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Kesling, Willard Ray, Jr.

AN INVESTIGATION AND ANALYSIS OF MUSIC PROGRAMS IN THE  
PUBLIC COMMUNITY COLLEGES OF TENNESSEE AND OTHER PUBLIC  
COMMUNITY COLLEGES ACCREDITED BY THE SOUTHERN  
ASSOCIATION OF COLLEGES AND SCHOOLS WITH  
RECOMMENDATIONS FOR CONTINUED GROWTH AND DEVELOPMENT

*The University of Oklahoma*

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RECOMMENDATIONS FOR CONTINUED GROWTH  
AND DEVELOPMENT

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

by

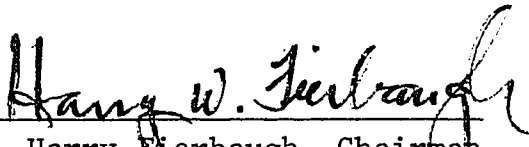
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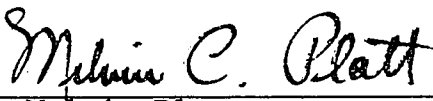
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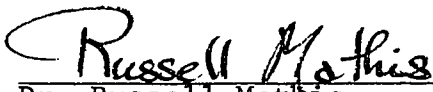
December 1981

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AND DEVELOPMENT

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AN INVESTIGATION AND ANALYSIS OF MUSIC  
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SOUTHERN ASSOCIATION OF COLLEGES AND SCHOOLS WITH  
RECOMMENDATIONS FOR CONTINUED GROWTH AND DEVELOPMENT.

Kesling, Willard R., Jr., Ph.D., University of Oklahoma,  
1982, pp. 375.

The purpose of this study was to investigate and analyze the music programs in the public community colleges of Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools. The study sought to determine the state of music programs and instructional practices within these institutions, and to develop strategies for the improvement of music curricula based upon standards established by the Music Educators National Conference and the National Association of Schools of Music. The effectiveness to the descriptive research was determined by data analysis based upon five positive hypotheses.

A survey questionnaire, designed and tested by the researcher, was sent to music department heads of 207 southern public community colleges. Usable returns were received from 113 institutions (55 percent) representing eleven states. Ten institutions (100 percent) in Tennessee submitted usable returns. Responding institutions were categorized according to their location. Data from the survey were tabulated,

reported, and summarized, providing a basis for comparing music programs in the public colleges of Tennessee with those of the South by their location category and with M.E.N.C. and N.A.S.M. standards.

A disparity among Tennessee community college music programs was reported when compared to (1) southern community college music programs by their location categories, (2) music programs within the southern region as a composite, (3) the findings of Stover and the Committee on Music in the Junior College (1970), (4) M.E.N.C recommended standards, and (5) N.A.S.M. guidelines (1972) for such programs. It was concluded that southern public community colleges are in need of upgrading their music curricula.

A chapter presents an overview of the historical and philosophical development of the community-junior college movement in the United States and in Tennessee, along with the parallel development of music programs within these institutions. Another chapter summarizes recent studies of music programs in the two-year college. Additionally the report proposes strategies to serve a basis for upgrading music programs in Tennessee and southern public community colleges, and proposes a model music program based upon the strategies.

## ACKNOWLEDGMENTS

The writer wishes to express a sense of extreme gratitude and indebtedness to the members of his Doctoral Committee, Dr. Harry Fierbaugh, Chairman, Dr. Melvin Platt, Dr. Gail deStwolinski, Dr. Russell Mathis, and Professor James Wainner, for their encouragement throughout the doctoral program. The writer wishes to express his sincere appreciation to Dr. Harry Fierbaugh for his guidance, advice, and valuable assistance in conducting this study.

To the community college music instructors, music department heads, and community college administrators in Tennessee and throughout the south who participated in this study, the writer wishes to express his gratitude. The study would not have been possible without their interest and cooperation.

The writer is especially indebted to Mrs. Coman Sproles, my mother-in-law, who aided in the typing of the manuscript, and to Mr. Jack Theler, accountant, whose counsel was important in the statistical portion of the study. Also, I am deeply indebted to my parents, Mr. and Mrs. W. R. "Bud" Kesling, for their support through the doctoral program.

Finally, deep appreciation is expressed to Janet, my devoted and understanding wife, and Shawn Michael, my son, without whose constant encouragement and support this study would not have been completed.



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AN INVESTIGATION AND ANALYSIS OF  
MUSIC PROGRAMS IN THE PUBLIC COMMUNITY  
COLLEGES OF TENNESSEE AND OTHER PUBLIC  
COMMUNITY COLLEGES ACCREDITED BY THE SOUTHERN  
ASSOCIATION OF COLLEGES AND SCHOOLS WITH  
RECOMMENDATIONS FOR CONTINUED GROWTH  
AND DEVELOPMENT

CHAPTER I

INTRODUCTION

The emergence, development, and rapid growth of the community-junior college is one of the most remarkable phenomena in the history of American education. Unlike the four-year residential college, the community-junior college was initiated less than a century ago as a place where eligible students could enroll in two-year schools for lower-division undergraduate study. The community-junior college today continues to grow in enrollment and in diversification of curricular offerings. It has expanded its

purposes and philosophy to include a wide variety of educational, cultural, and community needs.

Proponents of the movement generally agree that community-junior colleges are characterized by (1) open-door admissions policies; (2) comprehensiveness; (3) community orientation; (4) emphasis upon teaching; (5) student centeredness; and innovation.<sup>1</sup>

The popularity of this institution is best exemplified by noting that the total number of community-junior colleges within the United States has doubled in the last decade while student enrollment within these institutions has increased 300 percent. The Carnegie Commission on Higher Education recommended that a community college be placed within commuting distance of 95 percent of all Americans, a goal which many states are beginning to implement.<sup>2</sup>

An examination of the purposes and objectives listed in a Tennessee community college catalogue reveals the comprehensiveness of the institutions' objectives.

1. To provide programs of technological and professional work for those students preparing to enter industry, business and the professions within a two or three year period and who need a marketable skill that can be acquired through a program of higher education of less than a baccalaureate degree.

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<sup>1</sup>Terry O'Banion, Teachers for Tomorrow (Tucson, Arizona: University of Arizona Press, 1972), p. 13.

<sup>2</sup>Carnegie Commission on Higher Education, Reform on Campus (New York: McGraw-Hill Book Company, 1972), p. 5.

2. To provide an academic program that will allow students to transfer two years of college work to four-year colleges and universities.

3. To offer a community service program of continuing education for those who are primarily occupied with earning a living or making a home. The work may be taken for credit or non-credit with the objective of professional growth or professional enrichment.

4. To provide counseling and advising services to students, according to personal, occupational, and academic needs.

5. To work with high schools, area vocational-technical schools, adult education programs, businesses and industries within the service area in an effort to meet the educational needs of the total community.

6. To create a cultural atmosphere and make the facilities of the college available to the community in order to promote better citizenship and a profitable use of leisure time.<sup>3</sup>

These objectives are similar to those of community colleges throughout the United States.

Stover, Chairman of the Music Educators National Conference Committee on Music in the Junior College, has translated the above objective into music curricular goals in four broad categories.

1. The Music Transfer Curriculum. Courses designed to meet the needs of students preparing to transfer to upper division music major or minor programs of senior colleges.

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<sup>3</sup>Walters State Community College, Catalogue 1979-1980 (Morristown, Tennessee: Walters State Community College, 1979), p. 8.

2. Terminal Music Programs. Courses designed to meet the needs of students of vocational-technical programs both in music and other occupations and courses designed to strengthen musical skills of people employed in the field of music.

3. General Education Music Courses. Courses designed to meet the needs of the non-music major as a means of life enrichment.

4. Music in Community Services. Efforts of the community college to become the center<sup>4</sup> of focus for music activities of the community.

With one-half of all students who enter college for the first time enrolling in a junior college, an unprecedented challenge, and opportunity to educate present and future citizens in the arts confronts the two-year college.<sup>5</sup> The members of the M.E.N.C. Committee on Music in the Junior College believe that junior colleges must become cultural centers and sponsors of the performing arts, and that these institutions will play a vital role in developing audiences for the arts.<sup>6</sup> Therefore, the development of an academically credible music-major transfer program and/or a fulfilling general enrichment program for the non-music major should

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<sup>4</sup>Edwin L. Stover and others, Music in the Junior College (Washington, D.C.: Music Educators National Conference, 1970), pp. 19-23.

<sup>5</sup>Ibid., p. 41.

<sup>6</sup>Sandra Drake, ed., 1978 Community, Junior and Technical College Directory (Washington, D.C.: American Association of Community and Junior Colleges, 1978), p. iii.



stand as the primary concern of all community college music departments pursuing this goal.

The position of music in the community-junior colleges of the United States depends on many factors. Perhaps the most important of these is the philosophy of the college, including its purposes and objectives. Other factors may include the size of the college, the type of community, the type of students, the strength of the music program in local high schools, and the budget allotted to music.<sup>7</sup> Additional factors include the academic, musical, and instructional competencies of the faculty, the type of curricula, programs and courses offered, and the transferability of music courses to the senior institutions. Further, the proximity of the community-junior college to metropolitan cultural influences is a primary factor greatly affecting the scope and nature of community college music programs.

#### Need for the Study

A nation-wide study of junior college music focusing on the transfer music major was reported in a doctoral dissertation by Belford in 1967. He stated that a junior college music major would have to assume that some of his junior college credits would not be accepted by the senior college and that he could anticipate an average of three years after

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<sup>7</sup>Stover and others, p. 4.

transferring in order to complete a degree program.<sup>8</sup>

Junior college music departments, because of the nature of their student populations, need to offer diversified curriculum that can serve the students' vocational, or preparatory objectives. Unfortunately, the colleges do not schedule separate sections of courses for music majors. This requires the faculty member to teach classes that include both types of students. Since the two types of students are generally enrolled in the course for different purposes, the faculty member must decide whether he is going to slant his teaching toward the music major, toward the nonmusic major, or use a "middle of the road approach." The latter approach appears to be the most common one, resulting in senior college chairmen feeling that the transfer students are not prepared.<sup>9</sup>

Whitehill found that a small junior college aspiring to bring music ensemble experience to its students encounters many problems. Limited enrollments, the lack of facilities and qualified instructors, and the absence of established musical traditions often appear almost insurmountable to the college administrator and the music faculty.<sup>10</sup>

These cogent findings in two basic areas of the music program enforced the need for additional study and

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<sup>8</sup>Marvin L. Belford, "An Investigation and Analysis of the Public Junior College Music Curriculum with Emphasis on the Problem of the Transfer Music Major" (unpublished Ph.D. dissertation, University of Iowa, 1967), p. 389.

<sup>9</sup>Marvin L. Belford, "An Investigation and Analysis of the Public Junior College Music Curriculum with Emphasis on the Problem of Transfer Music Major," Journal of Research in Music Education, XVIII (Winter, 1970), p. 411.

<sup>10</sup>C. D. Whitehill, "Music Ensembles in Small Junior Colleges," Junior College Journal XXXIX (September, 1968), p. 11.

research in the community college music program.

In 1968, the M.E.N.C. Committee on Music in the Junior College sought to ascertain the state of music in two-year institutions of the United States.

While most junior colleges were found to have offerings in music, there was a discernable confusion as to the purpose, nature, and function<sup>11</sup> of music within the junior colleges themselves.

Although this study served to significantly clarify the role of music in the junior college, there were factors that bear on the present and future status of music instruction at the junior institutional level that warranted consideration and that post-dated the Stover study. Some of these factors, which were trends in the recent history of higher education and that bear on the state of music instruction, were the decline in the traditional student population and an increase in the number of older students, a decrease in financial support to institutions on the state level, rise of gasoline costs, the increasing number of doctorates among persons seeking employment as community college instructors, and current innovations in instructional methodology and technology.

Underlying this list of factors was the view that humanities curricula are not widely emphasized in two-year colleges and their role as perpetuators of the liberal

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<sup>11</sup>Stover and others, Music in the Junior Colleges, p. v.

arts holds a priority far below career and adult education.<sup>12</sup> Also, musical experiences and instructional practices within humanities courses of the 1930's, 1940's, and 1950's are nearly identical to those of today.<sup>13</sup>

Of an even greater concern, particularly bearing on the excellence of instruction, were the allegations leveled by Berry,<sup>14</sup> Brawer,<sup>15</sup> and Cohen,<sup>16</sup> and supported by their research that nearly 94 percent of all community-junior college instructors read no professional literature, expend little effort in writing, and infrequently attend professional meetings.

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<sup>12</sup>Arthur M. Cohen, ed., The Humanities in Two-Year Colleges: Reviewing Curriculum and Instruction (University of California, Los Angeles: ERIC Clearinghouse for Junior College Information; Center for the Study of Community Colleges, 1975), p. 9.

<sup>13</sup>Janet Betz Ebert, "Humanities Programs and Courses, 1968-72" (unpublished Ph.D. dissertation, The Ohio State University, 1973), p. 139.

<sup>14</sup>James J. Berry, The Community College Faculty Member: A Brief Review of the Literature (California University, Los Angeles: ERIC Clearinghouse for Junior College Information; ERIC Document ED 162 675, April 1979), p. 4.

<sup>15</sup>Florence B. Brawer, A Profile of Music Instructors in Two-Year Colleges (Los Angeles, California: Center for the Study of Community Colleges, 1976), p. 3.

<sup>16</sup>Arthur M. Cohen, "Research and Advocacy in the Humanities" (Speech presented before the Higher Education Program, University of Miami, Coral Gables, Florida, January 1978), p. 5.

In the preface of his recent book, Teachers for Tomorrow, O'Banion stated:

The quality of education in the community-junior college depends primarily on the quality of the staff. Community-junior colleges can enroll increasing numbers of students; they can develop a variety of educational programs; they can house these students and programs in attractive, modern facilities; but all these will avail little if their staffs are not highly competent and well prepared for the unique tasks assigned them by this new venture in American education.<sup>17</sup>

The above statement is especially applicable to the community-junior college with a small student population and staff. In such a situation, the music instructor faces the dilemma of excessive program diversity which forces him/her to teach in areas beyond his/her expertise. The instructor is often forced into roles for which he/she is not qualified or interested.

Because the growth of the community-junior college has been so rapid, the research and literature related to curriculum study at the junior college is minimal. The review of the literature concerning music instruction on the two-year level revealed many problems to be solved. Additionally, it appeared that solutions to the problems were reported with less frequency than the problems themselves.

The basic explanation for the diversity of curricular offerings probably lies in the conscious effort of community-junior college music educators to meet the many

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<sup>17</sup>O'Banion, p. v.

needs of the community while catering to the demands of the senior college. Hoeglund and Landon stated that music programs in community colleges should be based upon criteria relevant to the two-year college as an educational institution with an identity of its own.

