each of the colleges requires the student to complete the basic music theory courses before enrollment in either counterpoint or forms and analysis. College B does not offer counterpoint but does offer one semester of forms and analysis and students are required to take forms and analysis after completing the basic theory courses. College G requires all vocal music education students to complete one semester of counterpoint after completion of the basic theory courses; however, it does offer a course in forms and analysis. Counterpoint and forms and analysis at College F are included in the unified courses which contain the basic music theory courses and music literature and history. Seven of the colleges give the student two hours of college credit for each of these courses. College D gives three hours of credit for each course in counterpoint and forms and analysis. At College F, these courses are

included with the unified course in music theory and music history. In each instance, each course is offered for only one semester and is offered as either a third or fourth year course in music theory. Only three of the colleges included in the study offer separate courses in choral arranging. Each of these three colleges includes choral arranging as an elective in the curriculum. The course is taken, as a choice of the student, after he has completed the basic courses in music theory. In each instance, the course is offered for one semester and the student receives two hours of college credit. At Colleges A, B, and I, orchestration is offered and students in vocal music education are permitted to enroll in this course which includes some choral arranging in addition to instrumental arranging. The course is offered for one semester in which the student receives two hours of credit for each semester. The student must complete the courses in basic music theory before he is permitted to enroll in the composition class. At the other colleges the students are taught some composition while enrolled in the basic music theory courses.

The historical aspect of the development of music is a lengthy study and involves much careful reading and patient listening, but it is absolutely necessary if we are to obtain a proper perspective in listening and the understanding of music. We must relate music to the other values of life. We must realize how music has developed historically, how it

parallels other phases of man's development, what it stands for now, and what are its possibilities for the future. Listening is important as one of the major activities in music education in the same way that each of the other activities is, for many students will find it most effective and satisfying avenue to their own musical growth. It is through the study of music history and through listening to music literature that we can have the most comprehensive contact with our musical heritage and continue to receive and appropriate to our own use the values it has brought to former generations. This need not involve superimposing a past culture upon that of the present; in fact, it can provide a point of reference which can make contemporary trends more understandable, while, at the same time, it perpetuates enduring values that are a stabilizing influence in society. If the listening experience is to be educative, the music used must have potentialities for leading the listener on to greater knowledge, skill, understanding, and, it is hoped, judgment in terms of values. It should lead to something in advance of itself, not merely repetitive experiences at the same level. After completing his study in music history and literature in college, the student should have a deeper appreciation and understanding of the music of the past, present, and possibly the music of the future.

Courses in music history are included in the music curriculum of all of the nine colleges cooperating with this

study. (See Table 2). Each of the department chairmen and instructors interviewed gave the opinion that the study of music history was of importance in the curriculum of the student preparing for a career as a public school vocal music educator. Eight of the colleges require students majoring in vocal music education to take two semesters of music history. The students meet class three times per week for one hour each class meeting and receive three hours of college credit per semester for two semesters getting a total of six hours of credit in music history. The music history courses are recommended for the junior year or third year of college work. Students at College A meet three hours of class lecture in music history. At College F, music history is included in the unified study which also includes music literature, music theory, and conducting. This course is presented in team-teaching method and a special instructor in music history lectures the section of the course which pertains to music history. Each of the institutions requires the student to devote much time to listening, in addition to the time devoted to classroom lectures. The first semester of class work is devoted to the study of music, composers, and styles of the Medieval, Renaissance and Baroque periods of music history. The second semester is devoted to the music, composers and styles of the Classical, Romantic and Contemporary periods. In the opinion of the department chairmen of the cooperating colleges, more time should be devoted to the Contemporary

TABLE 2

MUSIC HISTORY AND LITERATURE REQUIREMENTS

College	Hours of Music Literature	Hours of Music History
A	2	6
B	0	6
C	0	6
D	0	6
E	4	6
F	Unified	Unified
G	0	6
H	0	6
I	0	6

period. Only one person indicated that too much time was being devoted to the study of music history. In this instance, the individual believed that more time should be devoted to the study of music of the Classical, Romantic, and Contemporary periods and less time spent on the Medieval, Renaissance, and Baroque. One advisor believed that more time should be devoted to styles, performance, and history of choral music and less to instrumental music, particularly solo instrumental music. In every instance, the individuals interviewed had the opinion that the music history courses were among the most valuable courses that the prospective teacher would complete during his undergraduate training.

One of the weaknesses in the vocal music training program in the state-supported colleges of Oklahoma is the lack of music literature courses. Only two of the nine colleges included in this study offer music literature. This class meets two days per week, one hour each day, and the student receives two hours of college credit. In addition to the two days of class work, the students are required to attend one hour of listening lab per week. Two semesters of music literature are offered at College E. The students meet class two days per week one hour each day, and receive two hours of college credit per semester for two semesters receiving a total of four semester hours of college credit. The advisor at College E felt that this music literature course could be more effective if it were presented like a literature course and

not so much like a beginning music history course. At both College A and E, the music literature course precedes the music history courses. At College F, some music literature is presented in the unified music history and music theory courses but not a sufficient amount. Each of the individuals interviewed felt that this was a very definite weakness in their music curriculum and would like to add strength to their vocal music education training program by adding at least one semester in music literature and, if possible, a two-semester course that would precede the study in music history.

Three of the colleges offer music appreciation classes in which vocal music education majors may enroll. At Colleges C and D, the music appreciation course is a one semester course that meets two days per week, one hour each day, and the students receive two hours of credit. The vocal music education majors may take this course and receive credit as a general elective. College G requires all vocal music education majors to take one semester of music appreciation. This course is for two hours of credit and meets one hour each day, two days a week, for one semester.

None of the nine institutions included in this study offer separate courses in choral literature. At eight of the institutions the advisor felt that the students were receiving sufficient background in choral literature in other courses such as music literature, music history, secondary music methods, and choral conducting. One advisor thought this

would be a very valuable course, provided there was sufficient time in the curriculum to offer such a course. Also, a shortage of space and faculty to teach the course makes it almost impossible to offer such a course at this institution.

Students preparing for a profession as a vocal music education teacher for the public schools in the State of Oklahoma must complete a minimum of four college hours of vocal music methods courses. (See Table 3). These courses cover methods and materials to be used in the elementary, junior and senior high school music classes. Eight of the colleges cooperating with this study suggest that these courses be completed during the student's junior year of study. Seven of the colleges have two separate courses in vocal music methods. During the first semester of the junior year, the students take a two-hour course in elementary vocal music methods. This class meets two days per week for one hour each day. In the second semester, the students take a two-hour course in secondary vocal music methods. This class covers methods and materials for both junior and senior high school. The secondary vocal music methods class meets two days per week for one hour each day. College C offers a class the first semester of the junior year, which includes methods and materials for elementary, junior, and senior high school. This class meets two days per week, one hour each day, and the students receive two hours of college credit. During the second semester of the junior year, the students complete a class in

TABLE 3

MUSIC EDUCATION COURSES

College	Required RA	Hours of EM	Hours of SM	Hours of C	Hours of ST	Hours of JM	Hours of IM	Required CO
A	yes	2	2	2	6	0	4	Every Semester on Campus
B	yes	2	2	3	8	0	2	"
C	yes	2	2	4	8	0	2	"
D	no	2	2	2	6	0	3	"
E	yes	2	2	2	8	0	2	"
F	no	Unified	Unified	Unified	8	0	2	"
G	yes	2	2	2	8	0	2	"
H	no	2	2	2	8	0	3	"
I	yes	2	2	4	8	0	6	"

Key: RA--Recital Attendance
EM--Elementary Methods
SM--Secondary Methods
C--Conducting
ST--Student Teaching
JM--Junior High Methods
IM--Instrumental Music Methods
CO--Choral Organization

vocal music materials, which is designed mainly for students who will direct junior and senior high school choral music. Students receive two hours of college credit for this course which meets two days per week, for one hour each day. College F offers a unified methods, materials, and procedures class. The students receive five hours of college credit for this course, which meets for one semester.

Each of the nine cooperating colleges requires the vocal music education majors to complete at least one semester in conducting. Colleges A and D require the students to complete a two-hour course in conducting. This is a one-semester course that meets two times per week for one hour each class meeting. College B offers a three-hour credit course in conducting. This class meets three times per week, one-hour class periods. Colleges C, E, G, and H require the students to take two semesters of conducting. The first semester is a one-hour credit course which meets two days per week for one hour each class meeting. The first semester is a fundamentals in conducting class and is primarily instrumental conducting. In the second semester, students take a one-hour credit course in choral conducting. This class also meets two days per week with each class being one hour in length. College I requires the vocal music education majors to complete four credit hours of conducting. The first semester course devoted to instrumental conducting meets two days per week for one hour each class meeting, and the students receive two hours

of credit for the course. The second semester is devoted to choral conducting. This class meets two days per week for one hour each meeting, and the students receive two hours of credit for the course. Conducting at College F is a part of the unified course which includes music theory and music history. Vocal music education students receive separate choral conducting classes at seven of the colleges. At six of the colleges the students receive instruction in conducting by both instrumental and choral directors either as a separate course or as a combined vocal and instrumental class.

Six of the colleges require that students complete courses in instrumental music. At College B students are required to complete courses in brass, woodwinds, strings and percussion. The brass and woodwinds classes meet for one semester each with the students receiving three hours of college credit for each course. The strings class is a two-semester course with the students receiving two hours of credit for each semester for a total of four hours of credit. The percussion class meets for one semester with the students receiving two hours of college credit. College C requires the vocal music education students to complete classes in brass, woodwinds and strings. These classes are one-semester courses which meet two days per week, one hour each class meeting, and the students receive one hour of credit for each course. Students at College D are required to take classes in brass and woodwinds. Each course meets for one semester and the students

receive two hours of credit for each course, which meets two days per week, one hour each session. College F has separate classes for strings and woodwinds but combination classes for brass and percussion. The students are required to complete courses in all three sections. The student receives two hours of credit for each section for a total of six hours of credit in instrumental music. College H offers courses in brass, woodwinds, strings, and percussion. Students are required to complete courses in a minimum of the four sections or complete two semesters of band, which can be substituted for the instrumental classes. If the student wishes to complete the classes in instrumental music, he takes two semesters of instrumental classes and receives one hour of college credit for each section for a total of two hours of college credit. The classes meet two days per week for one hour each class meeting. At College I, students are required to complete separate courses in brass, woodwind, and percussion, the students receiving two hours of credit for each course. The students meet class two days per week for one hour each session. For the courses in music history and music theory, the majority of the colleges have very similar requirements for the vocal music education student, but in the requirement for instrumental studies for the vocal music education student, the six colleges requiring instrumental classes all have a different requirement standard for the students to fulfill.

None of the colleges cooperating with this study offers a separate class for junior high school general music class preparation. The preparation for this class is included in the courses for secondary music methods and materials. Seven of the advisors interviewed said they believe this is a weakness in the vocal music education teacher training program in Oklahoma and would like to require a separate course designed for the vocal music education teacher who plans to enter teaching at the junior high school level. The majority of those interviewed believe that this class would be of much more value than some of the fifty hours of general education classes that are now required by the State of Oklahoma to meet certification requirements for Oklahoma vocal music educators.

All of the cooperating institutions require the vocal music education students be in a choral ensemble every semester they are on campus, usually seven semesters. The eighth semester is usually devoted to student teaching, and the majority of the students find it difficult to participate in a choral group at the same time they are doing their student teaching. Eight of the colleges give the students one hour of college credit per semester for enrollment in a choral group. Six of the colleges give the student the option of enrolling for one hour of credit or enrolling without credit. One of the institutions does not give credit for participation in a major choral ensemble. Seven of the institutions have

choral rehearsal four times per week, each rehearsal being one hour in length. Two of the colleges have choral rehearsal three times per week, each rehearsal one hour in length. The choral groups at each of the colleges do extensive choral performance. The majority of the performances are presented either on the college campus or in the surrounding service area for the college.

Student recitals are presented by each of the college music departments and students majoring in vocal music education are encouraged to participate in the recitals. Students may perform on student recitals any semester they are enrolled in either applied voice or piano if the applied instructor feels the student is prepared for a public performance. Six of the cooperating colleges require student recital attendance. A set number of recitals is established, which the students are expected to attend. Three of the colleges present student recitals but do not require attendance; however, attendance is encouraged and is expected.

Student teaching is a required part of every vocal music education student's curriculum. This is usually completed during the student's last semester of college work. Seven of the colleges require eight credit hours of student teaching. This is a one-semester course with the first nine weeks devoted to elementary student teaching and the last nine weeks devoted to student teaching and observation in the secondary school, which includes both junior and senior high

school classes and choral groups. The students usually attend regular classes on the college campus during the morning and are involved in student teaching during the afternoon. College D requires twelve hours of student teaching. College A requires six hours of student teaching with the first nine weeks devoted to the elementary grades and the last nine weeks devoted to student teaching in the junior and senior high school. Student teaching at eight of the colleges is under the supervision of the education department. College H is the only institution where student teaching is under the supervision of the music department. Seven of the eight colleges where the student teaching is under the supervision of the education department would like to have the supervision of the vocal music students under the control of the music department with a music instructor in charge of vocal music education student teaching. They believe the vocal music education student needs someone to supervise who knows and understands problems connected with vocal music education. They feel that it is a very distinct disadvantage for the music education students to be under the supervision of only the education department.

All nine of the cooperating institutions require that the vocal music education student study applied voice every semester that he is on campus, usually seven semesters. (See Table 4). The eighth semester is usually devoted to student teaching; however, many of the students continue to study

TABLE 4

VOICE REQUIREMENTS

College	Hours of Applied Voice	Hours of Voice Pedagogy	Required Senior Recital
A	12	0	yes
B	14	0	yes
C	12	0	yes
D	12	0	no
E	12	2	no
F	10	0	no
G	12	0	no
H	12	0	yes
I	12	2	optional

applied voice while doing their student teaching. At six of the colleges, the student will complete twelve hours of applied voice during the seven semesters. He usually receives one hour of credit per semester during the freshman year and two hours of credit per semester the remaining five semesters. Colleges A and B give the students two hours of credit per semester for seven semesters for a total of fourteen hours of applied voice during undergraduate training. At College F the students study voice for six semesters and receive ten hours of applied voice credit.

Only four of the cooperating colleges require seniors to present recitals. The remaining five institutions have a policy of optional recitals at the discretion of the student and his applied voice teacher. They believe that a student may become an excellent public school music teacher even if unable to present a senior recital.

Colleges E and I are the only two of the cooperating colleges who offer courses in vocal pedagogy. At College E vocal pedagogy is a two-semester course with the student receiving one hour of college credit each semester for a course that meets two days per week for one hour each class period. Vocal pedagogy at College I is a one-semester course that meets two days per week for one hour each class period, and the student receives two hours of college credit.

Seven of the colleges require vocal music education students to complete eight hours of applied or class piano.

(See Table 5). The student usually takes six semesters of applied piano, receiving one hour of credit the first four semesters and two semesters of applied piano receiving two hours of credit each semester. College A requires that the vocal music education student enroll in either class or applied piano every semester that he is on campus. College B requires seven semesters of applied piano, giving two hours of credit each semester for a total of fourteen hours. Proficiency examinations are required in piano by five of the nine colleges. The proficiency examination in piano is usually given either at the beginning of the junior year of study or after the completion of the required number of hours in piano. At four of the colleges the student is required to take a prescribed number of hours of piano, and after completion of this number of hours he will have fulfilled his piano requirements.

Vocal music education students are not required to present separate piano recitals; however, those students who are accomplished pianists are encouraged either to present separate piano recitals or to appear on student recitals.

None of the colleges offers separate courses in community piano, or piano courses specifically designed to develop the skills of improvising and sight-reading. Many of the advisors feel that this is one of the weaknesses in their vocal music education training program and would like to include such a course in the music curriculum. They have the

TABLE 5

PIANO REQUIREMENTS

College	Hours of Applied Piano	Required Piano Proficiency Examination
A	8	yes
B	14	yes
C	8	yes
D	8	no
E	8	no
F	8	yes
G	8	yes
H	8	no
I	8	no

feeling that too many vocal music education students receive degrees in vocal music education without sufficient training in piano, especially sight-reading of choral music and the music that will be used in the elementary classroom and the general music classes at the junior high school level of the public schools.

Summary

In the opinion of the Chairmen of the Music Departments, four years devoted to college work is usually not a sufficient amount of time for the vocal music education major to complete all of the courses that he needs to become a competent vocal music teacher. It will become necessary for many students to complete an additional semester of college after they have completed the four years of work. The majority of the vocal music education students find it necessary to complete several elective courses in music to become the well-trained specialists in vocal music education that society now demands.

The results of the interviews indicated that all entering freshmen vocal music education majors should be required to take an entrance examination in music theory before being permitted to enroll in the basic music theory courses. Students who have not received adequate training in music theory prior to entering college should be required to complete a course in elementary music theory before entering the

first-year college music theory course, or take an elementary theory course to run concurrently with the first-year college music theory course.

Some of the colleges are not offering courses in counterpoint, forms and analysis, and choral arranging. At the schools not offering such courses, the department chairmen believe that the addition of these courses would strengthen their vocal music education curriculum considerably.

Separate music literature courses are not being offered by the majority of the colleges, and the department chairmen expressed a desire to have these courses added as soon as they had adequate space and sufficient staff to offer such courses. Two semesters of music history are being offered at each of the state-supported colleges.

The chairmen of the music departments believe that student teacher supervision should be under the music departments of the state colleges. The State of Oklahoma should lower the number of hours (50) required in general education so that the vocal music education majors may be permitted to take more courses directly related to their professional responsibilities. Such courses would include more methods and materials courses, especially a separate methods and materials course for junior high school teaching.

Applied music in voice and piano is being taught by very competent teachers at the state colleges. The vocal music education students are required to study a sufficient

amount of both voice and piano. Student recitals are encouraged at all of the colleges, and some require graduating students to present either a full or a half recital as partial fullfilment of the degree requirements.

CHAPTER III

THE GRADUATES' EVALUATION OF THE VOCAL MUSIC EDUCATION TEACHER PREPARATION RECEIVED AT THE STATE FOUR-YEAR COLLEGES OF OKLAHOMA

Chapter III contains information received as a result of a questionnaire sent to the vocal music education graduates of the nine cooperating institutions from the years 1962 through 1967. The names and addresses of the graduates were obtained from the Chairman of the Music Department or the individual in charge of the vocal music education training program at the nine participating colleges. The four-page questionnaire, containing fifty-seven questions, covered the four main areas of music in the vocal music education training program, music theory, music history and literature, music education, and applied music. There were three additional questions requesting personal information from the graduates.