The community college, by the very implication of the word "community," is in a unique position to do great things through its music department. This will never be possible as long as we continue to ape the senior institutions, always duplicating, never originating.<sup>18</sup>

Although Moore found the standard from the university and National Association of Schools of Music helpful as guidelines for the public junior college music curriculum, he felt that each two-year institution should formulate its own program with its particular community and student needs in mind.<sup>19</sup>

While curricular offerings in music appear to be diverse, paradoxically they do not appear to be changing to meet student needs. According to Cohen, the evidence points to a vital need for further study of community-junior college music programs if larger numbers of students are to avail themselves of music instruction at this level.

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<sup>18</sup>Harold A. Hoeglund, "An Administrator's View of the Junior College Music Program," Music Educators Journal, XL (September, 1953), p. 39.

<sup>19</sup>Joseph W. Landon, "Critique: Existent Music Curricula in Illinois Public Junior Colleges and Effect Upon Student Transfer," a review of an unpublished doctoral dissertation by Ray P. Moore, 1966, Council of Research in Music Education Bulletin, XXVIII (Spring, 1972), p. 53.

It seems safe to say that, according to the literature reviewed, community college music courses are now attracting only a few of the potential students, and they do not appear to be changing to make their offerings more viable.<sup>20</sup>

The response of faculty and administrators of community-junior college music departments to current problems and factors affecting the state of music instruction within their institutions is unpredictable. This suggested a further need for information evolving from the ranks of community college music instructors. Because no formal investigation had been made on public community college music programs in Tennessee and in the southern region, data were needed that not only addressed the present but also pointed to the future in music program development within these institutions.

### Purpose

#### Statement of the Purpose

The purpose of this study was to investigate and analyze the music programs in the public community colleges of Tennessee and other public community colleges that are accredited by the Southern Association of Colleges and Schools. Specifically, the study sought to determine the state of music programs and instructional practices of selected community colleges and to recommend strategies to improve music program based upon the recommended standards

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<sup>20</sup>Cohen, The Humanities in Two Year Colleges,  
p. 42.

which have been established by the Music Educators National Conference and the National Association of Schools of Music.

### Hypotheses

The effectiveness of the descriptive research was determined by investigating, analyzing, and comparing data based upon these positive hypotheses:

1. There will be significant differences in music programs and instructional practices in the public community colleges in Tennessee when compared with other public community colleges accredited by the Southern Association of Colleges and Schools.
2. There will be significant differences between music programs in the public community colleges of Tennessee and other public community colleges in the Southern Association of Colleges and Schools when compared to recommended standards listed in Stover's Music in the Junior College (M.E.N.C., 1970) and the National Association of Schools of Music Guidelines for Junior College Music Programs (1972) .
3. There will be significant differences between music programs in the public community colleges of Tennessee and other public community colleges in the Southern Association of Colleges and Schools that are attributed to the size of the student population and teaching staff, and the proximity of the community-junior college to metropolitan cultural influences, perhaps even more than regional location.



4. There will be significant differences between music programs in the public community colleges of Tennessee in comparison with the data from music programs described by Edwin L. Stover and others in Music in the Junior College which was completed in 1968 and reported in 1970.

#### Definition of Terms

Community-Junior College. An institution of higher education typically set up to meet the educational needs of a particular community and offering two-year training, either terminal or preparatory, in professional and liberal arts fields.

Public. Supported through municipal, county, state, or divisional funds and governed by boards whose members are either elected or are appointed by an elected official.

Music Educators National Conference. The official organization representing music education in schools, colleges, and universities. Active M.E.N.C. membership is open to all persons engaged in music teaching or other music educational work.

Committee on Music in the Junior College. A committee formed in cooperation with the Music Educators National Conference Planning Publications Committee and the American Association of Junior Colleges to determine the status of music instruction in the nation's junior colleges.

Southern Association of Colleges and Schools. The accrediting agency for educational institutions in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia.

Southern Public Community Colleges (S.P.C.C.).  
Public community colleges accredited by the Southern Association of colleges and Schools.

Tennessee Public Community Colleges (T.P.C.C.).  
Public community colleges within the state of Tennessee.

Music program. A group of courses and planned learning experiences in music to be completed by students.

Terminal Program. A program designed to terminate with employment in the field of music after two years of college study.

Transfer Program. A program of study for the student who plans to continue his college career at a four-year college or university. Also called "parallel program."

Adult Education, Continuing Studies and Evening Extension Programs. Activities or courses offered to the community at large, either for credit or for non-credit.

### Design of the Study

An overview of the historical and philosophical growth of the community-junior college movement in the United States and in Tennessee along with the parallel development of music programs within these institutions was completed from a search of the literature and is reported in Chapter II. Selected research studies related to music programs in community colleges were reviewed and are reported in Chapter III. Methods and procedures utilized to construct the questionnaire, test its reliability, and to collect and treat the data are detailed in Chapter IV. The analysis of the data and results of the survey are reported and summarized in Chapter V. The Summary, Findings, Conclusions, and Recommendations are reported in Chapter VI.

### Limitations of the Study

This research was limited to the data gathered on the 207 public community colleges that are members of the Southern Association of Colleges and Schools and to the 10 public community colleges within the Tennessee state system. Private junior colleges and two-year technical colleges were excluded from this research.

### Summary

From a modest beginning, the community-junior college has rapidly become an American institution and has expanded its purpose and philosophy to include a wide variety of educational, cultural,

curricula for the two-year college student. The need for the study was derived from the evidence reported in the literature indicating that many problems in maintaining a successful community-junior college music program were yet to be solved. Additionally, no formal study had been made on Tennessee community college music programs.

It was the purpose of this study to investigate and analyze music instruction in the public community colleges in Tennessee and throughout the southern region. The study may be considered significant because the strategies proposed to improve Tennessee public community college music programs considered factors of student population, size of the teaching staff, and the presence of metropolitan cultural influences.

## CHAPTER II

### A SHORT HISTORY OF THE COMMUNITY/JUNIOR COLLEGE MOVEMENT

#### Introduction

In order to better understand the role of music programs in the curriculum of the public community colleges of Tennessee, it is advantageous to study the historical growth and development of the community-junior college movement. The two-year college is relatively young compared with liberal arts colleges, land-grant colleges, state universities, and professional schools and traces its genesis to the turn of the twentieth century.

Michael Brick has suggested four primary forces as having led to the establishment of the junior college: (1) hope for equal opportunity of access to higher education, (2) use of education to achieve social mobility, (3) technological progress, and (4) acceptance of the

concept that education is the producer of social capital.<sup>1</sup> James Thornton included "The American Dream," interacting with ideas and economic productivity, as a sustaining force in the rapid development of the junior college.<sup>2</sup>

The historical development of the community college has been divided into three major stages by Thornton: the first ending about 1920, the second ending about 1945, and the third stage from 1945 to the date of publication in 1960.<sup>3</sup> O'Banion has suggested a fourth stage beginning around 1960. He observed that the success of Russia's Sputnik in 1957 precipitated a shift in educational function for the community college from that of general education to one of comprehensiveness.<sup>4</sup>

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<sup>1</sup>Michael Brick, Forum and Focus for the Junior College Movement (New York: Bureau of Publications, Teachers College, Columbia University, 1964), p. 2.

<sup>2</sup>James W. Thornton, Jr., The Community Junior College (New York: John Wiley and Sons, Inc., 1960), p. 45.

<sup>3</sup>Ibid., pp. 45-46.

<sup>4</sup>Terry O'Banion, Teachers for Tomorrow (Tucson, Arizona: University of Arizona Press, 1972), p. 8.

## The Community College Movement

The Formative Period: Pre-World War I

### The Junior College Movement

The idea of the two-year college comes from the German Gymnasium, which included a two-year extension of high school to prepare a student for university study. As early as 1851, American educators looked to German schools and universities for desirable methods of educational organization.<sup>5</sup>

Reynolds noted the upward extension of high schools or academies as at least one of the discernable patterns in the origin of junior colleges in the United States.<sup>6</sup>

Henry A. Tappan, President of the University of Michigan, and William Watts Folwell, President of the University of Minnesota, advocated the addition of Freshman and Sophomore years to the secondary schools and the elimination of these

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<sup>5</sup>Tyrus Hillway, The American Two-Year College (New York: Harper and Brothers, 1958), p.33.

<sup>6</sup>James W. Reynolds, The Junior College (New York: The Center for Applied Research in Education, 1965), p.3.

two years from the university. In the late 1800's, according to Hillway, several high schools added a fifth year, but the practice was soon abandoned.<sup>7</sup>

Three other discernable patterns in the origin of junior colleges in the United States were suggested by Reynolds: (1) the transformation of many church-related colleges from four-year to two-year institutions, (2) the evolution of educational institutions initially intended to bring advantages to young people in rural areas, and (3) the creation of junior colleges by philanthropic groups of individuals.<sup>8</sup>

The history of the modern community-junior college can be traced to 1892 when Dr. William Harper, President of the University of Chicago and the "father of the junior college" in the United States, devised an organizational plan for the University of Chicago. As a result of this plan, the institution was divided into "University College," consisting of juniors and seniors, and "Academic College," comprised of freshmen and sophomores. Later, the names were changed to "Senior College" and "Junior College" respectively. In addition, he was instrumental in influencing the founding of several public junior colleges in and around Chicago. Joliet Junior College, the first public junior college which is still

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<sup>7</sup>Hillway, p. 36. <sup>8</sup>Reynolds, p. 3.



in existence today, was established in 1902 through Harper's influence.

The separation of the Freshman-Sophomore and Junior-Senior years of the university-level education resulted in an emphasis upon general academic courses. General or survey-level courses were isolated from those of greater specialization and comprised the curriculum for the first two years of study. After completing two years of study in a generalized curriculum, a student could enter specialized study at the university or professional school or he could begin a career elsewhere. With emphasis upon general academic courses, junior college administrators and instructors were concerned with the attainment of academic respectability. O'Banion made these observations about the junior college of this period:

1. The junior college was promoted as a pedagogically efficient institution dedicated to the production of efficient men and women.
2. It marked a rational division between general and specialized learning.
3. It shortened the number of years spent in pursuit of a bachelor's degree.
4. It produced both students capable of ascending to the university and workers prepared to take positions in society somewhere between the professions and the common laborers.<sup>9</sup>

In this context the division of junior and senior institutions seemed to have been an efficient educational system in the

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<sup>9</sup>O'Banion, p. 4.

time when the industrial revolution demanded an efficient labor pool.

Junior colleges developed along a variety of organizational schemes. In 1919, McDowell reported the existence of many types of junior colleges, some connected to universities, some extensions of high schools, some integrated with private academies, and some normal schools for the training of teachers. McDowell also suggested four main influences on the junior college movement: (1) a tendency toward large classes at the universities caused them to encourage junior college development, thereby separating secondary work from the university curriculum, (2) normal schools wanted to add collegiate courses to their pedagogical subjects so they became junior colleges, (3) high schools accepted the added years as a logical evolution of our system of public education, and (4) small colleges concentrated upon the attainable two-year objective rather than risk the accreditation problems of providing an acceptable four-year program.<sup>10</sup>

#### Junior College Music

A search of literature reported by researchers, professional organizations, and periodicals failed to produce documented research on music programs in the junior

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<sup>10</sup>F. M. McDowell, The Junior College, U.S. Bureau of Education Bulletin No. 35 (Washington, D.C.: Government Printing Office, 1919), p. 22.

college during this period. However, McDowell, in 1922, reported a curriculum study for the academic year 1917-18. Of nineteen public and twenty-eight private junior colleges, music was included in the curricula of fourteen institutions.<sup>11</sup>

### Terminal Education: World War I to World War II

#### The Junior College Movement

The early impetus of the junior college movement was attributed to university educators. According to O'Banion, the second stage of growth was mostly influenced by educators associated with secondary education.<sup>12</sup> Among those who defined and propogated the junior college idea during the 1920's and 1930's were Leonard V. Koos, Walter C. Eells, and Doak S. Campbell.<sup>13</sup> The establishment of the American Association of Junior Colleges gave the movement national direction and also gave definition to the two-year institution:

The junior college is an institution offering two years of instruction of strictly collegiate grade. This curriculum may include those courses usually offered in the first two years of the four-year college, in which case these courses must be identical, in scope and thoroughness, with corresponding courses of the standard four-year college. The junior college may, and

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<sup>11</sup>F. M. McDowell, "The Curriculum of the Junior College," Proceedings of the American Association of Junior Colleges, Bulletin No. 19 (Washington, D.C.: Bureau of Education, Department of the Interior, 1922), pp. 37-42.

<sup>12</sup>O'Banion, p. 5. <sup>13</sup>Ibid.

is likely to, develop a different type of curriculum suited to the larger and ever-changing civic, social, religious, and vocational needs of the entire community in which the college is located. It is understood that in this case also, the work offered shall be on a level appropriate to high school graduates.<sup>14</sup>

The junior college had accepted the role of preparing students for university study. However, the junior colleges began to devote their main energies to the preparation of those students entering the community working force and the role of the citizen. Terminal Education became the descriptor of such a function. According to one author, the function is often not understood to be as comprehensive as was its original intent.

Sometimes terminal education has been used as synonymous with vocational, occupational, or semi-professional education. This use is unfortunate since it is too narrow, stressing only one phase of education for complete living. . . . One phase of terminal education should be general or cultural. . . . Both phases have been recognized as legitimate and desirable functions of the junior college for many years.<sup>15</sup>

The post-World War I years witnessed a rapid growth both in the number of institutions in existence and the number of students enrolled. In 1921, there were 207 institutions classified as junior colleges.<sup>16</sup> More than 1,600 students

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<sup>14</sup>Walter Crosby Eells, American Junior Colleges, 1940 (Washington, D.C.: American Council on Education, 1940), p. 3.

<sup>15</sup>Eells, p. 15.

<sup>16</sup>Thornton, The Community Junior College, p. 50.

were enrolled in these institutions.<sup>17</sup> By 1941, 13,545 faculty members were instructing 236,162 students in 610 junior colleges.<sup>18</sup> In 1921, approximately one-third of the existing two-year institutions were public and enrolled over one-half of the junior college students. Within twenty years 43 percent were public two-year colleges and enrolled 71 percent of the junior college students. Increasingly, public two-year institutions gained acceptance over private institutions.

### Junior College Music

Hiatt wrote on curricular changes during the decade following World War I. In this study he compared the offerings set forth in the catalogues of nineteen public community colleges as they existed in 1920 with the same institutions ten years later. Hiatt concluded this regarding music offerings:

The increase in offerings in music, amounting to 280 per cent in terms of credits, is found in the increase in titles from thirteen in 1920-21 to twenty-eight in 1929-30.<sup>19</sup>

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<sup>17</sup>Thornton, p. 50.

<sup>18</sup>Walter Crosby Eells, Present Status of Junior College Terminal Education, Terminal Education Monograph No. 2 (Washington, D.C.: American Association of Junior Colleges, 1941), p. 3.

<sup>19</sup>L. R. Hiatt, "Curricular Changes in Junior Colleges," Junior College Journal, I (October, 1930), p. 9.

Koos studied fifty-eight junior colleges in 1921 and reported music offerings at twenty of them. The music courses offered by the largest numbers of public junior colleges were reported as Harmony, History of Music, Counterpoint, Appreciation, Musical Analysis, Voice, Orchestral Practice, and Chorus. No single course was offered by all twenty of the colleges.<sup>20</sup>

In a 1933 investigation comparing music offerings in 114 junior college bulletins, Ferne Misner determined the two main functions of junior college music departments to be foundational and cultural. She found that 75 percent of the schools offered music. Thirteen institutions offered lower-division work preparatory to completion of degrees in four-year colleges. The preparatory curricula was not as broadly based as the terminal curricula. Applied music was offered in more institutions than any other music course.<sup>21</sup>

Based on the returns of 272 respondents to a questionnaire about music course offerings during the 1938-1939 academic year, 145 junior colleges offered terminal courses

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<sup>20</sup>L. V. Koos, The Junior College, Research Publication of the University of Minnesota, Education Series No. 5 (Minneapolis: The University of Minnesota, 1924).

<sup>21</sup>Ferne Misner, "Music in the Curricula of Public Junior Colleges," (unpublished Master's thesis, University of Nebraska, 1933).

in music.<sup>22</sup> Harmony, History and Appreciation, Composing and Arranging, Counterpoint, Public School Music, Private Instruction, and Performance Organizations were listed by twenty-two of these institutions as comprising a curricula requiring two years to complete.<sup>23</sup>

Articles began to appear in the 1935, 1936, and 1937 Yearbooks of the Music Educators National Conference which actively engaged that organization in influencing the junior college music curriculum. These articles, authored by Anderson,<sup>24</sup> Moore,<sup>25</sup> and Howell,<sup>26</sup> respectively, suggested teaching techniques and course content of interest to those associated with the two-year music student.

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<sup>22</sup>Eells, Present Status of Junior College Terminal Education, p. 39-A.

<sup>23</sup>Ibid., p. 79.

<sup>24</sup>Arthur Olaf Anderson, "Creative Music in the Secondary School and Junior College," Music Educators National Conference Yearbook, 1935 (Chicago: Music Educators National Conference, 1935), pp. 154-59.

<sup>25</sup>Douglas Moore, "The General Course for College Students," Music Educators National Conference Yearbook, 1936 (Chicago: Music Educators National Conference, 1936), pp. 124-29.

<sup>26</sup>Julia Howell, "Junior College Training in Musicianship," Music Educators National Conference Yearbook, 1937 (Chicago: Music Educators National Conference, 1937).

In 1938 Talley,<sup>27</sup> of the University of Chicago, and Curtis,<sup>28</sup> of the Los Angeles City Schools, read papers suggesting responsibilities of the junior college to the university transfer function and to general and special students. Talley stated that the university should expect certain knowledge and skills from the junior college transfer students:

First, and most important, he should have an intimate acquaintance with standard musical literature acquired through performance, . . . listening to records and concerts . . . and, studying and analyzing . . . representative scores.

Second, he should possess the ability to hear and write melodies, . . . to sing at sight, . . . to harmonize a folk song at the piano, . . . to solve two-part contrapuntal problems, . . . and to indicate the tonal movements in a classical or early romantic selection.

Third, he should have a knowledge of the history of musical epochs, so that he would be able to distinguish the music of one period from another.<sup>29</sup>

Curtis believed the purpose of terminal education was "to prepare young people for a richer enjoyment of life after their school experiences are over."<sup>30</sup> He reported the music offerings of his own institution:

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<sup>27</sup>Howard Talley, "The Relation of the Junior College to the University," Music Educators National Conference Yearbook, 1938 (Chicago: Music Educators National Conference, 1938), pp. 140-41.

<sup>28</sup>Louis W. Curtis, "Junior College Music for General and Special Students," Music Educators National Conference Yearbook, 1938 (Chicago: Music Educators National Conference, 1938), pp. 141-43.

<sup>29</sup>Talley, p. 141. <sup>30</sup>Curtis, p. 141.



. . . a two-year semi-professional curriculum combining both skill and vision courses is offered. The purpose of the vision courses are to give the student an intelligent view of the world in which he lives. The skill courses are designed to furnish the student with a tool which will help him find a place for himself in industry.<sup>31</sup>

The M.E.N.C. junior college section meeting adjourned in 1938 with a panel discussion moderated by Blakeslee, Chairman of the Committee on Junior College Music. The committee adopted these objectives for junior college music:

1. To meet the needs of the community in the enrichment of social living through
  - a. the ability to participate in some form of musical activity; and
  - b. the ability to be an intelligent listener.
2. To provide the necessary prerequisite courses for further study in the university or professional school.
3. To actually equip the student of superior talent to undertake a musical career by providing so-called terminal courses.<sup>32</sup>

The minutes further reported that several junior college music instructors related experiences and expressed opinions about their terminal and transfer courses. An instructor at Woodrow Wilson Junior College, Chicago, reported the following:

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<sup>31</sup>Curtis, p. 142.

<sup>32</sup>Earl S. Blakeslee and others, "Junior College Music: A Panel Discussion at the 1938 M.E.N.C. Biennial Convention," Music Educators National Conference Yearbook, 1938 (Chicago: Music Educators National Conference, 1938), p. 153.

Most of these young students of mine are interested in arranging; some are taking courses in popular music arranging. There might be a field in radio. . . . There is quite an organization in Chicago in the playgrounds and parks . . . and there is a field there for young people who are talented and have proper training. In the field of accompanying there is a great chance.<sup>33</sup>

Blakeslee continued as chairman of the M.E.N.C. Committee on Music in the Junior College until the 1940 biennial convention in Los Angeles. Goetz, who became the chairman of the committee following the convention, quoted the fundamental principles adopted by the Policy Committee of the American Association of Junior Colleges as they addressed the problem of terminal education:

The Junior College is essentially a community institution and therefore has a special obligation to meet fully the needs of its constituency.

The Junior College marks the completion of the formal education for a large and increasing portion of young people and should offer curricula designed to develop economic, social, civic and personal competence.

Terminal education at the Junior College level includes so-called "general" education, designed to prepare students for social citizenship, for individual happiness; and semi-professional and perhaps other types of vocational education designed to prepare students for economic independence.<sup>34</sup>

Goetz suggested that music instructors in two-year institutions apply these principles to the music curriculum. She also reported the results of a survey of 105 junior colleges in

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<sup>33</sup>Esther Goetz and others, "Junior College Music: A Panel Discussion at the 1938 M.E.N.C. Biennial Convention," Music Educators National Conference Yearbook, 1938 (Chicago: Music Educators National Conference, 1938), pp. 144-45.

<sup>34</sup>Esther Goetz, "Music in the Junior College Today," Music Educators National Conference Yearbook, 1939-40 (Chicago: Music Educators National Conference, 1940), p. 392.

thirty-five states. The study revealed that Chorus or Glee Club was the most frequently offered course in music. Harmony was listed as being the second most common course with Appreciation being offered by slightly more than one-half of the schools surveyed. She concluded:

. . . these statistics seem to point to the fact that most junior colleges are catering to the needs of a few students, rather than providing a general cultural background for the majority . . . <sup>35</sup>

Three other speakers participated in the forum with Goetz at the 1940 biennial convention. Lounsbury, of Long Beach Junior College, was concerned with the junior college's role in developing consumers of music.<sup>36</sup> Callahan, a physical education teacher in Cicero, Illinois, described a survey course embracing many of the expressive disciplines; an innovative approach to appreciation by emphasizing emotional reaction to the arts rather than learning facts.<sup>37</sup> Nineteen junior colleges in Texas were the subject of Martensen's report. She concluded that:

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<sup>35</sup>Goetz, p. 393.

<sup>36</sup>John L. Lounsbury, "Terminal Courses -- Occupational and Semiprofessional Curricula in Junior Colleges," Music Educators National Conference Yearbook, 1939-40 (Chicago: Music Educators National Conference, 1940), pp. 396-98.

<sup>37</sup>Catherine Callahan, "Demonstrating the Arts," Music Educators National Conference Yearbook, 1939-40 (Chicago: Music Educators National Conference, 1940), pp. 400-02.

Every age will produce the specialist and performer but no period yet, in the lifetime of this nation, has successfully produced a music loving general public of the best in musical art . . . It is hoped that the junior college music program will endeavor to improve our nation's musical consciousness.<sup>38</sup>

The interest shown by the Music Educators National Conference in junior college music resulted in an increased interest in music activities by the American Association of Junior Colleges. This interest is reflected in its official publication, The Junior College Journal. During the 1942-43 year, a monthly column devoted to music appeared under the editorship of Goetz.<sup>39</sup>

When America became involved in World War II, males were conscripted or volunteered for duty in the armed forces. This resulted in a decline of enrollment in junior colleges and the de-emphasis of occupational and semi-professional training. The growing trend toward the terminal function in music programs failed to reach its potential.

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<sup>38</sup>Thelma Martensen, "A Suggestive Music Program for Texas Junior Colleges," Music Educators National Conference Yearbook, 1939-40 (Chicago: Music Educators National Conference, 1940), p. 409.

<sup>39</sup>Esther Goetz, "Junior College Music," a monthly column, Junior College Journal XIII (September, 1942-May 1943), pp. 47, 110, 166.

General Education: World War II  
to Sputnik

The Community College Movement

The third phase of development of the junior college was discernable at the end of the Second World War with the emergence of the concept of the public community college.<sup>40</sup> The term community college was used by the President's Commission on Higher Education in 1947 when referring to public colleges which were "community centered" and "community serving."<sup>41</sup> In 1947, the President's Commission on Higher Education also presented a new objective for American education by the following statement that ". . . the time has come to make education through the 14th grade available in the same way that high school is now available."<sup>42</sup> Many educators took issue with this stand and considered it a threat of reducing higher education to mediocrity. But against these dire predictions the movement continued to develop. Bogue selected The Community College as the title of his book "because it

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<sup>40</sup> Edwin L. Stover and others, Music in the Junior College, (Washington, D.C.: Music Educators National Conference, 1970), p. 5.

<sup>41</sup> Edmund J. Gleazer, Jr., This is the Community College (Boston: Houghton Mifflin Co., 1968), p. 28.

<sup>42</sup> President's Commission on Higher Education, Higher Education for American Democracy (New York: Harper Brothers, 1947), p. 3.

describes more accurately the essential functions and objectives of the present-day movement than the term 'junior college.'"<sup>43</sup>

This period is marked by a shift of emphasis from terminal to general education. The shift was due to a reaction to two wars with Germany and a possibility of a war with the Soviet Union.

General education was heralded as the pedagogical path toward building good citizens, and thus good workers. Two wars with Germany and the possibility of a war with the Soviet Union formed a backdrop of democratic ideals. Characteristically, the schools, including community-junior colleges, were expected to play the major role in strengthening and unifying American attitudes and ideals.<sup>44</sup>

The meaning of general education has not always been agreed upon by those educators responsible for the design of courses to meet its purpose. Medsker stated,

To some writers, and to some faculties, it means a common basic curriculum; to others it means common outcomes of a fundamental educational experience, which, while leading to common ends, may rely on diverse means. To some it means an understanding of the major concepts, principles, and methodologies of a major field of knowledge (as opposed to the content of narrower disciplines). To others, general education is given a behavioral definition, as that education which prepares a man to live more fully as a person and more effectively as a citizen.<sup>45</sup>

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<sup>43</sup>Jesse P. Bogue, The Community College (New York: McGraw-Hill Book Company, 1960), p. xv.

<sup>44</sup>O'Banion, Teachers for Tomorrow, p. 5.

<sup>45</sup>Leland L. Medsker, The Junior College: Progress and Prospect (New York: McGraw-Hill Book Company, 1960), pp. 56-57.

Medsker went on to note that some two-year colleges were making every effort to develop an effective general education program and that by continuing to place a high premium on good teaching, the general education objectives could be met regardless of the amount of institution-wide concern.<sup>46</sup>

A legislative committee of the American Association of Junior Colleges suggested general principles to be recognized by states in regard to potentials for junior college education. An important principle recommended was that "An adult education program, also in response to the needs of the community, should be developed by the junior college."<sup>47</sup> Adult education services to the community were not new ideas, but strong currents that influenced their success were suggested by Thornton as "the continued dramatic tendency toward the extension and equalization of educational opportunity for all Americans and the industrialization of the national economy."<sup>48</sup> Bogue cited this statement in The New American College by Sexon and Harbeson (1946):

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<sup>46</sup>Medsker, p. 59.

<sup>47</sup>Gertrude H. Fariss, "Report to the Committee on Legislation," Junior College Journal, XVIII (May, 1947), pp. 386-87.

<sup>48</sup>Bogue, The Community College, p. 54.

For the successful performance of this function, the junior college should become the center of the educational and cultural life of the entire community.<sup>49</sup>

In order to realize this objective, it was necessary for the community-junior college to carry on "community services over and beyond formalized classroom instruction."<sup>50</sup>

Medsker described this function as being performed by a large number of the two-year institutions reported in his survey of 243 colleges. The frequency of specific community services was reported and listed in order with the services most frequently reported appearing first.

1. Widespread use of the college physical plant by community groups.
2. Assistance by college in safety and thrift campaigns, fund drives, and the like.
3. Organization of special events, such as workshops, institutes, and forums.
4. Promotion of cultural and recreational activities.
5. Promotion by the college of community events in which public affairs are discussed.
6. Organization of projects with other community agencies relating to the improvement of health conditions in the community.
7. Use of college staff and students in making studies of the community.
8. Widespread use of college staff as speakers to community groups.

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<sup>49</sup>Bogue, p. 209.

<sup>50</sup>Medsker, The Junior College: Progress and Prospect, p. 78.



9. Organization of services using college staff or students, or films and lectures from outside, to further the conservation of natural resources.
10. Research by college staff and students for business or professional groups in the community.
11. Organization of child-care programs for demonstration and instructional purposes.<sup>51</sup>

In 1957-58, 667 two-year colleges enrolled 892,642 students. Students continued to see the baccalaureate degree as a visible asset to better jobs. Thus, the demand for transfer programs continued to increase along with the growing numbers of institutions. Medsker concluded,

It is paradoxical that, in the institutions studied, about two-thirds of the students prepared to transfer yet, from a given entering class, only one-third of them actually went beyond the junior college. Conversely, only a third of the students were enrolled in courses which ostensibly prepared them for employment, yet two-thirds of them went into some type of life activity without further college experience.