Whatever value this study may have is largely due to the excellent response of the graduates. The questionnaire was mailed to one hundred and thirty-six graduates. Of those receiving the questionnaires, one hundred and seven, or 79%, returned them to the sender. The graduates were asked to evaluate their training in different subjects from each of

the four areas by selecting one of five possible ratings: excellent, good, satisfactory, poor, and inadequate. In addition, space was provided for the graduate to write additional comments on his training in each of the areas if he so desired. It was another indication of the interest in the study that all but three of the one hundred and seven graduates responding to the questionnaire wrote additional information concerning the courses and their preparation as a vocal music education teacher. Much of the information contained in this chapter was received from the personal comments and observation of the graduates. Originally, a select group of these graduates was to be interviewed personally, but interviews with seven of the graduates revealed that they were only repeating information that had already been obtained from the questionnaire.

A personal letter was written to each of the graduates stating the purpose of the questionnaire and the plans for its use. It was stated that the graduates did not have to sign their names or the name of the college granting their degree. Enclosed with the personal letter, questionnaire, and a stamped, self-addressed envelope was a request for a copy of the results of this study. The graduates could complete this request sheet if they so desired and a copy of the results of the study would be sent to them. All but two of the graduates returning the questionnaire requested a copy of the results of the study--another indication of the interest in this study. Numerous times, the graduates expressed their

appreciation for the opportunity to evaluate their training in music education and to offer information that will be helpful to the vocal music education training programs of Oklahoma.

Of the one hundred and seven graduates responding to the questionnaire, 25% of them have completed one year of teaching vocal music education in the public schools. Seventeen percent have completed two years, 15% three years, 15% four years, 15% five years and 13% six years. Five percent of the respondents teach vocal music education in grades one through three, 33% grades one through six, 5% grades four through six, 19% grades seven through nine, 21% grades seven through twelve, and 17% grades one through twelve. Twenty-two percent of the respondents are teaching in a public school with an enrollment of 100 to 300 students, 28% in schools with 300 to 500 students, 17% in schools with 500 to 800 students, 16% in schools with 800 to 1000 students, 6% in schools with 1000 to 1500 students, 6% in schools with 1500 to 2000 students, and 6% are teaching vocal music education in schools with an enrollment of 2000 or more students.

Each copy of the questionnaire returned contained a very frank appraisal of the graduate's education in vocal music education training. The personal comments were extremely valuable and certainly added great value to the results of this study.

The purposes of this chapter are to determine, in the opinion of the graduates of the nine cooperating colleges, what are (1) the weaknesses in the vocal music education training program and (2) the strengths in the vocal music education training programs of the state supported four-year colleges of Oklahoma.

The basic music theory courses are quite standard in all nine of the colleges cooperating with this study. Eighty-one percent of the graduates completed four semesters of basic music theory courses. The remaining 19% completed from two to seven semesters of basic theory. These courses were usually completed during the first two years of study as a music major. In the opinion of the graduates, the vocal music education students are receiving sufficient and well-taught courses in basic music theory. (See Table 6). Fifty-four percent of the graduates gave a "good" rating to their training in keyboard harmony. Of the remaining graduates giving ratings to their training in keyboard harmony, 20% rated "excellent" 19% rated "satisfactory," and 7% rated their training as "poor." The majority of the graduates, with 36% giving this rating, rated their training in vocal sight-singing as "good." Thirty-two percent said their training was "satisfactory"; 28% rated it as "excellent"; 11% rated sight singing as "poor"; and 2% gave it a rating of "inadequate." The rating that 33% of the graduates gave for their training in ear training was "good." The remaining

TABLE 6

TRAINING IN MUSIC THEORY

Course	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Keyboard Harmony	22	58	20	7	0	107
Vocal Sight-Singing	20	39	34	12	2	107
Ear Training	25	35	33	9	5	107
Counterpoint	15	19	13	10	6	63
Forms and Analysis	14	17	10	13	9	63
Choral Arranging	10	14	5	2	10	41
Composition (separate course or part of basic theory)	12	40	20	14	2	88

graduates gave the rating of "satisfactory," 31%, "excellent," 22%, "poor," 8%, and "inadequate," 5%. From the personal comments received by the graduates, the majority believe that they received sufficient training in basic music theory courses to do very commendable work in the public schools; however, several stated that they had not received sufficient training to continue with graduate work at a major university. Some graduates gave the opinion that their undergraduate theory courses were too easy, and they expressed a desire for more thorough training at the undergraduate level. Several graduates said that more time should be devoted to sight singing. Some expressed the opinion that ear training should be offered as a separate course, stating that there was not enough time in the basic theory course for adequate ear training. Graduates who had private piano instruction before entering college had little trouble with keyboard harmony, but some students with little piano background had trouble with keyboard harmony. Several graduates expressed a desire for divided classes in basic theory, with one class being more advanced than the other class. Some students felt that they were not allowed to advance as rapidly as they were capable of doing because of the need for more thorough training for some students who had a poor background in music theory before entering college, yet some graduates stated that the theory classes moved too rapidly. These were usually students who had a poor background in music theory before

entering college and found it difficult to progress as rapidly as the more advanced student.

Some of the colleges require counterpoint and forms and analysis as part of the vocal music education student's required curriculum, while some offer the two courses as electives; some of the colleges do not offer the courses in their music curriculum. Only 59% of the graduates completed courses in counterpoint and forms and analysis. Of the 59% taking counterpoint, 39% completed one semester and 20% completed two semesters of counterpoint. Of those completing courses in counterpoint, 24% thought their training and course work were "excellent." Thirty percent rated their training as "good"; 20%, "satisfactory"; 15%, "poor"; and 10% as "inadequate." The 59% of the graduates who took forms and analysis indicated that 80% completed one semester and 21% completed two semesters of training. The graduates completing courses in forms and analysis rated their training as "good" with 27% giving this rating. Twenty-two percent gave the rating of "excellent"; 21%, "poor"; 15%, "satisfactory"; and 14%, "inadequate."

Several of the graduates who received their education from a college that did not offer either counterpoint or forms and analysis expressed a desire for these two courses to be added to the music curriculum. They stated that this was an area of weakness in their education in music theory.

Several found this to be a deficiency when they entered graduate school.

Only forty-one of the one hundred and seven graduates responding to this study, or 38%, completed a course in choral arranging. Twenty-eight percent completed one semester and only 10% completed two semesters of choral arranging. Thirty-four percent gave their training in this course a rating of "good." Twenty-three percent of the graduates thought their training was "excellent" while the same amount, 23%, thought their training was "inadequate." Twelve percent believed their training was "satisfactory" while the remaining 5% rated their training as "poor."

The majority of the graduates completed their choral arranging training either as a part of their basic music theory courses or as a part of their secondary methods class in music education. In most instances when the training was a part of another class, they gave the opinion that the training was very inadequate. Several made a comment that choral arranging was a very definite weakness in their undergraduate training in music theory. Many believe this course is essential for graduates who plan to direct junior and senior high school choral groups. Of the graduates who did complete a course in choral arranging, several stated that the class was taught by an instrumental instructor either as a separate course or as a part of the instrumental orchestration class. This partially explains why 23% of the graduates who completed

a course in choral arranging gave their training a rating of "inadequate."

Only one of the colleges offers a separate course in composition. Graduates from the remaining colleges who did have composition completed the work either as a part of the basic music theory courses or as a part of counterpoint. Very few of the graduates expressed a desire for a separate course in composition. Of the graduates who had composition as a separate course or as a part of another theory course, 45% rated their training as "good"; 23% rated it "satisfactory"; 16%, "poor"; 14%, "excellent"; and 2%, "inadequate."

In the opinion of the graduates of the cooperating colleges, the courses in music history and literature are one of the most important aspects of the vocal music education student's training. One graduate commented, "This area of study is a must for any public school vocal music teacher." Only one graduate responding to the questionnaire stated that too much time was devoted to the study of music history courses. Several of the respondents stated that more time should be devoted to courses in music history and literature. These graduates stated that there is too much material that should be covered and usually not enough time to cover all of it adequately.

Of the one hundred and seven graduates responding to the questionnaire, only 35% of them completed separate courses in music literature. At some state colleges some courses are

being taught which are called music literature courses and are open to both music majors and non-music majors. These courses are taught primarily for the non-music major and usually take the place of music appreciation courses. The music majors taking these courses usually find them of very little value in a music degree training program. Of the graduates completing courses in music literature, 34% rated their training as "excellent"; 32% rated their training as "good"; 16%, "satisfactory"; 5%, "poor"; and 13%, "inadequate." (See Table 7). Some of the respondents giving the low rating said that the music literature courses were taught too much like a music history course. Ninety-three percent of the respondents to the questionnaire completed two semesters of course work in music history. Forty-one percent of these respondents rated their training in music history as "good." Thirty-eight percent gave their training in music history a rating of "excellent"; 21%, "satisfactory"; 11%, "poor"; and 7%, "inadequate."

The results of the questionnaire showed that the college graduates from the cooperating institutions were receiving adequate training in the styles of vocal music performance and vocal music literature of the different periods of music history. (See Table 8). The respondents gave the highest rating to the training they received in the styles of vocal music performance of the Classical and Romantic periods with 56% rating their training either "excellent" or "good."

TABLE 7

TRAINING IN MUSIC HISTORY AND LITERATURE

Course	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Music Literature	13	12	6	2	5	38
Music History	26	39	22	12	8	107

TABLE 8

TRAINING IN SPECIALIZED AREAS OF MUSIC
HISTORY AND LITERATURE

Area of Study	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Vocal Music Performance of						
Renaissance	14	41	27	17	8	107
Baroque	21	35	31	14	6	107
Classical	21	39	27	14	6	107
Romantic	19	41	33	10	4	107
Contemporary	22	22	37	20	6	107
Vocal Music Literature of						
Renaissance	13	35	27	19	13	107
Baroque	10	43	23	21	10	107
Classical	15	35	25	23	9	107
Romantic	15	37	26	19	10	107
Contemporary	10	41	31	17	8	107

These two periods were followed very closely by the Baroque (53%) and the Renaissance (51%) periods, rating either "excellent" or "good." The respondents training in the Contemporary period received the lowest rating, with only 42% giving it a rating of "excellent" or "good." The total rating for the Romantic period was 18%, "excellent"; 38%, "good"; 31%, "satisfactory"; 9%, "poor"; and 4%, "inadequate," with the largest percent rating their training as "good." The respondents rated their training in the Classical period with 20% rating "excellent"; 36%, "good"; 25%, "satisfactory"; 13%, "poor"; and 6%, "inadequate," with the highest percent rating their training as "good." Twenty percent rated their training in the styles of the vocal music performance of the Baroque period as "excellent"; 33%, "good"; 29%, "satisfactory"; 13%, "poor"; and 7%, "inadequate," with the highest percentage again rating their training as "good." The graduates rated their training in the Renaissance period with 13% rating "excellent"; 38%, "good"; 25%, "satisfactory"; 16%, "poor"; and 7%, "inadequate," again the majority rating their training as "good." The training in the Contemporary period was rated as 21%, "excellent"; 21%, "good"; 35%, "satisfactory"; 19%, "poor"; and 4%, "inadequate," with the highest percentage rating their training as "satisfactory."

The rating of "good" on the training received in vocal music literature, consistently received the highest percentage. The graduates rated their training in the

literature of the Baroque period the highest, followed very closely by Romantic, Classical, Contemporary, and Renaissance periods. The total rating for the Baroque period was 9% "excellent"; 40%, "good"; 21%, "satisfactory"; 20%, "poor"; and 9%, "inadequate," with the largest percent rating their training "good." The respondents rated their training in the Romantic period as 14%, "excellent"; 35%, "good"; 24%, "satisfactory"; 21%, "poor"; and 8%, "inadequate," again the largest percent rating their training as "good." In the Contemporary period, 9% rated their training in vocal music literature as "excellent"; 33%, "good"; 25%, "satisfactory"; 18%, "poor"; and 12%, "inadequate," the majority rating their training as "good."

Comments given by the respondents indicated that in some instances music literature is a part of the music history courses. This is usually in a college where no separate course is being offered in music literature. Some of the graduates received some training in music literature through other courses such as music theory, applied music lessons, secondary music methods, and choral conducting. Comments from some of the respondents indicated that much time was devoted to the Baroque, Classical, and Romantic periods; but often the Renaissance and Contemporary periods were slighted. Several indicated that the Contemporary period should be covered more thoroughly, especially vocal music of the Contemporary period. Some of the comments stated indicate more

time should be devoted to vocal music in the music history courses, stating that it was felt that the course was often for instrumental students. Numerous statements indicated that more time should be devoted to the listening to music in the music history courses and less time devoted to minor details taken from the text book. The majority of the respondents stated that they were satisfied with their training in music history during undergraduate work and believed that it was sufficient for their work as a public school vocal music educator; however, several wrote that they discovered a weakness in their music history training after doing graduate work at a major university.

None of the cooperating institutions offers a separate course in choral literature; however, some of these colleges offer training in choral literature as part of a separate course. This is often taught as a part of secondary music methods, choral conducting, music literature or music history. Forty-two percent of the respondents completed work in choral literature and from this group, 22% rated their training "excellent"; 40%, "good"; 20%, "satisfactory"; 9%, "poor"; and 4%, "inadequate," the majority rating their training as "good."

The graduates of the cooperating colleges gave excellent response to the section on vocal music education courses. The majority of the respondents stated that most of the music education courses were thorough and their training was good.

The importance of music education courses, especially the methods courses and practice teaching, was stressed several times.

Eighty-three percent of the graduates completed one semester of training in elementary vocal music methods. Of the remaining 17%, 15% completed two semesters in elementary vocal music methods and 2% did not complete a course. The questionnaire revealed that the students were receiving adequate training in elementary vocal music methods courses. (See Table 9). Thirty-six percent of the graduates rated their training as "excellent"; 38%, "good"; 9%, "satisfactory"; 12%, "poor";, and 4%, "inadequate," with the majority giving the rating of "good." Some of these respondents stated that the courses for elementary vocal music methods were often combined with a secondary vocal music methods course. In these instances, the elementary portion was often neglected in favor of more time devoted to the secondary methods. These courses were usually offered for two semesters, with one semester devoted to elementary methods and one semester devoted to secondary methods; however, secondary methods were often included in both semesters.

Eighty-eight percent of the graduates completed courses in secondary vocal music methods, 77% completed one semester and 11% completed two semesters. Twelve percent of the respondents did not complete a separate course in secondary vocal music methods. The graduates rated their training

TABLE 9

TRAINING IN MUSIC EDUCATION

Course	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Elementary Vocal Methods	39	41	10	13	4	107
Secondary Vocal Methods	36	40	6	10	10	102
General Music Class	16	38	28	12	10	104
Choral Conducting	32	46	10	10	9	107
Practice Teaching	42	38	13	8	6	107
Supervision of Practice Teaching	31	36	16	19	2	104
Vocal Pedagogy	30	34	12	6	12	94

in this course very high with 35% rating their training as "excellent"; 39%, "good"; 6%, "satisfactory"; 10%, "inadequate" with the majority rating their training as "good." The majority of the respondents stated that the training they received in secondary vocal music methods was thorough but several expressed a desire for one more semester in secondary vocal music methods.

None of the respondents completed a separate course to prepare for teaching the general music class; however, 83% of the respondents had some training as a part of other classes. In most instances, this section was included in the secondary vocal music methods courses. Nineteen percent of the graduates did not have any preparation to teach the general music classes. Many of the graduates in this group stated that this was one of the weaknesses in the vocal music education training program and expressed a desire for this training to be a part of the vocal music education curriculum at the state colleges. Of the 83% who received training to teach the general music class 15% rated their training as "excellent"; 37%, "good"; 27%, "satisfactory"; 12%, "poor"; and 10%, "inadequate" with the highest percent rating their training as "good." Many of the respondents stated that there was not enough time in one secondary vocal music education course to give adequate training to the students in both junior high school and senior high school teaching methods. It was suggested that a separate course be offered in junior

high school vocal music methods in which preparation to teach the general music class would be a part. Several of the respondents stated that the majority of the time was devoted to methods of organizing and training choral groups and to choral literature.

Of the graduates responding to the questionnaire, 99% completed courses in conducting with 77% completing two semesters and 22% completing one semester of training. Sixty-four percent of these classes were taught by vocal music instructors, and 36% were taught by instrumental instructors. Eighty-eight percent of this number completed separate courses in choral conducting with 67% completing one semester and 21% completing two semesters. In rating their training in conducting, the graduates gave the highest percentage rating as "good" with 43% giving this rating. Thirty percent rated their training as "excellent"; 9%, "satisfactory"; 9%, "poor"; and 8%, "inadequate." The majority of the respondents were complimentary of their training in conducting. Several indicated that this was one of the most valuable classes completed in music education. In some instances, individuals suggested that more time be devoted to observing actual junior or senior high school choral rehearsals. Some graduates expressed a desire for more opportunity to direct organized choral groups than to use the students in the conducting class as the choral group. It was also indicated that at

least one part of a semester should be devoted to advanced conducting techniques.

The majority of the respondents were required to complete courses in instrumental music methods, either as a separate course or as part of an elementary or secondary music methods course. Some of the graduates completed separate courses in strings, woodwinds, brass, and percussion. Many of the graduates stated that these courses were required in the vocal music education curriculum and were completed to fulfill this requirement. The majority of the respondents indicated that they had received adequate training in instrumental music methods but were now teaching vocal music education and had little opportunity to use their training in instrumental methods.

Out of the one hundred and seven graduates returning the questionnaire, one hundred and four of them completed one semester of student teaching. The remaining three graduates indicated that they did not complete a course in student teaching. Of the one hundred and seven, or 97%, completing the semester of student teaching, 80% were supervised by an instructor from the education department and 20% were supervised by someone from the music department. Thirty percent rated their supervision of student teaching as "excellent"; 35%, "good"; 15%, "satisfactory"; 18%, "poor"; and 2%, "inadequate," with the highest percent rating their supervision as "good." Many of the respondents stated that vocal music

education students should be under the supervision of the music department. In some instances, the student's college supervisor was from the education department and knew nothing about music. These students indicated that their best instruction was presented by the cooperating teacher in the public school where they were doing their student teaching. In some instances, the supervisor from the college observed the student only one time during his student teaching, and in one instance the instructor never observed the student teacher. Several of the students were extremely grateful to the cooperating teacher in the public school. As indicated on the questionnaire, 18% of the respondents stated that the student teaching supervision was "poor." It was indicated that the student teaching would be more beneficial if supervised by the music department. Several respondents indicated that one semester, often only nine weeks, was not sufficient time for observing actual classroom teaching. It was mentioned that it would be very valuable if vocal music education majors were permitted to observe classroom teaching in the public schools at least during a part of a semester of the junior year in addition to the one semester of the senior year.