Administrators, counselors, and teachers in most of the two-year colleges visited agreed that no matter how hard an institution endeavors to effect a terminal occupational program, it is difficult to interest students in this program except in highly specialized institutions. One reason for this difficulty is the prestige values that pertain to "regular" college work.<sup>52</sup>

### Community College Music

The interest in general education/community emphasis by leaders of music instruction during the third stage of development was reflected in articles appearing in leading journals and research by interested music educators. Daniels,

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<sup>51</sup>Medsker, p. 79. <sup>52</sup>Ibid., pp. 112-113.

writing for the Music Educators Journal in 1946, suggested four objectives for a junior college music program:

1. To provide at least two years of university accredited work in music.
2. To provide some vocational training in music.
3. To provide cultural and recreational opportunities for the general student.
4. To provide a "trial major" in music, and an opportunity to make-up high school deficiencies for those intent on vocational or pre-professional training in music.<sup>53</sup>

Based upon a chosen function, that of general education or pre-professional, Daniels suggested two separate lists of courses from which a college should choose. It was his opinion that ". . . an all-round music program should not be attempted by junior colleges that can only afford one music instructor."<sup>54</sup> Daniels realized the importance of music within general education programs and concluded that the frequently maligned music appreciation class in the junior college provided the only college course in music for a large number of students.<sup>55</sup>

Four years later, Reiss stated that junior college music programs should serve a three-fold purpose. She changed the order of their importance.

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<sup>53</sup>Niel M. Daniels, "The Junior College Music Curriculum," Music Educators Journal, XXXII (January-February, 1946), pp. 26-28.

<sup>54</sup>Niel M. Daniels, "The Junior College Music Curriculum," Music Educators Journal, XXXII (March, 1946), p. 54.

<sup>55</sup>Daniels (January-February, 1946), pp. 26-28.

The purpose of the junior college are threefold. One is to serve local community need, vocational and otherwise; the second is to supply further liberal education on the collegiate level; the third is to prepare students for entrance to a third year of senior college.<sup>56</sup>

Further, Reiss presented a rationale for the pre-professional study of music within the liberal arts framework of the junior college. She believed that the junior college should be the student's articulation point between his high school music studies and the beginning of his specialized professional training at the university level. Reiss's view of the music student's work in the junior college was that it was terminal, in that his formal liberal arts education was completed, and pre-professional, in that it prepared him for the first year of professional school.<sup>57</sup>

Hoeglund gave the administrator's view of the junior college music program. He, as did Reiss, placed a strong emphasis upon the community function of music in the community-junior college. Hoeglund viewed that "the community college, by the very implication of the word 'community,' is in a great position to do things through its music department."<sup>58</sup> He emphasized the spiritual dynamics of music and the public relations benefit of music to the junior college. Hoeglund

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<sup>56</sup>Muriel Reiss, "The Place of the Junior College in Training Musicians," Music Educators Journal, XXXVI (January, 1950), p. 21.

<sup>57</sup>Ibid., pp. 20-21.

<sup>58</sup>Harold A. Hoeglund, "An Administrator's View of the Junior College Music Program," Music Educators Journal, XL (September, 1953), p. 39.

believed that the terminal student in music should receive first priority because this student would become the community leader in music. The cooperation of all community music leaders was viewed as necessary for a good junior college music program.<sup>59</sup>

Kaplan criticized the existing junior college music programs as being excessively influenced by university curriculums.

The junior college will be in a position in post war years to declare a larger degree of independence from the university if it adopts service to the community as its primary goal.<sup>60</sup>

The emphasis upon community orientation was echoed by Bakkegard:

In designing a community college music curriculum, those responsible for the program should determine through a survey the musical needs and musical resources of the community. . . First consider the needs of the terminal student since they are in the majority, the formal education ends upon graduation, and they are the students who remain in the community to take an active part in community affairs.<sup>61</sup>

The formulation of a functional music program utilizing all available college and community resources was suggested by Bakkegard as a possible solution to several problems. He noted the need for the junior college music faculty to equally train the transfer, the terminal, and the general student. He observed that in many cases failure to educate all types of students was the result of small budgets, insufficient physical facilities,

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<sup>59</sup>Hoeglund, pp. 38-39.

<sup>60</sup>Max Kaplan, "Music for Community or Catalogue?" Junior College Journal, XVI (September, 1945), p. 25.

<sup>61</sup>B. M. Bakkegard, "Music in the Junior College," Junior College Journal, XXIII (October, 1952), p. 88.

and insufficiently educated faculty.<sup>62</sup>

Wolfram, in agreement with Bakkegard, stressed the differences between the music programs in the junior college and the senior college. He placed a priority on the community function of the junior college and the formulation of programs for both vocational and avocational music study in the junior college. Wolfram emphasized the place of the junior college music program as a transition from the high school to the university. He believed that quality should not be sacrificed in the transitional type of institution.<sup>63</sup>

The teacher of music who works with amateurs needs to be as good a musician as the artist teacher and must be possessed . . . of even greater patience and sympathy.<sup>64</sup>

In Music in American Education the goals of the junior college music program were defined in general terms:

The music program in the junior colleges of America should further the general goal of music education for everyone according to his interest and ability by providing challenging musical experiences for (a) the future professional musician, (b) the student for whom music is an avocation or recreational outlet, and (c) the residents of the community who desire additional sources for developing and stimulating their musical interests.<sup>65</sup>

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<sup>62</sup>Bakkegard, pp. 86-90.

<sup>63</sup>Victor Wolfram, "Music in the Junior College," Junior College Journal, XXXVIII (December, 1957), pp. 216-19.

<sup>64</sup>Ibid., p. 219.

<sup>65</sup>Hazel M. Morgan, Music in American Education (Washington, D.C.: Music Educators National Conference, 1955), p. 124.

Writing earlier, Kintzer expressed a need for music in general education. In an article of 1952, he placed the responsibility for fulfilling the general education function upon the individual instructor.

Many educators feel that all subject matter fields may contribute to the broadening of student attitudes and ideals. However, the degree to which any course supports general educational objectives depends largely upon the instructor who presents course materials according to student needs.<sup>66</sup>

Kintzer also stressed the need for dialogue at the local, state, and national levels on the part of music educators through their professional music organizations as a means of stimulating interest in developing programs of music in general education.<sup>67</sup> Kintzer summarized his research of ninety-one junior colleges in a second article in 1953. He noted that more and more junior colleges were offering music courses and performing groups for the non-music major.

The catalogue analysis also strengthens the conviction that every segment of the music curriculum has potential for general education. . . . It is necessary to state, however, that in all of the outstanding curricula discussed there is a balance between the general and the specialized.<sup>68</sup>

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<sup>66</sup>Frederick C. Kintzer, "Music in General Education," Junior College Journal, XXIII (December, 1952), p. 196.

<sup>67</sup>Frederick C. Kintzer, "Music in the General Education Program of the Junior College," (unpublished Ed.D. dissertation, Stanford University, 1952).

<sup>68</sup>Frederick C. Kintzer, "The General Student and Junior College Music," Junior College Journal, XXIII (February, 1953), pp. 326-27.

Kaplan criticized the existing junior college music programs as being excessively influenced by university curriculums.<sup>69</sup> Based on the response of forty-seven public and thirteen private junior colleges to a questionnaire, Reiger concluded that private junior colleges tended to be copies of the first two years of a four-year institution while public junior colleges tended to be more related to high schools.<sup>70</sup> Kaplan suggested that the junior college declare their independence from the university and adopt community service as their goal.<sup>71</sup>

Fick recommended that junior colleges should sponsor at least one community music organization. He felt that general education offerings should be expanded to include humanities or comparative art courses, and that community choir, band, and orchestra directors be offered courses in conducting, performance technique, and literature. These conclusions were drawn from data based on a survey of 130 junior college bulletins.<sup>72</sup>

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<sup>69</sup>Kaplan, "Music for Community or Catalogue?" pp. 24-26.

<sup>70</sup>Bernard Reiger, "Music in Junior Colleges Generally and in Kansas," (unpublished Master's thesis, University of Michigan, 1940), cited in Clifford E. Hansen, "Music Curriculum Development in Two-Year Public Junior Colleges of California," (unpublished Ph.D. dissertation, Boston University, 1965).

<sup>71</sup>Kaplan, pp. 24-26.

<sup>72</sup>Robert G. Fick, "A Program of Music Offerings for Community Colleges," (unpublished Master's thesis, George C. Peabody College for Teachers, 1951).

In 1953 H. M. Lemert did an extensive nation-wide study of music curricula in public junior colleges. His study was in the nature of a catalogue and questionnaire survey to determine several things: (1) character and extent of music offerings in public junior colleges, (2) organization and implementation of course offerings, (3) extent to which these patterns of course offerings contribute to the achievement of the preparatory and terminal functions of the colleges, (4) the aspect of public junior college music education peculiar to the junior college but not normally found among the offerings of the senior college, and (5) ways in which music education in public junior colleges could be improved.

Lemert studied the published catalogues of 294 public junior colleges for the academic years 1949-1952. In addition, 137 returns from a survey questionnaire of 315 public junior colleges -- a return of 43.5 percent -- were analyzed. Of the 294 bulletins examined, 272 or 92.5 percent listed accredited course of instruction in music, or indicated that music existed on an extra-curricular basis.

Eighty-two and six-tenths percent of the colleges which responded claimed purposes for music offerings of an avocational nature. Professional purposes were reported by 62.4 percent of the schools, and over one-third of the colleges indicated purposes of a terminal-vocation type. Additionally, Lemert reported these findings:



1. The most frequent course offerings were Elementary Harmony, Freshman Theory, and Fundamentals of Music.
2. Smaller colleges tended to offer integrated theory courses while the larger colleges offered individual courses. Theory courses were most often designed as senior college parallel or transfer courses.
3. About one-half of the 261 colleges offered music appreciation on an elective basis.
4. Music History courses designed for music majors were offered by one out of every five colleges, being more numerous in the larger colleges. The average semester hours of college credit was 5.5.
5. The average number of music instructors was between 1.6 and 2.3 per college.
6. The majority of instructors possessed a master's degree.
7. Piano and voice were the most common applied music areas, followed in succession by strings, organ, woodwinds, brass, and percussion.
8. The most common ensemble courses were band, mixed chorus, orchestra, and choir.
9. The median salary was \$4,215.00.
10. The median amount of money budgeted for music was \$5,250.00 per year.
11. Thirty percent of the colleges charged special fees for applied music instruction.
12. The median number of students majoring in music was fewer than five.<sup>73</sup>

Lemert concluded that music education in public junior colleges was becoming more extensive in scope and character. He recommended expansions of and emphasis on music

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<sup>73</sup>Harry M. Lemert, "Music Education in the Public Junior College," (unpublished Ed.D. dissertation, University of Texas at Austin, 1953), pp. 264271. The information reported is drawn from a review of the entire study.

opportunities for the general student inasmuch as eighty-two of the junior colleges recommended an expansion of musical opportunities for the general student. The same institutions revealed a median of 23.4 percent of their students enrolled in music.

Comprehensiveness: The Last  
Twenty Years

The Community College Movement

Russia launched the world's first satellite into space in 1957. At this point America's space program was placed in a secondary position. An alarmed America began to reappraise its educational priorities. American educators were brought to the realization that it was not general education but technical and scientific expertise that launched the first satellite into space. O'Banion wrote,

The community-junior college, like other segments in the educational system, began to reappraise its role in the struggle for scientific supremacy. Emphasis upon skills took priority over any emphasis upon attitudes; programs to promote individual competencies took the spotlight away from programs to assure the acquisition of common knowledge and personal psychosocial development.<sup>74</sup>

There is no doubt that Sputnik sparked a trend toward specialization. The ideal curriculum was seen as one that would assess student's varying potentials and train them accordingly in order that they might contribute their maximum

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<sup>74</sup>O'Banion, Teachers for Tomorrow, p. 8.

productive capacity to society.<sup>75</sup> A more tangible influence in support of specialization in curricular development was noted by Reynolds:

It is highly probable that this heavy accent on specialization has increased since the first Sputnik was orbited by the U.S.S.R. in 1957. This even caused a general reaction in the United States that there had been a serious loss of face, and the only method by which the nation's countenance could be restored was to reorganize our educational institutions to turn out specialists. To this end Congress appropriated millions of dollars for such fields as natural sciences and mathematics. Notable for its absence from the list of programs, for which this largesse was provided, was general education. Congress, insofar as its subsidy plans were concerned, reinforced a policy in program development of placing an inordinate weight of emphasis on specialization as the educational outcome.<sup>76</sup>

In the early 1960's higher education faced the crisis of specialization versus generalization. Complicating the dilemma associated with specialization versus generalization was the fact that economic and social forces were driving hundreds of thousands of young people toward higher education. The community college, with its open-door admission policies and its community proximity to 90 percent of the nation's population, made an attempt to solve the problem by expanding curricular offerings, providing counseling and guidance services, and wider involvement with the community.

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<sup>75</sup>O'Banion, p. 8.

<sup>76</sup>James W. Reynolds, The Comprehensive Junior College Curriculum (Berkeley, California: McCutchan Publishing Corporation, 1969), pp. 193-94.

Comprehensiveness became the term used to describe the spectrum of experiences provided by two-year institutions.

Gleazer defined comprehensiveness:

The concept of comprehensiveness . . . means preparation for employment as well as transfer to a four-year college and includes a number of other community-related services. The comprehensive community college exists to give students opportunity beyond the high school to find suitable lines of educational development in a social environment of wide range of interests, capacities, aptitudes, and types of intelligence.<sup>77</sup>

A need for comprehensiveness has been attributed to belief in the educability of all people; a concept held by the community-junior college throughout all its historic phases. In 1960 the President's Commission on National Goals recommended that two-year colleges be placed within commuting distance of all high school graduates except those in sparsely settled regions.<sup>78</sup> Within the next four years, the Educational Policies Commission and the National Education Association stated that ". . . the nation's goal of universal opportunity must be expanded to include at least two further years of education open to any high school graduate."<sup>79</sup>

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<sup>77</sup>Gleazer, This is the Community College, p. 28.

<sup>78</sup>President's Commission on National Goals, Goals for Americans (New York: Prentice-Hall, Inc. 1960), p. 91.

<sup>79</sup>Educational Policies Commission, Universal Opportunity for Education Beyond High School (Washington, D.C.: National Education Association, 1964), p. 6.

The recommendations made by the President's Commission on National Goals were well received. The decade of the 1960's witnessed such a phenomenal growth of the junior college movement throughout the United States that it is no exaggeration to state that the junior college has become one of the major components in higher education. The 1969 Junior College Directory listed 993 junior colleges in operation during the 1968-69 academic year. Of this total, 739 are public junior colleges and 254, private. During the 1960's new two-year institutions have been established at the rate of 35 to 50 annually. By 1969 the two-year institutions had grown to the point that almost two million full-time and part-time students were enrolled in the new community college movement. These students accounted for nearly 30 percent of all undergraduates and 25 percent of all students in higher education in the nation.<sup>80</sup>

The 1978 Community, Junior and Technical College Directory listed 1,030 public community colleges and 185 independent junior colleges that were offering various courses of study during the 1977 academic year.<sup>81</sup> The 1977 enrollment in junior colleges was reported to have been

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<sup>80</sup>Carnegie Commission on Higher Education, The Open-Door College (New Jersey: McGraw-Hill Book Company, 1970), p. 3.

<sup>81</sup>Sandra L. Drake, ed., 1978 Community, Junior and Technical College Directory (Washington, D.C.; American Association of Community and Junior Colleges, 1978), p. 2.