It was often stated that some of the instructors in the colleges who are teaching vocal music education classes have not taught in the public schools and, therefore, have no conception of the problems that the students will face after

graduation and accepting a teaching position in the public schools. Numerous times the respondents emphasized the importance of more thorough training in the methods and materials classes. Some indicated a time of frustration during the first year of teaching because of the lack of training in vocal music materials. Some of the statements indicated that more time should be devoted to vocal music education methods courses and less time to general education courses. Some of the graduates stated that some general education classes were a complete loss as to their value in teaching vocal music education classes. The course in tests and measurements was criticized more than once, and the students stated that another course in vocal music methods and materials or a class in general music would have been much more advantageous. It was also indicated that instructors in college should be more realistic about their approach to teaching the methods courses, not always teaching from the "ideal" situation but stating and working with some of the undesirable problems that the vocal music education teacher may encounter after taking a teaching position. Two of the respondents indicated their first teaching experience brought them in contact with over five hundred junior high school vocal music students every day. Both teachers indicated that they would have appreciated some instruction on how to teach and discipline such large groups. Other situations similar to this were mentioned and the desire expressed for more preparation in actual

problems that the first-year teacher may encounter. Many of the respondents indicated their most valuable experience was working with an outstanding cooperating teacher in the public schools while doing their student teaching.

The response from the questionnaire completed by the vocal music education graduates of the cooperating institutions indicated that some of the most effective teaching in the vocal music education curriculum is being taught in the area of applied music, both voice and piano. This is the only area of study included in the questionnaire where the majority of the respondents rated their training as "excellent." In the training received in applied piano, none of the respondents rated the training as "inadequate" and only seven of the one hundred and seven rated the training as "poor." For the question pertaining to the graduate's training in applied voice, only ten of the one hundred and seven respondents rated their training as "poor" or "inadequate." Several of the respondents giving a low rating to their training in applied music stated that the reason for the low rating was not due to the lack of instruction at the college granting their degree, but was lack of practice or talent on the part of the graduate.

Forty-five percent of the graduates completed eight semesters of applied piano during their undergraduate training. Of the remaining 55%, 16% completed four semesters; 15%, six semesters; 7%, seven semesters; 7%, two semesters;

4%, five semesters; 3%, three semesters; 2%, one semester; and 2%, twelve semesters. To the question requesting that the graduates rate their training in applied piano, 39% rated their training as "excellent"; 33%, "good"; 21%, "satisfactory"; and 7%, "poor." (See Table 10). The question requesting a rating on the graduate's training in piano sight reading received the lowest rating of any single question included in this survey with 38% rating their training as "satisfactory" and 22% rating it as "poor." (See Table 11). The remaining ratings were 17%, "good"; 16%, "excellent"; and 2%, "inadequate." The majority of the respondents giving the rating of "excellent" or "good" stated that they had completed several years of private piano instruction prior to entering college. Another area where the graduates indicated a weakness is the ability to improvise at the piano. Thirty percent rated their training as "satisfactory"; 21%, "poor"; 17%, "good"; 16%, "excellent"; and 13%, "inadequate." Again, many of the students rating their ability to improvise at the piano as "excellent" or "good" indicated that they had studied private piano prior to entering college. Several of the students rating their training as "inadequate" stated that the fault was with the instructee and not the instructor. Some of the respondents stated a lack of natural ability as the main reason for the weakness in their ability to improvise at the piano. The majority of the respondents indicated an adequate ability to play choral accompaniments for junior and

TABLE 10

TRAINING IN APPLIED MUSIC

Course	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Piano	42	35	23	7	0	107
Voice	69	14	14	6	4	107

TABLE 11

TRAINING IN SPECIALIZED AREAS OF APPLIED MUSIC

Area of Study	Excellent	Good	Satisfactory	Poor	Inadequate	Total
Piano Sight-Reading	22	18	41	24	2	107
Improvising at the Piano	19	20	32	22	14	107
Choral Accompaniments	19	29	25	17	17	107
Playing Harmony for Given Melodies	33	39	21	11	3	107
Breathing Process for Singing	59	24	20	4	0	107
Pronunciation of Vowels and Consonants	59	26	14	8	0	107
Selection of Vocal Solo Music	29	38	18	16	6	107

senior high school choral groups. Thirty-three percent rated their ability as "satisfactory"; 27%, "good"; 18%, "excellent"; 16%, "poor"; and 16%, "inadequate." Of the separate areas in piano proficiency, the graduates rated their ability to take a single line melody and set it to harmony at the keyboard the highest. Thirty-six percent of the respondents rated their ability as "good"; 33%, "excellent"; 20%, "satisfactory"; 10%, "poor"; and 3%, "inadequate." Many of the students stated that they did not realize the importance of the ability to play the piano until they had completed their college training and had completed a year of teaching vocal music education in a public school. Several indicated that more time should be devoted to the training of students to sight read accompaniments and improvise at the piano.

All of the respondents completed a minimum of three semesters in applied voice training in undergraduate study and some students completed as many as twelve semesters. The majority of the graduates (40%) completed eight semesters of applied voice. Nineteen percent completed six semesters; 13%, four semesters; 11%, three semesters; 4%, five semesters; 4%, seven semesters; 2%, nine semesters; and 2%, twelve semesters. Fifty-seven questions where the graduates rated their training, the highest rating was the training received in applied voice. (See Table 10). Sixty-four percent of the respondents rated their applied voice training as "excellent." Thirteen percent rated their training as "good," and 13%

rated it as "satisfactory," with only 6% rating their training as "poor" and 4% as "inadequate." Only 29% of the graduates completed a separate course in voice pedagogy. The majority of the graduates received their training in voice pedagogy during their applied voice instruction. Ninety-four of the one hundred and seven respondents rated their applied voice. Of those responding to the question, 36% rated their training as "good"; 30%, "excellent"; 13%, "satisfactory"; 6%, "poor"; and 13%, "inadequate." The results of the questionnaire indicated that the graduates received very competent training in applied voice and vocal pedagogy with 55% rating "excellent" their understanding of the breathing process involved in singing. (See Table 11). Twenty-two percent rated their understanding "good"; 19%, "satisfactory"; only 4%, "poor"; and none, "inadequate." The same high percentage was given to the understanding of pronunciation of vowels and consonents with 55% rating their understanding as "excellent"; 25%, "good"; 13%, "satisfactory"; 7%, "poor"; and none rated it inadequate." The respondents indicated that their ability to select voice solo material for the junior and senior high school student was adequate. Thirty-six percent rated their knowledge of solo music as "good"; 27%, "excellent"; 17%, "satisfactory"; 15%, "poor"; and 6%, "inadequate." Several of the respondents that indicated more time should be devoted to selection of voice solo literature for the junior and senior high school student.

Several of the respondents indicated that the weakness in their piano training in college was largely due to their inadequate piano training before entering college. Many stated that a student cannot become proficient at the piano in four years of college when required to take so many other courses and devote so much time to practice of piano, voice, and other applied or class instruments. Some indicated that more time should be devoted to sight reading, improvision and harmonizing melodies, and less time devoted to learning pieces of music and memorizing pieces for studio recitals and final examination juries. Students rating their training in piano the highest were usually those who had studied private piano for several years prior to entering college. Some of the respondents stated that their ability to sight read and improvise has improved greatly after completing one or more years of teaching vocal music education in the public schools. Some stated that this improvement came as a result of absolute necessity in order to do a competent job of teaching. Some stated that students in music education who were studying applied music were often neglected by applied teachers in favor of applied music majors.

One graduate suggested that applied voice instructors devote more time explaining to the students about the physical structure of the voice and its technique, and then teach repertoire after the student knows how to sing. Several of the respondents indicated that some of their best music

education preparation came from voice and piano instructors during their applied music lessons. Many graduates requested that a course in vocal pedagogy be required of all students who plan to enter the profession of vocal music education teachers.

Summary

Thus, the students who are attending the state-supported four-year colleges of Oklahoma and who are training to become vocal music education teachers in the public schools are receiving sufficient training in these colleges. There are individual areas in each of the colleges with weaknesses but considering all four areas of the music curriculum--music theory, music history and literature, music education and applied music--the colleges are offering adequate training for the public school vocal music education teachers.

The basic music theory courses are being thoroughly covered. Weakness in music theory students are often a result of insufficient training in music while attending junior and senior high school. A weakness in the advanced theory training at the state colleges is the failure to offer and require all vocal music education majors to take counterpoint, forms and analysis, and choral arranging.

Music literature courses should be offered at all state colleges and should be a part of the vocal music education curriculum requirement. Music history courses are being

covered adequately at each of the state colleges. More emphasis should be placed on music and styles of the Renaissance and Contemporary periods. Styles of performance and choral literature should be covered more thoroughly.

Students are receiving adequate training in music education courses at the state colleges. More time should be devoted to the methods and materials for the junior high school students. Vocal music education student teacher observation should be under the supervision of the music department, and more time should be devoted to student teaching and observation.

The student in vocal music education would receive greater benefits from more courses in vocal music education methods classes and fewer classes in general education courses.

The training in applied music is one of the strongest areas of study for the vocal music education major. Some of the students' most valuable training as a public school vocal music educator is being taught during applied voice and piano lessons. Students who have studied private piano prior to attending college progress more rapidly in music courses in college than those students who enter college with little or no piano ability. The ability to play the piano well is very essential to the vocal music education student. All vocal music education students should have complete understanding of the voice before trying to teach vocal music education. More time should be devoted to the selection of suitable

vocal solo material for the junior and senior high school student.

CHAPTER IV

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to locate the weaknesses and the strengths of the existing vocal music education teacher-training programs of the state-supported four-year institutions of higher education in Oklahoma.

The material contained in this study and the suggestions and recommendations contained in this chapter is based on responses obtained from the personal interviews and the questionnaires. The writer, to the best of his ability, has acted only as an interpreter of the findings. Sincere appreciation is expressed to the individuals interviewed and those completing the questionnaires for their interest in the study and for their very honest and frank evaluations of the vocal music education training programs at the state-supported colleges of Oklahoma.

The data contained in this study came from the following sources: (1) personal interviews with the Chairmen of the Music Departments or the person in charge of the vocal music education teacher training program at the nine state-supported four-year colleges in Oklahoma; (2) personal interviews with a select group of the graduates from the nine

cooperating institutions, who are now teaching in the public schools of Oklahoma; (3) examination of the questionnaires completed and returned by the graduates of the nine cooperating institutions, from the years 1962-1967, with an evaluation of the vocal music education training they received in undergraduate study, (4) reading of books, periodicals, and research studies on vocal music education teacher training, (5) examination of vocal music education curriculums from fifty colleges and universities of the United States, and (6) a study of vocal music teacher certification of the fifty states of the United States.

The findings of this study are:

(1) Many freshmen entering college to study vocal music education have received very little training in music theory prior to entering college.

(2) Four years is not a sufficient amount of time for the vocal music education major to complete all of the requirements necessary in professional education, general education, and specialized education in music.

(3) The colleges are not offering enough courses in advanced music theory beyond the basic music theory courses offered the first two years of college.

(4) Separate music literature courses are not being offered by the majority of the colleges.

(5) Student teacher observation of vocal music education majors is not being supervised by instructors from the

music department. Student teacher observation is inadequate.

(6) Students are not receiving sufficient training in methods and materials for the instruction of junior high school students.

(7) Too much time is being devoted to general education courses and not enough to music education methods courses.

(8) The graduates would like a more realistic approach to methods courses in music education and a less "ideal situation" approach.

(9) Some of the best training the vocal music education students are receiving is in applied voice and piano.

(10) More time should be devoted to sight reading, accompanying, and improvisation during the applied piano courses.

(11) There is not a sufficient amount of training devoted to the selection of vocal solo materials for the junior and senior high school student.

(12) Music history classes are being covered adequately for the vocal music education major.

(13) Basic music theory courses are being thoroughly covered during the first two years of the vocal music education student's curriculum.

The following conclusions are presented as a result of this study:

(1) The vocal music education graduates of the state colleges of Oklahoma are receiving adequate training to do competent teaching in the public schools of Oklahoma.

(2) Most of the music instruction that the vocal music education students are receiving in the vocal music education curriculum is being satisfactorily covered.

(3) All of the music courses now being offered by the state colleges as a part of the vocal music education curriculum are valuable to the training program of the future vocal music educator.

(4) Vocal music student teaching is not being satisfactorily observed under the supervision of the education departments at the state colleges.

(5) The weakest areas of training in the vocal music education curriculum are: the lack of a fundamentals course in music theory for entering freshman vocal music students who have had very little training in music theory prior to entering college; not enough offerings in advanced music theory courses; no separate music literature courses; the lack of preparation in methods and materials for teaching the junior high school student; not enough time devoted to sight reading, accompanying, and improvision in applied piano; and not enough emphasis placed on the selection of vocal solo material for the junior and senior high school student.

(6) The strongest areas in the vocal music education training program at the state colleges of Oklahoma are: the

basic music theory courses being taught the first two years of the students' college work; the music history courses; vocal music education methods courses for the senior high school student; and the training of the individual student's performing ability in applied voice and piano.

Recommendations

(1) Freshmen students entering college as a vocal music education major should be given an entrance examination in music theory upon entering college. The students who have not received adequate training in music theory prior to entering college should be required to complete a course in elementary music theory before being permitted to enroll in freshman theory, or required to take such a course simultaneously with the freshman music theory course.

(2) There should be more separate courses offered in advanced music theory. Students should have the opportunity to take separate courses in counterpoint, forms and analysis, choral arranging, and composition. At least one semester each of counterpoint, forms and analysis, and choral arranging should be a part of the required curriculum in specialized education for the vocal music education major.

(3) Separate courses should be offered in music literature. The vocal music education major should complete two semesters of music literature in addition to two semesters of music history.

(4) Observation of vocal music education student teaching should be under the supervision of an instructor from the music department.

(5) Separate courses in elementary, junior high school, and senior high school vocal music methods should be offered. It would be more practical to lower the number of hours required in general education to give the vocal music education major more time to take music education courses that would be of much more benefit to him in his specialized teaching area.

(6) Applied piano teachers should concentrate more on preparing the vocal music education student to sight read, improvise, and play choral accompaniments.

(7) Vocal pedagogy should be stressed more. It should be offered as a separate course; however, if this is not feasible, pedagogy should be taught in the applied voice lessons.

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BIBLIOGRAPHY

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APPENDICES

APPENDIX A

LIST OF COOPERATING INSTITUTIONS

THE COOPERATING COLLEGES AND UNIVERSITIES

Central State College
Edmond, Oklahoma

East Central State College
Ada, Oklahoma

Langston University
Langston, Oklahoma

Northeastern State College
Tahlequah, Oklahoma

Northwestern State College
Alva, Oklahoma

Oklahoma College of Liberal Arts
Chickasha, Oklahoma

Panhandle State College
Goodwell, Oklahoma

Southeastern State College
Durant, Oklahoma

Southwestern State College
Weatherford, Oklahoma

APPENDIX B

NAMES AND ADDRESSES OF CONFEREES

NAMES AND ADDRESSES OF CONFEREES

Dr. Clarence Garder	Central State College Edmond, Oklahoma
Mr. R. W. Kaebnick.	East Central State College Ada, Oklahoma
Dr. Chelsea Tipton.	Langston University Langston, Oklahoma
Dr. Theodore Nix.	Northeastern State College Tahlequah, Oklahoma
Mr. Oscar C. Stover	Northwestern State College Alva, Oklahoma
Miss Louise Waldorf	Oklahoma College of Liberal Arts Chickasha, Oklahoma
Mr. Milton Bradley.	Panhandle State College Goodwell, Oklahoma
Mr. George Smith.	Southeastern State College Durant, Oklahoma
Miss Mary E. Griffin. . . .	Southwestern State College Weatherford, Oklahoma

APPENDIX C

CORRESPONDENCE WITH MUSIC EDUCATORS

LETTER REQUESTING THE NASM CATALOGUE

24 North 40th Street
Lawton, Oklahoma 73501
September 27, 1967

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

Dear Mr. Scharf:

I am writing a dissertation for the Doctor of Music Education degree at the University of Oklahoma. Please send me a copy of the current NASM By-Laws and Regulations. Some material from this bulletin is needed for me to continue with this educational endeavor.

I will appreciate receiving this material at your earliest convenience.

Sincerely,

Gene Brooks

FORM LETTER REQUESTING CATALOGUES FROM

COLLEGES AND UNIVERSITIES

24 North 40th Street
Lawton, Oklahoma 73501
October 11, 1967

Dear Sir:

I am writing a dissertation for the Doctor of Music Education degree at the University of Oklahoma. I am requesting material related to the vocal music education curriculum. Would you please send me a copy of the general catalogue of your institution and any specialized information issued by your Department of Music.

I will appreciate receiving this material at your earliest convenience.

Sincerely,

Gene Brooks

LETTER REQUESTING OKLAHOMA VOCAL MUSIC TEACHER

CERTIFICATION REQUIREMENTS

24 North 40th Street
Lawton, Oklahoma 73501
November 7, 1967

State Board of Education
State Capitol Building
Oklahoma City, Oklahoma

Dear Sir:

I am writing a dissertation for the Doctor of Music Education degree at the University of Oklahoma. Please send me a copy of the state requirements for vocal music teacher certification in Oklahoma. Some of this material is needed for me to continue with this educational endeavor.

An early reply will certainly be appreciated.

Sincerely,

Gene Brooks

FORM LETTER REQUESTING VOCAL MUSIC TEACHER CERTIFICATION

REQUIREMENTS FROM ALL STATES

24 North 40th Street
Lawton, Oklahoma 73501
November 7, 1967

State Board of Education
State Capitol Building

Dear Sir:

I am writing a dissertation for the Doctor of Music Education degree at the University of Oklahoma. Please send me a copy of the state requirements for vocal music teacher certification in your state. This material is needed for me to continue with this educational endeavor.

An early reply will be appreciated.

Sincerely,

Gene Brooks

FORM LETTER FOR CONFERENCES WITH MUSIC EDUCATORS

Music Department
Cameron State College
Lawton, Oklahoma 73501
January 30, 1968

I am currently writing a dissertation in music education at the University of Oklahoma. Some of the material needed for this dissertation concerns the vocal music education teacher training program in the state supported four-year colleges of Oklahoma. I would like a brief conference with you regarding the vocal music education teacher training program at your College. In the conference, I would like to discuss the following information:

1. The required music curriculum for vocal music education majors at your college.

2. In your opinion what is the greatest strength in the vocal music education teacher training program at your institution?

3. What, if any, is the weakness in the vocal music education teacher training program at your institution?

4. What courses, if any, not now required by your institution for a vocal music education degree, would you like to have as a part of the degree requirements?

5. What courses, if any, now required by your institution for a vocal music education degree, would you like to have eliminated as a part of the degree requirements?

I will visit the nine state-supported colleges of Oklahoma as a part of this project. Identical information will be obtained from each institution and its graduates. The information will be used in the dissertation only as it relates to the entire project. No single reference will be made of any individual or any institution.

Your help with this project will be greatly appreciated and will assure its success.

Would it be possible to meet with you on the afternoon of _____, 1968? Please use the enclosed card to fill in a convenient hour and return to me in the self-addressed envelope. The conference can be completed in at least one hour.

Sincerely,

Gene Brooks, Chairman
Department of Music
Cameron State College
Lawton, Oklahoma 73501

FORM INSERT FOR INITIAL LETTER TO

MUSIC DEPARTMENT CHAIRMAN

Please fill in a convenient hour for an afternoon conference.