2,801,778 with nearly 50 percent of all freshmen entering college going into the community-junior college.<sup>82</sup>

The greatest single factor in the growth of junior colleges has been the creation of new public junior colleges, called comprehensive community colleges. These schools are often a part of state junior college systems, as in Virginia, Iowa, Texas, and Tennessee. The Carnegie Commission on Higher Education gave these explanations for the rapid advancement of the community college:

1. The open admission policies
2. Geographical distribution in many states
3. The unusual low tuition policies
4. The varied programs for a greater variety of students
5. The chance for many who are not fully committed to a four-year college career to try higher education without great risk of time or money
6. The appeal to students who are undecided about their future careers and unprepared to choose a field of specialization
7. The opportunity for continuing education to working adults seeking to upgrade their skills and training.<sup>83</sup>

The phenomenal growth of the community college movement is quite lucid. This lucidity has not been completely evident in the position and definition of the

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<sup>82</sup>Drake, p. 2.

<sup>83</sup>Carnegie Commission on Higher Education, p. 3.

community college. Although it appears the community college is seeking an identity of its own, the generalized term junior college continues to be used extensively. The term "two-year college" is used by those who attempt to recognize a difference between a privately operated junior college and a tax-supported comprehensive community college.

According to Edmund J. Gleazer, Jr., Executive Director of the American Association of Junior Colleges, a good community college is defined as follows:

A good community college will be honestly, gladly, and clearly a community institution. It is in and of the community. The community is used as an extension of classroom and laboratory. Drawing upon history, traditions, personal problems, assets and liabilities of the community it declares its role and finds this accepted and understood by faculty, administration, students, and the citizenry.<sup>84</sup>

Gleazer also states a community college should offer basic college work, vocational-technical courses, short courses, institutes, conferences, clinics, forums, concerts, exhibits, studies and continuing education, all being related to the needs of the community.<sup>85</sup>

The trend toward comprehensiveness resulted in a proliferation of course offerings in two-year institutions.

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<sup>84</sup>Edmund J. Gleazer, Jr., A New Social Invention (Washington, D.C.: American Association of Junior Colleges, 1969), p. 3.

<sup>85</sup>Ibid.

Publications of the 1970's listed hundreds of courses. Usually courses were listed according to these categories: (1) transfer programs, (2) career programs, (3) general education, (4) remedial-developmental programs, and (5) continuing/adult education. Reynolds has discussed specific course offerings, devoting three chapters to a report of subjects he found were being offered.<sup>86</sup>

The future directions of the comprehensive community college movement were the topic of a paper by Cohen. He projected that by the year 2000 there will be 1,400 community colleges in the United States. This estimate is based on extrapolations of saturated models evident in Florida, Washington, California, Michigan, Illinois, Ohio, and New York where a campus is within 90-95 percent of the state's population. Major organizational changes are not anticipated. In terms of curricula, short-term, non-sequential, modular courses will gain ground while credit for experience practices will diminish.<sup>87</sup>

#### Community College Music

The emphasis upon employment-oriented specialization training was less evident in community college music

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<sup>86</sup>Reynolds, The Comprehensive Junior College Curriculum, pp. 22-84.

<sup>87</sup>Arthur M. Cohen, "Will There Be a Community College in the Year 2000," Topic Paper No. 5 (Tucson, Arizona: Arizona University, College of Education, 1976).



programs of the post-Sputnik era than in the programs of the institution as a whole. Only a few isolated metropolitan institutions were developing career-oriented music programs; that is, programs designed to prepare individuals for productive positions in the field of music after two years. Although student enrollments increased during this period, there was little evidence in the literature to suggest that community college music instructors were expanding curricular offerings to meet increased specialized interests. There was evidence that specialization in pre-professional training, the preparation of the music major transfer student, continued to be a primary concern of community college music educators. From an instructional point of view, there was positive evidence that individual needs of students were being given careful consideration. Community college music educators searched for and shared instructional techniques, they investigated ways to serve a larger percentage of the total student population, and they sought means by which they could influence the cultural life of the community.

Comparatively few reports were published about two-year college music programs in the late 1950's and early 1960's. Krommings, an administrator, discussed the challenge presented to junior college administrators to run successful music programs. One of the major problems was the inclusion of both specialized education programs and general education courses within the curriculum. Krommings

suggested courses for the junior college music curriculum. For the transfer student he suggested beginning, intermediate, and advanced musicianship with participation in chamber groups and instruction in applied music. For the terminal student Krommings suggested six hours of work in music; two in appreciation, two in history, and two in score reading. Krommings recognized the fact that students would lose credit when they transferred, but he believed that his suggested program would provide a background of fundamentals upon which the student could build. He suggested that "maintaining a good ensemble group is desirable for every junior college."<sup>88</sup> It was his opinion that performance experiences could best meet the individual needs of all students.<sup>89</sup>

Reynolds noted that music educators often have few opportunities to develop programs for the non-performer since "professional reputations . . . depend for their growth on the production of superior performing organizations, or on the provisions of satisfactory preparation of music majors for their advanced work in the upper years of the undergraduate program."<sup>90</sup> Thus he noted that while over-all

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<sup>88</sup>Louis U. Krommings, "The Challenge of the Junior College Music Program to the Administrator," Junior College Journal, XXIX (January, 1959), p. 266.

<sup>89</sup>*Ibid.*, pp. 264-67.

<sup>90</sup>James W. Reynolds, "Junior College Music Programs," Junior College Journal, XXXI (September, 1960), p. 2.

enrollments in two-year colleges were greatly increasing, music programs provided opportunities for only 15 to 30 percent of the full-time enrollees.<sup>91</sup>

About 1965, following a great surge in growth of the two-year colleges, music educators in higher education began to realize that insufficient data had been accumulated about music programs in these rapidly developing institutions. Leaders of professional music organizations and their state affiliates began to ask these questions about two-year music programs:

1. What could be done to improve music instruction in community colleges?
2. What was the status of music programs in these institutions?
3. Where were their strengths and weaknesses?

During the latter part of 1965 and continuing into the 1970's, articles and unpublished research papers appeared reflecting music educators' concerns regarding the dilemma and problems posed by specialization versus generalization, and the ideology of comprehensiveness at community colleges.

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<sup>91</sup>Reynolds, p. 2.

Much of the literature appearing in professional publications from 1965 to the present addressed problems associated with specialization; that is, the preparation of music major transfer students. Cass was concerned that applied music majors would transfer to four-year institutions with serious deficiencies and made suggestions for improving applied instruction at the freshman and sophomore levels.<sup>92</sup> Kindig noted that private lessons were most often taught by part-time instructors. He also noted that class instruction was being utilized by many two-year colleges to reduce contact-hour load of the already overloaded music instructor. Of the 200 institutions responding to the survey, 158 offered private instruction.<sup>93</sup>

Music Theory, Harmony, Sight Singing, and Ear Training are subjects designed for music major transfer students. It is common practice for students acceptance in upper division courses at four-year institutions to be

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<sup>92</sup>Richard Cass, "Problems of the Applied Music Major Who Transfers from the Junior College to the Four Year College," Proceedings of the 47th Meeting (Washington, D.C.: National Association of Schools of Music, 1972), pp. 116-18.

<sup>93</sup>James Albert Kindig, "An Investigation and Analysis of Applied Music Programs in Two-Year Colleges," Dissertation Abstracts International, 33 (1973), 2735-A (Ball State University).

evaluated in this area of musicianship before they can enroll at the upper division. Many upper-division subjects are not available to students until prescribed skill levels in musicianship have been met. This is attributed to the importance ascribed to course sequence at the senior institution.

The necessity of effective theoretical instruction at the community-junior college level was the topic of discussion in much of the literature about music programs during this era. Padgett, using a questionnaire, studied the course content of freshman and sophomore music theory of junior and senior colleges of Alabama. He concluded that (1) neither junior nor senior colleges were presenting the same concepts, precepts, or skills throughout the state; (2) neither junior nor senior colleges were requiring the same level of attainment throughout the state; (3) the sequence of presentation did not begin nor end at a common point during the two academic years; and (4) transfer students had a problem of understanding and defining so-called common terminology.<sup>94</sup>

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<sup>94</sup>Thomas L. Padgett, "A Study of the Course Content of Freshman and Sophomore Music Theory and Public Senior Colleges and Select Public Junior Colleges of Alabama with Emphasis upon Articulation," Dissertation Abstracts International, 30 (1969), 5018-A.

Miller<sup>95</sup> and Rosner<sup>96</sup> suggested that two-year institutions consider Comprehensive Musicianship as a curriculum design to replace fragmented offerings in theory, literature, and performance. A comprehensive musicianship curriculum requires a comprehensive musician as instructor.

Music generalization, as represented by music experiences for students outside of the music major transfer programs, continued to be spoken of as a vital segment of the music program in the post-Sputnik era. In the Guidelines for Junior College Music Programs, the National Association of Schools of Music stated specifically that "every junior college should offer a program of general enrichment in music, both on and off campus, thereby serving as a cultural center and sponsor of the performing arts for the college and the community at large."<sup>97</sup>

Gagermeier studied the role of music in general education in the junior college by examining catalogs from

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<sup>95</sup>Thomas Miller, "Comprehensive Musicianship and the Transfer Student," Proceedings of the 46th Annual Meeting (Washington, D.C.: National Association of Schools of Music, 1971), pp. 97-100.

<sup>96</sup>Sister Christian Rosner, "Operation Comprehensive Musicianship," Proceedings of the 47th Annual Meeting (Washington, D.C.: National Association of Schools of Music, 1972), pp. 119-22.

<sup>97</sup>National Association of Schools of Music, Guidelines for Junior College Music Programs (Washington, D.C.: National Association of Schools of Music, 1972), p. 6.

402 junior colleges and submitting a questionnaire to 45 of those junior colleges. The purpose of her study was to test the hypothesis that music could make an important contribution to the general education of junior college students. She concluded that junior college educators were not convinced that music had a contribution to make toward the achievement of the goals of the general education of the junior college student.<sup>98</sup>

Meaningful music experiences for the general student have been offered. Subsequent research has proven that music appreciation was the most commonly taught music course in the community college but the lack of interest in music courses by the general student was a weakness of the program. Armstrong suggested that more general students might be reached through pop-oriented courses.<sup>99</sup> Also, much has been written about interdisciplinary humanities courses as a means of attracting students, but the fact remains that few such courses have been included in two-year college humanities programs.<sup>100</sup>

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<sup>98</sup>Sister Mary Joyce Gagermeier, "The Role of Music in the Community College," (unpublished Doctoral dissertation, University of Michigan, 1967).

<sup>99</sup>Charles Armstrong, "From Beatles to Bach and Back," Community and Junior College Journal, XLV (December 1974-January 1975), pp. 18-19.

<sup>100</sup>Lawrence Chidester, "The Outreach of Music in Junior College in the Area of General Enrichment," Proceedings of the 45th Annual Meeting (Washington, D.C.: National Association of Schools of Music, 1970), pp. 93-97.

Perhaps the most meaningful music experiences for the general student are available through performance organizations at the two-year college. Research studies reviewed supported the conclusion that performance opportunities at the junior institution have provided many musical experiences for general students. It also appeared that enrollment were sufficient enough, in numbers to justify their existence. Choirs, bands, orchestras, and small ensembles presented a wider variety of choices available to the general student who chose to perform in an ensemble. Vitale brought into clear focus the close relationship of performance organizations, community involvement, and generalized education:

It can be concluded that when the community college becomes involved in performing groups, it is contributing to the entire philosophical concept of musical edification at both ends of the spectrum . . . . It can establish a unique community relationship and at the same time expose students to musical excellence.<sup>101</sup>

There is little evidence that the post-Sputnik conflict -- referred to as comprehensiveness or the specialization versus generalization dilemma which was responsible for the diversification of course offerings and programs -- has initiated significant

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<sup>101</sup>John C. Vitale, "Community Music Programs: A Cultural Contribution," Community and Junior College Journal, XLV (March, 1975), p. 23.



changes in the kinds of courses offered in the music program.

It seems safe to say that, according to the literature reviewed, community college music courses are now attracting only a few of the potential students, and they do not appear to be changing to make their offerings more viable.<sup>102</sup>

Most community college music educators have chosen to ignore the rapid growth of occupationally oriented students. Several recent researchers have concluded that junior college level music educators have exhibited little knowledge of the terminal function and that occupationally oriented programs existed in only a few metropolitan area two-year institutions.

The public community college has been referred to as the open-door college, democracy's college, or the people's college. Comprehensiveness refers not only to the diversity of courses and programs but to the types of students attending the same class. O'Banion portrayed the open-door concept in this way:

Through that same door might walk the valedictorian of a high school class, a high school dropout who never received a grade above a "D" and who cannot find steady employment, a business man interested in improving his business and social skills, and a high school potential flunk-out from the state university.<sup>103</sup>

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<sup>102</sup> Arthur M. Cohen, ed., "Music History and Appreciation," The Humanities in Two-Year Colleges (Los Angeles: ERIC Clearinghouse for Junior Colleges, 1975), p. 42.

<sup>103</sup> O'Banion, Teachers for Tomorrow, p. 17.

Bader described her frustration and discomfort when confronted by a theory class in a comprehensive community college:

For the person accustomed to following the dictates of the musical score, it comes as somewhat of a shock to run into a new breed of music student, one who has little respect for notes (if he reads at all), and regards his own desires as the ultimate source of creative expression.<sup>104</sup>

A comprehensive student enrollment need not be viewed as a detriment, because comprehensiveness may be the most unique characteristic of the community college music program -- a distinctive characteristic that sets aside the community college music program from the first two years of degree-granting liberal arts colleges.

### The Community College In Tennessee

#### The Community College Movement

The community college concept was clearly an idea whose time had come to Tennessee by the mid-1960's. The 1950's and early 1960's were periods of overall change and transition for the state. The economy and population were rapidly moving away from a primarily agrarian dependence toward diversity that comes with industrial growth. These changes gave rise to overwhelming demands for improving and

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<sup>104</sup>Yvette Bader, "Music and the Community Student," College Music Symposium, XIV (Fall, 1974), p. 74.

extending the public education system. According to Morning Has Broken, the community college as an institution was established in studied response to these changes and the confluence of at least four resulting factors:

1. Tremendous enrollment increases had been experienced and more were anticipated in Tennessee's colleges and universities.
2. The existing institutions were pushed to capacity.
3. There was a determined need for types of post-secondary programs lacking in Tennessee higher education.
4. Increasing student accessibility to post-secondary education was a paramount concern.<sup>105</sup>

While the precise origins and historical antecedents of the community colleges are subject to debate, the findings and recommendations of a study, Public Higher Education in Tennessee, initiated in 1955 and concluded in 1957 by the legislative council of the Tennessee General Assembly, are widely regarded as the cornerstone of this movement in Tennessee.<sup>106</sup> The purpose of the study,

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<sup>105</sup>Sue Little, Morning Has Broken: The Story of Cleveland State Community College (Cleveland, Tennessee: Cleveland State Community College, 1978), pp. 4-5.

<sup>106</sup>Walters State Community College, Catalogue 1979-80 (Morristown, Tennessee: Walters State Community College, 1979), p. 7.

concluded under the primary direction of Dr. Truman Pierce and Dr. A. D. Albright, was twofold:

(1) to point up possible improvements in current programs in higher education in Tennessee with present resources, and (2) to provide a design for intelligent planning to meet further needs.<sup>107</sup>

Significant needs for expanding Tennessee's existing public higher education programs, identified in the Pierce-Albright Report, were predicated upon the fundamental changes that had occurred and were foreseen in the state's economy and population. The pertinent economic and social findings stated that

Tennessee's wealth was increasing rapidly; industrial development was proceeding at an excellent pace; new industry tended to concentrate in and around metropolitan areas; agriculture was declining in relative importance; overall population was increasing and shifting from the rural to the metropolitan areas; in-state birthrate would continue to increase; therefore, college-age population would likewise increase: the number of high school and other students seeking college education would increase, and the number of veterans eligible for education benefits after the Korean War was significant.<sup>108</sup>

Based on these and other study findings, including the expressed convictions of the citizenry that education was the means of achieving maximum individual and social growth

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<sup>107</sup>Truman M. Pierce and A. D. Albright, "Public Higher Education in Tennessee" (summary of a report to The Education Survey Committee of the Tennessee Legislative Council, Nashville, Tennessee, December 2, 1957), p. .xiii.

<sup>108</sup>Pierce-Albright Report, p. 317-18.

and that the responsibility of providing needed educational programs rested with the state, the report recommendations provided in part, that

. . . all persons who can profit from it should have the opportunity of receiving a college education: provisions should be made for a larger percentage of the bright and more able students to attend colleges and universities; the program of higher education should be of significant variety and comprehensiveness: the program of higher education should include extensive services to people who are not formally enrolled in courses on the campus; higher education opportunities should be readily accessible to the youth of the state.<sup>109</sup>

Cognizant of the educational possibilities of the community college, the 1963 Tennessee General Assembly appropriated two hundred thousand dollars for use over a two-year period to implement the Pierce-Albright Report. The State Board of Education, under the direction of Commissioner J. Howard Warf, developed plans for the establishment of a group of community colleges to serve areas without access to higher education. The goal was to have one of these colleges within a 30-40 mile commuting distance of the average citizen. Admission to these colleges was not restrictive to recent high school graduates, but was an "open door" opportunity college, serving a whole community from ages eighteen to eighty. Acting upon the recommendations of Governor Frank G. Clement and the State Department of Education, the 1965 Tennessee General Assembly authorized the establishment of the first three of these colleges, one

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<sup>109</sup>Pierce-Albright Report, pp. 325-26.

to be located in each of the State's three Grand Divisions. Columbia, in 1966, became the first operational community college in Tennessee. Cleveland and Jackson opened in 1967. Dyersburg and Tullahoma provided sites for the next two and were opened in 1969. Walters State Community College, located in Morristown, was the sixth such college. Its opening date was September 1970.

In 1969, the General Assembly authorized three more community colleges -- Roane State in Harriman, Volunteer State in Gallatin, and Shelby State in Memphis. The nine community colleges and the regional universities were under the jurisdiction of the State Board of Education. Chapter 838 of the Public Acts of 1972 authorized establishment of the State University and Community College System of Tennessee. The elements of the System include the State universities and the State community colleges which had been under the State Board of Education, the Board of Regents, and the Chancellor. The new system of Governance became effective on July 1, 1972. Chattanooga State Technical Community College, the tenth community college, was added to the community college system in 1973. The Board of Regents of the State Universities and Community Colleges and the Board of Trustees of The University of Tennessee System are coordinated by the Tennessee Higher Education Commission.

The Tennessee Higher Education Commission reported in March 1970 that only 400 students were enrolled in one

public community college in 1966, but projected that by 1981, approximately 25,000 students would be pursuing their education in ten public community colleges.

### Community College Music

Although the phenomenal growth of the community college in Tennessee is indicative of the nationwide development, there appeared to be no specific information available on music curricula and programs within these institutions. It was hoped that the present study would fill such a void.

### Summary

Led by William W. Harper of the University of Chicago at the turn of the century, American educators separated the first two years of generalized study from the second two years, making it possible for students, at the end of two years, to continue with specialized study or begin a career. These new institutions became known as the Junior College. Academic respectability was a major concern of these early junior colleges. Most junior college programs were similar to those of four-year institutions. The extent to which music courses were offered in early two-year colleges was not documented.

The proper education for a student entering both the world of work and of citizenship between the two World Wars was labelled Terminal Education. Its importance to the

community junior college mission has not diminished. While course offerings for the terminal student increased during this twenty-two-year period, students persisted in overwhelmingly seeking the university parallel program. The formation of the American Association of Junior Colleges gave the movement a national direction. Public support saw a shift from private to public financing and the community influence increased.

The number of junior colleges offering music courses increased steadily during the 1919-1941 era. The names of courses listed were similar to those of four-year institutions: Harmony, History, Composing and Arranging, Applied Music and Performance. The Junior College Committee of the Music Educators National Conference adopted objectives that would give equal priority to the needs of social living, of the transfer student, and of career preparation. Critics noted, however, that music instruction was catering to a relative few specialized students. Occupational programs in metropolitan areas were gaining support only to be stripped of manpower resources when the nation entered the second World War.

After World War II, leaders in education joined in rededicating the nation to a set of common, democratic ideals and expected that the community junior college would play a major role in strengthening American attitudes and ideals. Many new two-year institutions, created during the 1942 to



1957 era, were financed as community colleges and adopted that name. Programs were developed in institutions of higher education that would expose all students to a general or common core of knowledge distributed among several academic disciplines.

Community colleges increased community involvement through sponsorship of community performance organizations, concerts and adult music appreciation courses. Music appreciation courses and performance opportunities for the general student were offered at an increasing rate. There was evidence to indicate that too much emphasis was being given to maintaining the preparatory function for music major transfer students.

Realizing that general education did not launch the first Sputnik for the Soviet Union, American educators were prompted to re-evaluate educational institutions and ideologies. A general education versus specialization dilemma at community colleges resulted in a diversified curriculum. This diversification was labelled comprehensiveness. Basic to a comprehensive curriculum was the tenet, long held by advocates of two-year institutions, that higher learning should not be restricted to the intellectually elite. With open-door campuses available to commuters, the community college movement witnessed a rapid increase in the number of new institutions opened and in enrollment.

From 1960 to the present, community college music programs became the object of many studies. These studies revealed that community junior college music programs continued to be dominated by an emphasis upon the specialized training of music major transfer students. There was evidence to indicate that the quality of music major transfer programs improved to the extent that most four-year institutions accept community college transfers with few reservations. Theoretical and solo performance skills have been cited as the most frequent deficiencies of transfer music majors.

In spite of the frequency with which courses for general students have been offered and made available, these courses have failed to attract a significant proportion of the community college student population. This indicates that music educators have done little to make general education offerings more viable.

Comprehensiveness, as reflected by expanded course offerings, appears to have escaped the attention of community college music educators. Moreover, occupationally oriented programs continued to be virtually non-existent.

Cognizant of the educational possibilities of community college, the 1965 Tennessee General Assembly approved three community colleges, one for each of the grand divisions of Tennessee. These were followed by seven more community colleges. Although the phenomenal growth of the

community college in Tennessee was indicative of the nationwide development, there appeared to be no literature available on music programs in these institutions.

### CHAPTER III

#### REVIEW OF RECENT RELATED RESEARCH

From 1960 to the present, community colleges music programs have become the object of many studies. Several studies were chosen by the researcher to be reviewed because they have contributed to an understanding of the nature of music programs in the two-year college. The following criteria served as a basis for which these specific studies were chosen. Each study met a minimum of four of these criteria:

1. The study was reported after 1960.
2. The study's contents and conclusions contained critical findings of relevance to the nature of music programs in two-year colleges in the United States.
3. The study provided recommendations and/or guidelines of relevance to the present study.
4. The study provided questionnaire models and/or data collected through the survey method.
5. The study was sponsored by a professional organization which has provided a significant impact upon music programs in higher education.

The studies were individually condensed or summarized and reported within four broad categories: (1) those which investigated music programs in two-year colleges at the national level, (2) those which investigated music programs in two-year colleges of individual states and accredited by the Southern Association of Colleges and Schools, (3) those which investigated music programs in two-year colleges of individual states accredited by other regional agencies, and (4) studies sponsored by professional organizations. First, the public community college music program is described.

#### The Community-Junior College Music Program

##### Music Major Transfer Program

The transfer program gave impetus for the first junior colleges. The primary goal to prepare students for transfer to senior colleges or universities was of paramount importance until the inception of the comprehensive community college concept.

Although the transfer program is no longer the only objective of the community-junior college, recent studies indicate its continued importance. The Carnegie Commission on Higher Education reported that two-thirds of the students entering two-year colleges hope to transfer to

senior colleges and universities.<sup>1</sup> "In view of the large proportion of students enrolled in transfer programs, major emphasis on improving the quality of these programs will continue to be required."<sup>2</sup> The community-junior college must also give consideration to the organization of music courses that will carry transfer credit.

Senior colleges and universities have been known to accept or reject a transfer credit based entirely on the parallel catalog course description of the two institutions involved. The community-junior college is unable to duplicate all course offerings or catalog descriptions for all institutions to which the graduates might wish to transfer. Gleazer stated that there would be little vitality in the community college curriculum if textbooks, subject matter, and course organization were prescribed by senior institutions.<sup>3</sup> "The aim . . . is toward course equivalence."<sup>4</sup>

The transfer dilemma in Tennessee was resolved in 1966 when the Tennessee State Board of Education adopted a

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<sup>1</sup>Carnegie Commission on Higher Education, The Open-Door College (New Jersey: McGraw-Hill Publishers, 1970), p. 18.

<sup>2</sup>Ibid.

<sup>3</sup>Edmund J. Gleazer, Jr., This is the Community College (Boston: Houghton Mifflin Co., 1968), p. 55.

<sup>4</sup>Ibid.

policy that provided for full acceptance of all community college course credits toward degree programs at the Tennessee senior institutions governed by the State Board of Education.

The Carnegie Commission on Higher Education recommended that policies, such as the one adopted by Tennessee, be developed by all states to facilitate the transfer of students from community colleges to public four-year institutions.<sup>5</sup> Although state-initiated transfer policies eliminate many concerns of the student, they fail, in some cases, to emphasize the excellence of instruction necessary for the success of the student at the upper division.

The Music Educators National Conference Committee stated that "successful junior college music transfer programs are the exception rather than the rule."<sup>6</sup> This statement was made on the assumption that the following curriculum cannot be properly taught without a specialized faculty. The Music Educators National Conference Committee recommended that the community college transfer program follow the curriculum of the senior college or university program in the following areas:

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<sup>5</sup>Carnegie Commission, p. 18.

<sup>6</sup>Edwin L. Stover and others, Music in the Junior College (Washington, D.C.: Music Educators National Conference, 1970), p. 19.

1. Music Theory (two academic years)  
Sightsinging, keyboard harmony, written and aural theory.
2. Introduction to Music History and Literature  
(Minimum of one semester).
3. Applied Music  
Piano proficiency, plus two years each of:  
a principal instrument (two half-hour lessons  
per week), and a secondary instrument (one  
half-hour lesson per week).
4. Performing Groups (two academic years)  
Required participation in at least one music  
organization during each semester in school.
5. Skills and Techniques Courses (one semester each)  
Strings, brass, woodwinds, and percussion.
6. Seminars, Concerts, and Student Recitals  
As extensive a program as possible (required  
attendance for the music student).<sup>7</sup>

The Music Educators National Conference Committee cited three critical areas of the transfer program. These were the lack of specialized music faculty, the failure to develop proper theoretical understanding, and the development of applied music skills. These areas were strongly emphasized and the following statement was made:

Acceptable music-transfer programs can be developed at the college level only by a specialized faculty - by those who are performers and specialists, rather than generalists.<sup>8</sup>

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<sup>7</sup>Stover and others, p. 19.

<sup>8</sup>Ibid., p. 28.



### Terminal Degree Program

The terminal degree program was also a concern of the Music Education National Committee. The occupational degree programs have been an important part of the community-junior college development and embrace a basic objective on which the community college concept was founded. This does not appear to be the case in the music department.

Clifford Edward Hansen completed a survey of public junior colleges in California in 1965 and reported that terminal degree programs were being offered in church choir directing, church music, class piano, college chorus, commercial music, folk music, instrumental jazz, keyboard music, and vocal music.<sup>9</sup>

Although terminal degree offerings appear to be diverse, the Music Educators National Conference Committee believed the lack of prestige to have inhibited their success.<sup>10</sup> There also appears to be no institutional fault in this lack of interest by the following statement: ". . . terminal programs are limited more by student rejection than by the willingness of junior colleges to offer such programs."<sup>11</sup>

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<sup>9</sup>Clifford Edward Hansen, "Music Curriculum Development in the Two-Year Public Junior Colleges of California" (unpublished Ph.D. dissertation, Boston University, 1965), pp. 207-08.

<sup>10</sup>Stover and others, p. 21. <sup>11</sup>Ibid.

### General Music Education

The third area of the music program is the general music education course offerings. Such courses are designed primarily for the general student who is interested in seeking additional knowledge in music. These courses are generally music history-appreciation courses, including such courses as Introduction to Music, Music Appreciation, Survey of Music Literature, and Introduction to Music Listening.

Marvin L. Belford stated that "since the transfer program has encountered so much difficulty, it is not surprising that junior college administrators rate General Education as the most important objective of the music department. . . ." <sup>12</sup> The Music Educators National Conference Committee felt this statement was important and further supported it by saying this position was the reason generalists were employed as faculty musicians rather than specialized instructors. <sup>13</sup>

### Community Service in Music and Continuing Education

The final division of the music program concerns community services. The community service function of the community-junior college operates through a wide variety of

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<sup>12</sup>Marvin L. Belford, "An Investigation and Analysis of the Public Junior College Music Curriculum with Emphasis on the Problems of the Transfer Music Major" (unpublished Ph.D. dissertation, University of Iowa, 1967), p. 389.

<sup>13</sup>Stover and others, p. 24.

activities. Many such courses and activities are offered by the community college in the evenings by a division of the college known as continuing education and coordinated with the music department.

Opportunities are available for the community college music department to offer activities like a college-community orchestra, a college-community band, and a college-community chorus. Opera, ballet, modern dance, drama, and appreciation concerts for children may also be considered as an opportunity for the community college to present a service to the community.

#### The Music Faculty

After the student the most important element in the community college is the faculty. Most of the studies reviewed for inclusion within this chapter provided data on music staffs. These data dealt more with the number of music faculty per institution and not their professional characteristics. There is evidence that most community-junior colleges were understaffed while trying to maintain a complete music program. Part-time instructors were used extensively. Many institutions utilized more part-time instructors than full-time instructors for teaching music.