_____, 1968 at _____p. m.

APPENDIX D

QUESTIONNAIRE TO GRADUATES

FORM LETTER TO GRADUATES OF COOPERATING COLLEGES

Music Department
Cameron State College
Lawton, Oklahoma 73501
February 12, 1968

I am currently writing a dissertation in music education at the University of Oklahoma. Some of the material needed for this dissertation concerns vocal music teacher preparation in the four-year colleges of Oklahoma. I have chosen a select group of vocal music education graduates to help me with this project. Mr. _____, at _____, informed me that you received your degree from _____ and are now teaching public school music. I am sure you have had the opportunity to evaluate your own college training for the position you now have as a public school music teacher.

Would you please take a few minutes to complete the enclosed information sheet for me. The information you give me will be greatly appreciated and will certainly help make this educational project a success. It is not necessary for you to sign your name or give the name of the college granting your degree.

Please return the information sheet in the self-addressed, stamped envelope, with a week if at all possible.

Thank you so much for the information sent to me.

Sincerely,

Gene Brooks, Chairman
Department of Music
Cameron State College
Lawton, Oklahoma 73501

REQUEST FOR RESULTS OF DISSERTATION

I certainly appreciate your time to help make this educational project a success. I will be happy to send you a copy of the results of this dissertation. If you desire a copy, please complete the form below and I will send you a copy as soon as the project is completed.

_____

Name

_____

Street

_____

City State Zip Code

QUESTIONNAIRE MAILED TO THE GRADUATES OF

THE COOPERATING INSTITUTIONS

Please circle the answer that gives the number of semesters of work you completed in a subject during your undergraduate training or circle the answer that best evaluates your training in a subject during your undergraduate work.

Example:

How many semesters of choral arranging did you complete during your undergraduate training?
0 1 2

Example:

Training in choral arranging.
a. Excellent b. Good c. Satisfactory
d. Poor e. Inadequate

Music Theory

1. How many semesters of basic music theory (harmony, sight singing, ear training) did you complete during your undergraduate training?
   0 1 2 3 4

2. Training in keyboard harmony.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

3. Training in vocal sight singing.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

4. Training in ear training.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

5. How many semesters of counterpoint did you complete during undergraduate training?
   0 1 2

6. Training in counterpoint.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

7. How many semesters of forms and analysis did you complete during your undergraduate training?
   0 1 2

8. Training in forms and analysis.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

9. How many semesters of choral arranging did you complete during undergraduate training?
   0 1 2

10. Training in choral arranging.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

11. Training devoted to original music writing during the basic music theory courses.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

12. How many semesters of composition did you complete during undergraduate training?
    0 1 2

13. Training in composition (either as a separate course or as a part of other theory courses).
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

In the space provided below, please comment on the strength or weakness or both of your training in music theory during your undergraduate training. If you wish, please comment on one or all of the questions in music theory. If additional space is needed, use the back of this sheet or an additional sheet of paper.

Music History and Literature

1. How many semesters of music literature did you complete during undergraduate training?
   0 1 2

2. Training in music literature courses.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

3. How many semesters of music history did you complete during undergraduate training?
   0 1 2

4. Training in music history courses.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

5. Training in the styles of vocal music performance of the Renaissance period.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

6. Training in the styles of vocal music performance of the Baroque period.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

7. Training in the styles of vocal music performance of the Classical period.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

8. Training in the styles of vocal music performance of the Romantic period.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

9. Training in the styles of vocal music performance of the Contemporary period.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

10. Background in the vocal music literature of the Renaissance period.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

11. Background in the vocal music literature of the Baroque period.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

12. Background in the vocal music literature of the Classical period.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

13. Background in the vocal music literature of the Romantic period.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

14. Background in the vocal music literature of the Contemporary period.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

15. How many semesters of choral literature did you complete during undergraduate training?
    0 1 2

16. Training in choral literature (current high school choral literature).
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

In the space provided below, please comment on the strength or weakness or both of your training in music history and literature during your undergraduate training. If you wish, please comment on one or all of the above questions in music history and literature. If additional space is needed, use the back of this sheet or an additional sheet of paper.

Music Education

1. How many semesters of elementary vocal music methods did you complete during undergraduate training?
   0 1 2

2. Training in elementary vocal music methods.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

3. How many semesters of secondary vocal music methods did you complete during undergraduate training?
   0 1 2

4. Training in secondary vocal music methods.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

5. How many semesters of preparation to teach the general music class in junior high school did you complete in undergraduate training? (This could be a separate class or part of your secondary vocal music methods. If a separate class, please indicate).
   0 1 2

6. Preparation to teach the general music class.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

7. How many semesters of conducting did you have in undergraduate training?
   0 1 2

8. Was this class taught by an instrumental or vocal director?
   a. Instrumental b. Vocal

9. How many semesters of choral conducting did you complete?
   0 1 2

10. Training in choral conducting.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

11. How many semesters of practice teaching did you complete?
    0 1 2

12. Preparation in practice teaching.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

13. Was your practice teaching supervised by an instructor from the music department or from the education department?
    a. Music b. Education

14. Preparation to organize and train choral groups.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

15. Supervision of student teaching.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

In the space provided below, please comment on the strength or weakness or both of your training in music education during your undergraduate training. If you wish, please comment on one or all of the above questions in music education. If additional space is needed, use the back of this sheet or an additional sheet of paper.

Applied Music

1. How many semesters of applied piano did you complete during undergraduate training?
   0 1 2 3 4 5 6 7 8

2. Training in applied piano.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

3. Training in piano sight reading.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

4. Ability to improvise at the piano.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

5. Ability to play choral accompaniments (music for junior and senior high school groups).
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

6. Ability to take a single line melody, such as songs for elementary music students, and set it to harmony at the keyboard.
   a. Excellent b. Good c. Satisfactory
   d. Poor e. Inadequate

7. How many semesters of applied voice did you complete in undergraduate training?
   0 1 2 3 4 5 6 7 8

8. Training in applied voice.
   a. Excellent g. Good c. Satisfactory
   d. Poor e. Inadequate

9. Did you complete a course in voice pedagogy?
   Yes No

10. Training in voice pedagogy (either as a separate course or in applied voice lessons).
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

11. Understanding of the breathing process for singing.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

12. Understanding of pronunciation of vowels and consonants.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

13. Background in the selection of voice solo music for the junior and senior high school student.
    a. Excellent b. Good c. Satisfactory
    d. Poor e. Inadequate

In the space provided below comment on the strength or weakness or both of your training in applied music during your undergraduate training. If you wish, please comment on one or all of the above questions in applied music. If additional space is needed, use the back of this sheet or an additional sheet of paper.

1. How many years have you been teaching?
   1 2 3 4 5 6 more

2. What grades are you now teaching?_____

3. Approximately what is the enrollment of the school where you are now teaching?_____

APPENDIX E

CATALOGUES EXAMINED FOR THE VOCAL MUSIC EDUCATION CURRICULUM

CATALOGUES EXAMINED FOR COMPARISON OF

VOCAL MUSIC EDUCATION PROGRAMS

Arkansas State University	1968-1969
Baylor University, Texas	1967-1968
Bethany College, Kansas	1968-1969
Central State College, Oklahoma	1968
East Central State College, Oklahoma	1966-1968
East Texas State University	1967-1968
Hardin-Simmons University, Texas	1967-1968
Kansas State University	1967
Kansas Wesleyan University	1968-1969
Kearney State College, Nebraska	1967-1968
Langston University, Oklahoma	1968
Nevada Southern University	1967-1968
New Mexico Highlands University	1967-1969
New Mexico State University	1968-1969
North Dakota State University	1967-1969
Northeastern State College, Oklahoma	1968
North Texas State University	1966
Northern Arizona University	1967-1969
Northwestern State College, Oklahoma	1966-1968
Oklahoma College of Liberal Arts	1967-1968
Oklahoma State University	1967-1968
Panhandle State College, Oklahoma	1966-1968

Phillips University, Oklahoma	1968-1969
Southern Colorado State College	1968-1969
Southeastern State College, Oklahoma	1968
Southwestern University, Texas	1967
Southwestern State College, Oklahoma	1967-1969
Texas Christian University	1967-1968
Texas Technological University	1966
Kansas State Teachers College	1967-1969
The University of Kansas	1967-1968
The University of Mississippi	1968
The University of Nebraska	1968-1969
The University of New Mexico	1967-1968
The University of Southwestern Louisiana	1967-1968
The University of Texas	1967-1969
The University of Tulsa	1967-1968
University of Denver	1968-1969
University of Idaho	1967-1969
University of Kansas	1967-1968
University of Kentucky	1967-1968
University of Missouri	1968-1969
University of Montana	1967-1968
University of Oklahoma	1967
University of Redlands, California	1967-1968
University of Wyoming	1968-1969
Weber State College, Utah	1967-1968
West Texas State University	1968

West Virginia University	1967-1968
Western Michigan University	1967-1968

APPENDIX F

STATE CERTIFICATION REQUIREMENTS EXAMINED FOR VOCAL MUSIC EDUCATION CERTIFICATES

Alabama
Alaska
Arizona
Arkansas
California
Colorado
Connecticut
Delaware
District of Columbia
Florida
Georgia
Hawaii
Idaho
Illinois
Indiana
Iowa
Kansas
Kentucky
Louisiana
Maine
Maryland
Massachusetts
Michigan
Minnesota
Mississippi
Missouri
Montana
Nebraska
Nevada
New Hampshire
New Jersey
New Mexico
New York
North Carolina
North Dakota
Ohio
Oklahoma
Oregon
Pennsylvania
Rhode Island
South Carolina
South Dakota
Tennessee
Texas
Utah
Vermont
Virginia
Washington
West Virginia
Wisconsin
Wyoming

APPENDIX G

COMMENTS CONCERNING THE VOCAL MUSIC EDUCATION TEACHER TRAINING PROGRAM AT THE STATE SUPPORTED COLLEGES OF OKLAHOMA BY RESPONDING ALUMNI

COMMENTS CONCERNING THE VOCAL MUSIC EDUCATION TEACHER TRAINING PROGRAM AT THE STATE SUPPORTED COLLEGES OF OKLAHOMA BY RESPONDING ALUMNI

Music Theory

Harmony, ear training and counterpoint were taught very thoroughly. They have proved to be invaluable to me in my teaching.