In 1976, Brawer made a national survey of 1,493 Humanities faculty members in two-year colleges.<sup>14</sup> Within

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<sup>14</sup>Florence B. Brawer, A Profile of Music Instructors in Two-Year Colleges (Los Angeles: Center for the Study of Community Colleges, 1976).

the sample surveyed, there were 90 music instructors. These were her findings:

1. Nineteen percent of the music instructors had been students in community-junior colleges as compared to 25 percent of the total sample.

2. Eighty-one percent were males and 90 percent of the music instructors were Caucasian.

3. Ninety-seven percent held their highest degree in music with 27 percent holding doctoral degrees.

4. One hundred percent of the responding music instructors felt no pressure to work toward the doctorate.

5. The instructors felt that community-junior college students required less quality of instruction.<sup>15</sup>

The studies reviewed reported that the vast majority of full-time instructors hold master's degrees as the highest degree conferred. Many full-time music instructors had taught previously in public schools. Music instructors in two-year institutions reported heavier teaching loads than their colleagues in other disciplines.

James Berry reviewed literature about the typical characteristics of community college instructors. Available literature provided this community-junior college faculty members' portrait:

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<sup>15</sup>Brawer, pp. 2-4

1. The doctoral candidate that could not make it.
2. An employee of an institution that is often on the lowest rung of the ladder of higher education.

Statistical data portrayed the typical community-junior college faculty member:

1. A white male of 31 to 50 years of age and holding a master's degree.
2. Few have earned degrees from high status universities.
3. One whose main activity was teaching and little time is spent in research and writing.<sup>16</sup>

#### The Music Student

The literature and research reviewed by this researcher has traditionally supported the following statements about community college students:

1. Community-junior colleges tended to enroll significantly more students from the low socio-economic levels than did senior colleges.
2. Community-junior college freshmen as a group made lower scores on tests of academic aptitude than did senior college freshmen.
3. The educational level reached by parents of community-junior college freshmen was significantly lower

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<sup>16</sup>James J. Berry, The Community College Faculty Member: A Brief Review of the Literature (Los Angeles: Center for the Study of Community Colleges, 1978).

than the level reached by the parents of senior college freshmen.

4. Community-junior college students were attending the college of their choice because of low cost.

5. Community-junior college students came from homes within a small geographical radius.

6. Community-junior college students did not live on campus but rather commuted.

7. The age range of incoming community-junior college freshmen was 17 to 66, with age 19 having the highest frequency.

#### Music Course Offerings

Criteria affecting decisions to offer music courses were influenced to the greatest extent by student demand, four-year college standards, and instructor availability. Other influences were budget, equipment, and minimum student enrollment standards.

The primary ingredient for the music-major transfer program was freshman harmony. This was reported as the most frequently offered theoretical course for the music major in all studies reviewed. The sophomore year of theoretical study was offered with much less frequency. Counterpoint and composition were reported by relatively few institutions. Fundamentals of music, serving as a theoretical course for the general student as well as a remedial course for

music majors, was the most frequently offered theoretical course.

Over 90 percent of community colleges offered music appreciation courses for general students. Music literature courses were reported as part of the complete music major transfer program. Music history courses for majors was rarely offered.

Without exception, choir was the most frequently offered performance organization at two-year colleges surveyed by the research studies reviewed. Orchestras, concert bands, and stage bands were offered in less than half of the two-year institutions studied. Small ensembles, in a variety of sizes and genres, were reported in the studies reviewed as being available to two-year college students.

In the studies reviewed the group instructional method of teaching performance skills was not utilized extensively at the institutions surveyed. Except for those states in which laws require public institutions to provide private lessons, the review of research indicated that less than half of the institutions offered group instruction in piano and fewer in voice. Group instruction in string, brass, woodwind, and percussion instruments was reported only at a few large institutions offering extensive music major transfer programs.

The availability of private instruction in performance skills was reported by several of the research

studies surveyed Piano was the most frequently offered medium at colleges where private instruction was available. Voice was a close second. Lessons on wind instruments were reported as being more readily available than strings.

Opportunities for students to engage in independent study projects was reported by only one research study. Pollard reported that Special Problems projects in music and other forms of independent study were reported as being available to students at 42 percent of 110 rural public community colleges offering music.<sup>17</sup> Community Involvement credit and Paraprofessional Training in education were listed as courses offered at fourteen of these schools.<sup>18</sup>

### Institutional Resources

Authors of the studies reviewed recommended that junior college administrators recognized the fact that music major transfer programs require a commitment to adequate facilities, equipment, and budget before a successful program can be instituted.

### National Studies

A study conducted by Melvin Belford concentrated on public junior colleges of different sizes for the purpose

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<sup>17</sup>John M. Pollard, "The Scope and Nature of Music Programs in Rural Public Community Colleges" (unpublished Ed.D. dissertation, North Texas State University, 1977), p. 210.

<sup>18</sup>Ibid.



of determining the status of music instruction for transfer music majors. Belford obtained the necessary information for his study from questionnaires returned by 99 public junior college music department chairmen. Belford made these conclusions from the data obtained:

1. The enrollment of music students at junior colleges had increased.
2. Junior college music departments were understaffed.
3. More than 80 percent of the junior college music department chairmen had earned master's degrees, 14 percent had earned graduate degrees, and 3 percent of the administrators had not earned graduate degrees.
4. Levels of teaching experiences were comparable to other studies.
5. Junior colleges did not assign faculty members academic rank.
6. The average salary earned by 267 full-time music instructors was \$8,722.75.
7. Junior college administrators rated the general education function the most important objective of the music department and pre-professional training as the least important.
8. Criteria governing admission to the transfer music curriculum were insufficient.

9. Music majors were generally required to maintain membership in performance organizations.

10. The junior college curricula consisted of the basic courses necessary to meet the requirements for transfer music majors.

11. Junior college music departments needed to offer a diversified curriculum.

12. Policies for follow-up of students who transferred were adequate.

13. Articulation committees of junior and senior colleges had not been effective.

14. Junior college music majors who transferred to senior colleges were poorly prepared to do senior college work.

15. Senior colleges stated that junior college transfer students were not proficient in applied music.

16. Only 63.6 percent of the administrators required music majors to appear in student recitals.

17. One-half of the junior college music students who intended to transfer to a senior college did so.

18. Music chairmen indicated the facilities and equipment were rated fair to very good.

19. The music chairmen reported music holdings in the library were excellent.

Belford recommended that junior college music students should: (1) have an intimate acquaintance with

music literature acquired through all possible means, (2) be able to write melodies in the soprano and bass clefs from dictation, (3) sing at sight pieces of folksong character, and (4) harmonize simple tunes at the piano or indicate their general harmonic background, and (5) have knowledge of music epochs and styles.<sup>19</sup>

White examined catalogs of 204 junior colleges to discover the present status of music course offerings and the size of music faculties in American junior colleges. He hypothesized that the curricula in music and the size of music faculties in junior colleges would be related to the philosophic views of the colleges. He concluded that there were similarities in the music philosophies, faculties, and curricula of public and private junior colleges. He suggested that the controlling and limiting factors of junior college music curricula were transfer function of junior colleges, financial limitations, small numbers of music students, simplicity of administration, utilization for public relations, and continuation of high school patterns.<sup>20</sup>

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<sup>19</sup>Belford, "An Investigation and Analysis of the Public Junior College Music Programs with Emphasis on the Problem of Transfer Music Majors." These conclusions and recommendations were drawn from a review of this entire study.

<sup>20</sup>Charles H. White, "Music Philosophies, Faculties, and Curriculums," Junior College Journal XXXVIII (April, 1967), pp. 20-21.

White specifically stated that there is a common body of courses to be found in public and private, large and small, two-year colleges. These courses are (1) Choir, (2) Music History, (3) Music Theory, (4) Private Keyboard, and (5) Private Voice. White also observed a strong correlation among course offerings:

. . . The same courses appear in the same proportions in all types of two year colleges (public and private) with the single exception of band, which appear in 88 per cent of the public colleges.<sup>21</sup>

The purpose of Campbell's study was "to determine the current status of music programs in the accredited two-year colleges of the United States and to appraise these programs with regard to the stated function."<sup>22</sup> Further, it was his goal to answer specific questions regarding the transfer, terminal and general education functions by determining what courses were being offered, how these courses were organized into programs, and the enrollment of the programs. Campbell also investigated the type of administrative organization and characteristics of full- and part-time music faculty.

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<sup>21</sup>White, p. 21.

<sup>22</sup>Forrest Kent Campbell, "A Survey and Appraisal of Music Programs of Accredited Two-Year Colleges of the United States," (unpublished Ed.D. dissertation, University of Illinois, 1968), p. 5. Conclusions were drawn from a review of the entire study.

Recommendations and conclusions by Campbell were derived from data collected by a questionnaire and the opinions expressed by a panel. Selected statements relevant to the present study are reported below. Selected negative conclusions were:

1. Transfer programs in music did not reflect unanimity concerning the content of the courses which comprised such programs and the amount of credit for each course.
2. There was no consensus regarding general music courses as to which courses should be offered and how much credit should be given.
3. Applied music taught in class-size groups was not offered with sufficient frequency.
4. Colleges which claims terminal programs in music did not have sufficient understanding of purposes or content for such programs.
5. The admission of students to the music transfer program was too unrestricted.
6. Many two-year colleges did not have an adequate number of music faculty for the number of courses offered.

Selected positive conclusions were:

1. Sufficient music theory was offered in the transfer programs of most colleges.

2. Most participating colleges offered a sufficient amount of applied music.

3. The availability of performing ensembles was sufficient.

4. General students in the two-year colleges were well-served by the music department.

5. The administrative organization of music departments seemed adequate.

A selected general conclusion was that private two-year colleges were more conservative in the number of courses offered, but exhibited many of the same strengths and weaknesses as the public colleges.

The purpose of Jansen's study was "to assess the present scope of music education, including dance and opera, in junior-community colleges."<sup>23</sup> He saw a need, by two-year colleges, to re-examine its role, renovate its image, and expand its services to remain consistent with its philosophy.

Jansen mailed questionnaires to 200 selected two-year music department administrators. The 138 usable responses, or a 68 percent return, represented forty-six states. Conclusions, based upon results of the questionnaire returns, were stated:

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<sup>23</sup>W. H. Jansen, Music Curricula in the Junior Colleges (Los Angeles: ERIC Clearinghouse for Junior College Information, 1971), p. 3.

1. Non-transfer schools provide very little in the way of musical instruction either for the purpose of broadening their students' intellectual horizons or to provide marketable skills.
2. In schools of comparable size, the departments which give transfer credit have a consistently higher average number of students in music courses than the non-transfer departments.
3. Most junior/community colleges are trying hard to meet their obligations to provide educational and cultural experiences to the whole community, and are succeeding in this aspect of the field of music.
4. On the whole, two-year colleges have not settled the discrepancies between their own goals and those of four-year colleges regarding music.
5. Apart from students majoring or minoring in music, less than ten per cent of the music students took any courses beyond the introductory level.
6. In every category of curriculum the transfer schools offered a greater variety of courses and greater depth in each subject area, although there appears much room for improvement if the emphasis is to be a useful education.<sup>24</sup>

The subject of Pollard's study was the music programs of rural public community colleges. The primary purpose of the study was to determine the scope and nature of music programs in rural public community colleges in the United States and to propose a model music program for these institutions.

A survey questionnaire was sent to 186 rural public community colleges. Usable responses were received from 129 colleges in 31 states, a return of 69.4 percent.

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<sup>24</sup>Jansen, pp. 5-8.

Important findings and conclusions include:

1. The unique characteristics of rural public community college music programs, when compared to music programs of the total population of two-year colleges, were found to be: student enrollments and music staffs are smaller, second-year theory and band are offered with less frequency, and theory for general students and pop-oriented performance groups are offered more frequently.

2. Full-time music teachers perceived the music-major transfer function as the most important goal of the music program. General education and community services were rated equally of secondary importance while the terminal function was rated as being of little importance.<sup>25</sup>

Studies of Two-Year Colleges of  
Single States Accredited by the  
Southern Association of Colleges and Schools

No studies were found concerning music instruction in the public community-junior colleges of Tennessee. However, studies on music in community-junior colleges in other southern states supplied important information.

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<sup>25</sup>Pollard, "The Scope and Nature of Music Programs in Rural Public Community Colleges." Conclusions were drawn from a review of the entire study.



Holmes investigated the music curricula in the junior and community colleges of North Carolina.<sup>26</sup> She concluded that the newer community colleges offered fewer music courses than the older junior colleges. The offering tended to parallel the first and second years' work in the four-year colleges. A difference was that greater emphasis was placed on choral rather than on instrumental work. Only eight of fourteen schools had transfer, terminal, and vocational programs.

Nelson using a questionnaire studied practices within music departments of Florida junior colleges.<sup>27</sup> He examined curriculum, faculty, facilities, equipment, and budgets. He concluded that excellent teaching was in evidence in the junior colleges, but that standardization of courses for transfer students needed to be developed. He suggested the use of local resources to meet the need for greater diversity of applied music offerings. A program of testing, Nelson believed, should be developed to resolve issues between junior and senior colleges. He cited the

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<sup>26</sup>B. A. Holmes, "A Study of Music Offerings in the Curriculums of the Junior and Community Colleges of North Carolina," (unpublished Master's thesis, Appalachian State University, 1966).

<sup>27</sup>L. R. Nelson, "A Study of Current Practices Within Music Department of Florida Junior Colleges With Respect to Curriculum, Faculty, Facilities, Equipment, and Budgets" (unpublished Master's thesis, Florida State University, 1967).

need for improved communication between junior colleges. A weakness in the junior colleges was insufficient performances by artists from outside the college.

Estus Smith studied the music curricula in junior colleges in Mississippi, by using a questionnaire and by interviewing the music faculties of the junior colleges. The purposes of his study were 1) to determine existing practices and policies related to music faculties, curricula, facilities, equipment, materials, and supplies, and 2) to ascertain what type of systematically planned program existed for the student transferring from junior to four-year colleges. He concluded that

1. Mississippi junior colleges were poorly equipped in materials, libraries, and equipment.
2. Junior college faculties were "second class citizens" in the educational milieu of the state, especially in prestige and salary.
3. There was poor articulation between Mississippi junior colleges and senior colleges.
4. The music faculties were well prepared.
5. There was an apparent lack of liaison between junior colleges and state organizations.
6. The music curricula in junior colleges in Mississippi was in need upgrading in many aspects.<sup>28</sup>

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<sup>28</sup>Estus Smith, "A Critical Study of Junior College Music Programs in the State of Mississippi" (unpublished Doctoral dissertation, University of Iowa, 1970). Conclusions were drawn from a review of the entire study.

Studies of Two-Year Colleges of  
Single States Accredited by  
Other Regional Agencies

In 1965 Hanson completed a survey of public junior colleges in California. The purposes of the study were to (1) identify the purposes and objective of junior college music curricula, (2) determine procedures employed for curriculum appraisal and development, (3) discover factors affecting music curriculum appraisal and development, (4) analyze music course offerings in terms of junior college functions, and (5) ascertain goals established by music department for curriculum development. The data supported these conclusions:

1. California junior college music programs were consistent with acknowledged purposes.

2. California junior colleges had not fully utilized procedures for curriculum development such as institutional research or community advisory committees.