I think my music theory training was strong, probably because of my strong piano background, except for need of more ear training.

The training which I received in theory and basic harmony was very fine. A course in choral arranging was not offered. We received excellent keyboard and ear training instruction; but I feel very unsure in counterpoint. Sight singing should be done every day.

Sight singing training was good but did not provide for the training I needed in my work. I could have used more, intense training. I feel I did not receive enough training in counterpoint and composition. I needed more work than was normally received in undergraduate work.

The main strength in my training lies in forms and analysis and keyboard harmony. Through teaching, I have improved sight singing and ear training.

Ear training should be offered as a separate course, not enough time in basic theory class.

I think my music theory training was quite strong.

Because of the lack of theory background in high school, I thought some of the music theory training was too advanced to begin with.

As far as basic theory is concerned, I feel very confident; but in choral arranging and ear training, I never feel confident that what I have completed is sufficient.

We had all of our theory together, no separate courses in sight singing or choral arranging which in my opinion would have been better for us.

I believe my training in music theory was superior and wish I had realized the greatness fully then!

Music theory at ------ State College was very good. The classes were relatively small enabling the instructor to give special attention to students.

Music theory, especially harmony, was my weakness in my freshman year of college, but later I learned all basic fundamentals. My music theory has really helped me in teaching my general music classes.

Not enough practice time was given to us during the class period for harmony, sight singing and ear training. It seems as if we spent very little time on the important things.

The definite weakness in my training of music theory is counterpoint and ear training; however, I received excellent instruction in ear training through applied music. I am deficient in my advanced studies in counterpoint and composition.

Forms and analysis and composition were not offered during my undergraduate work. This training was included in counterpoint.

A third year of more advanced music theory and counterpoint should be offered.

I am convinced that sight singing and ear training should be separate courses and required for everyone in vocal music education. Counterpoint and choral arranging were not offered.

The weakest part of my music theory training was in ear training.

The music theory classes should have been divided. Some students had difficulty reading notes and key signatures, thus holding back those who had much more training.

Music History and Literature

Music literature was not offered. Very little time was devoted to vocal music literature and performance. Everything was covered in two semesters of music history.

Considering the vast amount of music history and literature that could be covered, my training was satisfactory.

If there is any one course that needs to be offered in schools of music, it must be music literature. There is a great need to learn the styles and literature of the different periods.

In music history, we covered all of the areas adequately but another semester is needed to cover so much material.

My music history training in college was excellent but more emphasis needed be put on literature.

I thought we tried to cover too much and too much in detail in music history.

I feel my background in music literature was not adequate; however, my music history training was quite good.

I believe that my undergraduate training in music history was one-sided in favor of instrumental music as opposed to vocal music. Music literature classes were not offered as such.

Good training in styles and literature came through private lessons, performances, and choir.

I believe that I had one of the best music history courses possible. The teacher was very thorough in his presentations and we had a great deal of outside reading and listening to complete for his classes.

Music literature was obtained through other courses, mainly music history.

My music history experience was miserable. The instructor was teaching the course for the first time. He was having a hard time keeping ahead of us. All he did was read from the book to us. No listening identification was required--so I am very weak in that area.

Music before the Romantic period was bypassed in the area of vocal literature.

The training offered in music history was quite good; however, the study of the early periods was weak.

Some music literature was taught in my music history classes, but I believe that this was inadequate. Music

literature was offered, but music majors were not required to take it. This literature course was open as music appreciation.

Music history was excellent. We presented two workshops during the year depicting different styles of the different periods.

Music history under Mr. ----- was excellent. I learned so much from the record listening sessions.

The main weakness in music history was not sufficient time to study all of the different periods thoroughly.

I never feel I know as much as I should or need to know. This dissatisfaction is within myself and not directed toward my training.

More time should have been allowed for the Contemporary period. I spent a lot of free time studying the Baroque period because of my interest.

Thorough study of music history and literature is a must for any music teacher.

Music Education

Music education background was good. I learned to deal with school problems and set up correct lesson plans.

My supervisor in student teaching was a former music teacher so I was quite lucky. My preparation for teaching was very good.

A semester each should be offered for elementary and secondary methods. Too little method (practical) courses are offered.

I was fortunate to practice teach under a seasoned, well trained teacher who was so much help. My secondary methods course of one semester was not enough. Junior and senior high methods cannot be "lumped" into one course.

Training in all education courses with exception of secondary music methods was extremely inadequate. This is especially true for education courses unrelated to music. I find practically nothing applicable and find my preparation for teaching in general extremely inadequate.

I would like to have many more music methods courses in place of general education courses, especially more secondary music methods courses.

The music education courses I took at ----- were all excellent; however, the block courses in education were a little ridiculous to be offered to a music major. I have never used tests and measurements and probably never will. I did think it was ridiculous to be supervised in practice teaching by an education professor who knew nothing about music.

Music education was adequate except for more information on materials.

Music education training was very good. The main weakness was a need for more information in teaching the junior high student.

My methods classes were interesting, informative, and enjoyable. I only wish that I could have had a full semester of elementary methods. I feel that there was too much covered in too short a period.

My training in elementary methods was weak. It was known that every student in the class was going into secondary schools to teach. This could be part of the reason, although a very poor one.

One gets only what he is willing to take, my training in music education is as good as offered anywhere.

Choral literature courses should be offered. I went through several semesters of general panic of where and what music to get.

I believe that my training in music education was satisfactory. The student teaching semester would have been more beneficial if I had been under the observation of someone from the music department.

I needed more courses in vocal music methods.

The conducting class covered only basic conducting. I would have liked a course in more advanced conducting.

I believe my music education training was very good but I needed more ways to observe actual teaching situations.

Methods courses presented the ideal situation. Though this would be nice to have a situation like this, it very

rarely happens. The courses need to be more realistic and practical.

I think that student teaching music should be supervised by the music department chairman and not the education department chairman.

Applied Music

Voice was a requirement rather neglected by instructors if you were not a voice major.

Voice selections for junior and senior high students was slight.

Applied music--a necessity. Wonderful experience, practical, invaluable training for the vocal music education major.

I feel my progress in applied music was as good as could be expected with what little background I had in previous years.

I think that my training in applied music was more than adequate, it was excellent!

There is not enough taught about the physical part of the voice. A course about the voice would be a good prerequisite for applied voice.

Piano sight reading is my weakness.

I would like to know how to improvise at the piano.

Piano training for choir directors should very strongly emphasize sight reading and setting melodies to harmony.

I feel vocal pedagogy is neglected in colleges and I know that I am not always sure of myself in teaching vocal music.

There should have been more surveying of literature for elementary music students in voice and piano.

I believe I had the best training offered in applied music.

My piano and voice lessons were the most solidly taught courses in the music department.

I was completely satisfied with my training in both applied voice and piano. Any weakness I have in voice or piano is my own short-coming and not my instructors.

My training in applied music was much stronger and more adequate than my training in music education.

I had good piano instruction. Any lack of achievement was based solely on my personal clavier limitations.

I feel that I should have had more semesters of applied piano.

My piano preparation would have been better if I had practiced more. I enjoyed my voice lessons, so I practiced much more.

Training in applied music was excellent.

I had excellent voice training. My background in piano was not very good; however, I can improvise well and harmonize at the keyboard. I did not learn this in college.

I entered college having played piano for fifteen years and received further fine training. I wish I had spent more time preparing myself vocally.

We were not offered a course in vocal pedagogy; however, I had an excellent voice instructor who helped me in this area.

VITA

Leslie Gene Brooks was born June 15, 1936, in Fletcher, Oklahoma, and grew up on a farm near Rush Springs, Oklahoma. He graduated from Rush Springs High School and received a Bachelor of Music Education degree from Oklahoma Baptist University in 1959. He taught music in the public schools of Lawton, Oklahoma from 1959 through 1962. He received a Master of Music Education degree from the University of Oklahoma in 1961. Mr. Brooks directed the Ft. Sill Soldiers' Chorus, Ft. Sill, Oklahoma, from 1961 through 1964. During this time, the chorus won three Fourth Army Choral Championships. Mr. Brooks joined the music faculty at Cameron State College in 1962 and has served as Chairman of the Music Department and Choral Director from 1963 until the present time.

Choral groups, which Mr. Brooks directs at Cameron State College, have been invited to present concerts for numerous occasions throughout the United States.

Mr. Brooks has served as Vice-Chairman and Chairman for the Southwest District of Oklahoma Music Educators Association. In 1964, he was selected as "Teacher of the Year" at Cameron State College.

Mr. Brooks holds memberships in Music Educator's National Conference (Life Membership), American Choral Directors Association (Life Membership), Oklahoma Music Educator's

Association, Music Teachers National Association, and Oklahoma Music Teachers Association.