3. Junior college music courses were planned and taught to satisfy more than a single educational function.

4. Goals for curriculum development corresponded to acknowledged purposes and objectives of music departments.

5. Larger colleges more nearly approached the concept of comprehensive community colleges than did smaller colleges.

6. Within limitations, California's junior colleges were adequately meeting the requirements of the music transfer program.

7. Communication between four-year colleges and junior colleges was minimal.

8. Evidence indicated that emphasis on terminal education was consistent with attitudes towards its importance.

9. Music departments were meeting successfully music requirements of the humanities in general education.

10. Music departments had achieved a reasonable degree of success in meeting the necessity for ungraded courses, remedial courses, and education for adults.

11. Curriculum development responsibility was shared by all faculty members.

12. A significant number of junior colleges maintained standards recommended by the National Association of Schools of Music.

13. Community services were emphasized by most junior colleges.

14. Most California junior college music departments did not employ a statement of philosophy, aims, or objectives as a guide for curriculum appraisal and development.<sup>29</sup>

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<sup>29</sup>Hanson, "Music Curriculum Development in the Two-Year Public Community Colleges of California." Conclusions were drawn from a review of the entire study.

Moore, using a questionnaire studied the music curricula in Illinois public junior colleges and the effect upon student transfer. The data supported these conclusions

1. Articulation between junior and senior colleges was becoming more pronounced.
2. One-half the junior colleges needed to improve their music theory courses.
3. Junior colleges should offer more applied music.
4. A consistent classification of music courses was needed.
5. Some courses in music taught in the junior colleges are required in state universities during the senior college years.
6. The large "all purpose room" was often the extent of the space provided for all music instruction in the junior college.
7. There was need for the establishment of a music library in most of the junior colleges.<sup>30</sup>

#### Studies Sponsored by Professional Organizations

The study completed by the Music Educators National Conference Committee on Music in the Junior College (Edwin L. Stover, Chairman) is probably the most extensive study that

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<sup>30</sup>Ray Pribble Moore, "Existent Music Curriculum in Illinois Public Junior Colleges and Effect upon Student Transfer" (unpublished Ph.D. dissertation, Southern Illinois University, 1966). Conclusions were drawn from a review of the entire study.

has been done thus far in the field of community college music. Another study which has received considerable recognition was conducted by the National Association of Schools of Music and published in the Proceedings of the forty-fourth annual meeting in 1972. Bonelli was Chairman.

Both of these documents recognized the comprehensiveness of the community college philosophy and offered guidelines for dealing with its problems.

### Music in the Junior College

In response to the increasing role of two-year institutions in higher education and to the paucity of information about the role of music in these institutions, the Publications Planning Committee of the Music Educators National Conference, in 1969, requested that a Committee on Music in Junior Colleges be assigned the responsibility of developing a study.<sup>31</sup> The original objective was to report the state of music in junior colleges, but the need for guidelines and recommendations became apparent as the study developed.

The information contained in this document is organized in five chapters and two appendixes. It combines the result of a questionnaire mailed nationwide to all 776 junior colleges listed in the 1966 Junior College Directory;

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<sup>31</sup>Edwin L. Stover and others, Music in the Junior College (Washington, D.C.: Music Educators National Conference, 1970).

the results of related research dealing with music programs in two-year institutions; and conclusions reached by and recommendations of the members of the M.E.N.C. committee.

Chapter I deals with the quest for identity by the community-junior college movement as a whole. Three chronological phases are noted: (1) the first phase from 1902 to 1920 when these institutions were viewed as little universities without the junior and senior years, (2) the second phase after World War I with the development of vocational-technical-occupational two-year programs, and (3) the third phase after World War II with emphasis upon the community concept.

Chapter II reports the results of Stover's questionnaire dealing with structural organization, the music faculty, and promoting music in the community. The questionnaire was returned by 77 percent of the total population at that time and almost 90 percent of those responding reported offering some music instruction. Over half of the responding junior colleges reported their music offerings being administered within the structure of a larger division. The structural organization of music offerings in 586 junior colleges surveyed by Stover is reported in Table 1.

TABLE 1  
STRUCTURAL ORGANIZATION OF OFFERINGS IN  
586 JUNIOR COLLEGES REPORTED BY STOVER

| Structure                                    | Per Cent<br>of Total |
|----------------------------------------------|----------------------|
| No music program or activity . . . . .       | 11.0                 |
| Music provided, but not departmentalized . . | 13.5                 |
| Music department within a division . . . . . | 53.0                 |
| Separate music department . . . . .          | 19.5                 |
| Music division . . . . .                     | 3.0                  |

Reporting the size of music staffs, Stover noted that 44 percent of junior college music teachers were part-time. Of full-time staff, 83 percent of the institutions expected them to have a master's degree and more than half of the institutions expected a full-time teacher to possess performing abilities. The questionnaire survey results indicated that nearly half of the responding colleges have either one- or two-man music departments and that there seems to be no correlation between the structural organization and the number of full-time music faculty.<sup>32</sup>

Data about the staff size is presented in Table 2. This table is a summary of several reports included in Chapter II of Stover's publication.

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<sup>32</sup>Stover and others, p. 19.



TABLE 2  
MUSIC STAFF TYPE AND SIZE IN  
581 JUNIOR COLLEGES REPORTED BY STOVER

| Type and Size of Staff                   | Number of Colleges | Per cent of Colleges |
|------------------------------------------|--------------------|----------------------|
| No music staff                           | 64                 | 11.0                 |
| No full-time staff; music is offered     | 86                 | 14.8                 |
| One full-time only                       | 65                 | 11.0                 |
| One full-time and part-time              | 86                 | 14.8                 |
| Two or more full-time with part-time     | 150                | 25.8                 |
| Three or more full-time but no part-time | 72                 | 12.6                 |

Teaching load for full-time teaching staff was reported in terms of expected load and the average for 307 colleges under the semester system was 14.75 credit hours. Forty-three colleges using the quarter system averaged fifteen hours. Contact hours were reported by 244 institutions resulting in an average load of twenty contact hours per week. Stover concluded,

From the evidence available, it seems that junior college music teachers carry somewhat heavier loads than their colleagues in the senior colleges and universities. In contact hours, the junior college teacher appears, on the average, to have a considerably heavier load.<sup>33</sup>

Activities reported most often by responding institutions in support of music in the community included: performances by student organizations and faculty; sponsorship of community musical organizations; help in sponsoring concert

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<sup>33</sup>Stover and others, p. 7.

artists series; and workshop adjudicatory activities for schools and churches. Stover concluded that,

The diversity and number of activities reflected in this study suggest that junior colleges are becoming cultural centers and sponsors of the performing arts. It is a role for which the junior college, as a community, may be uniquely suited.<sup>34</sup>

The junior college music curriculum was the subject of Chapter III. Data were based on master's theses, doctoral dissertations, publications of the Music Educators National Conference and the American Association of Junior Colleges, and examples of offerings appearing in a few catalogues of junior colleges. Dates of these reports ranged from 1933 to 1967. The data were presented under four headings.

Music Major Transfer Program. A substantial number of junior colleges offered music-major transfer programs largely shaped by the senior college or university program. Stover's committee recommended that the community college transfer program follow the curriculum of the senior college or university program in the following areas:

1. Music Theory (two academic years)  
Sightsinging, keyboard harmony, written and aural theory.
2. Introduction to Music History and Literature  
(minimum of one semester).

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<sup>34</sup>Stover and others, p. 8.

3. Applied Music  
Piano proficiency, plus two years each of: a principal instrument (two half-hour lessons per week), and a secondary instrument (one half-hour lesson per week).
4. Performing Groups (two academic years)  
Required participation in at least one performing music organization during each semester in school.
5. Skills and Techniques Courses (one semester each)  
Strings, brass, woodwinds, percussion.
6. Seminars, Concerts, and Student Recitals  
As extensive a program as possible (required attendance for music student).<sup>35</sup>

The Music Educators National Conference Committee stated that "successful junior college transfer programs are the exception rather than the rule."<sup>36</sup> This statement was made on the assumption that the above curriculum cannot be taught without a specialized faculty.

Stover's committee has cited two critical areas of the transfer program due to the lack of a specialized music faculty, the failure to develop proper theoretical understanding and the development of applied music skills. This was emphasized by the committee to the point that the following statement was made: "Acceptable music transfer programs can be developed at the college level only by a specialized faculty - by those who are performers and specialists, rather

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<sup>35</sup>Stover and others, p. 19.

<sup>36</sup>Ibid., p. 19.

than generalists."<sup>37</sup>

Also, the Music Educators National Conference Committee reported the following:

Numerous studies have shown the junior colleges place more emphasis on transfer programs than on terminal programs. . . . However, serious articulation problems often exist between the junior and senior college music programs.<sup>38</sup>

Terminal Degree Program. "'Terminal' was used to describe students who will not continue their studies to the completion of a baccalaureate degree. The term was also used to describe courses and curricula not intended for transfer."<sup>39</sup> Quoting data and suggestions by several researchers dating from 1933 to 1963, Stover concluded that junior colleges were willing to offer terminal courses, but students tended to reject them because they lacked prestige to transfer programs. Courses listed by various studies included a variety of special-interest areas. These included instrument repair, church music, composing for special genres (commercials, jazz and stage band), and music trades. Applied music and performance groups were reported as being available to vocational students.

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<sup>37</sup>Stover and others, p. 28.

<sup>38</sup>Ibid., p. 19.

<sup>39</sup>Ibid., p. 28.

General Music Education. Music courses that fulfill general education requirements in humanities, essentially non-technical courses for non-music majors, were offered by most junior colleges. This commitment to the concept of service to the general student was viewed as one of the important functions of a junior college music department. Titles of such courses most frequently listed were Music Fundamentals, Music Appreciation, Survey of Music Literature, Music Listening and Understanding Music.

Community Service in Music and Continuing Education.

Community services of the junior college are those activities beyond the regular curriculum, which attempt to make the college an educational and cultural center of the community. In another sense, community services embrace the college curriculum, particularly those who offered in the late afternoon or evening.<sup>40</sup>

According to Stover's survey of 517 junior colleges indicating community services functions, community music services (other than continuing education night courses) were categorized into two areas: sponsoring community musical organizations and music services to the community.

A community chorus was sponsored by 40 percent of the responding institutions while symphonies, bands, opera, and musicals followed in order of frequency. Seventy-four per cent of the two-year colleges provided music programs

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<sup>40</sup> Stover and others, p. 23.

for civic groups and about half of them co-sponsored concert artists series. Workshops, adjudication, and cooperative performances were other services mentioned.

Chapter IV, entitled "Problems and Opportunities for Junior College Music Programs," was aimed primarily at problems encountered by two-year institutions that attempt to maintain the music-major transfer program and the general education function. Stover reported that this diversity is too often attempted without employing an adequate staff. He concluded that junior colleges have a unique opportunity.

Burgeoning enrollments and increasingly important role in higher education afford the junior colleges of the United States a unique opportunity: to educate large numbers of American citizens in the arts; above all to develop audiences for the arts.<sup>41</sup>

The last chapter made recommendations for music programs in junior colleges and suggested guidelines and procedures to be utilized by those responsible for junior college music. Recommendations included:

1. Junior colleges should develop and offer courses designed to interest and educate musically all students of the college and members of the community.
2. Junior colleges should be known as cultural centers and sponsors of the performing arts.
3. Junior colleges should recognize that the music-major (university transfer) program is the most advanced of all music curricula.

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<sup>41</sup>Stover and others, p. 34.

4. Junior colleges should consider the equitable faculty loads which are practiced by member institutions<sup>42</sup> of the National Association of Schools of Music.

"Suggested Minimum Levels in Applied Music for Music Transfer Students"<sup>43</sup> was the heading for Appendix B and serves as a very valuable contribution to literature now available to music teachers in two-year institutions of the United States.

#### Guidelines for Junior College Music Programs

In 1966, the Junior College Committee of the National Association of Schools of Music reported that there appeared to be a need for the Association to assume leadership in the development of quality music programs in two-year institutions. The committee proposed the establishment of a joint committee with the American Association of Junior Colleges. The purpose of the joint committee was to

- (1) study ways the National Association of Schools of Music can be of service to junior colleges, and (2) provide for a group which can study possible cooperative projects of mutual benefit regarding music in junior<sup>44</sup> colleges and the accreditation of programs of music.

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<sup>42</sup>Stover and others, pp. 35-40.

<sup>43</sup>Ibid., pp. 49-54.

<sup>44</sup>Eugene Bonelli, "Report of the Junior College Committee," Proceedings of the 42nd Annual Meeting, 1966 (National Association of Schools of Music, 1967), pp. 90-93.

The report outlined several specific proposals for possible discussion by the joint committee. One of these was "a publication of national scope dealing with transfer from junior to senior colleges."<sup>45</sup>

The following years the N.A.S.M. Junior College Committee reported that the joint committee had been established, had met, and had endorsed the publication of "a set of guidelines and criteria for junior college music programs which would be national in scope."<sup>46</sup> The committee report listed ten suggested topics for inclusion in the publication.

Bonelli submitted the completed guidelines at the 1968 meeting of N.A.S.M.<sup>47</sup> The report was subsequently distributed to member institutions in mimeograph form, slightly revised, and then published in 1972.<sup>48</sup>

The first portion of this publication documented statistically the numerical growth of junior colleges, defined responsibilities of the comprehensive community college and the private junior college, and stated in

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<sup>45</sup>Bonelli, p. 93.

<sup>46</sup>Eugene Bonelli, "Report of the Junior College Committee," Proceedings of the 43rd Annual Meeting, 1967 (National Association of Schools of Music, 1968), pp. 65-66.

<sup>47</sup>Eugene Bonelli, "Guidelines for Junior College Music Programs," Proceedings of the 44th Annual Meeting, 1968 (National Association of Schools of Music, 1968), pp. 89-101.

<sup>48</sup>National Association of Schools of Music, Guidelines for Junior College Music Programs (Washington, D.C.: National Association of Schools of Music, 1972).



general terms the role of music.

In planning a music curriculum, it is essential that the junior college be aware that there are two basic programs which may be offered, one of which requires much more sophistication than the other: (1) The general enrichment program; and (2) The music-major transfer program.<sup>49</sup>

General Enrichment Program. The National Association of Schools of Music recommended the following general enrichment program be established within the framework of each institution.

- I. Basic General Courses in music for non-majors, specifically,
  - A. An introduction to music course to be used in meeting the humanities area requirement in the general education curriculum. Colleges offering integrated humanities courses should insure that significant portions of such courses are concerned with music.
  - B. A music fundamentals course for the classroom teacher or the general college student.
  - C. Non-credit adult education courses, particularly in the evening school.
- II. Applied music lessons according to the faculty and facilities at each particular college. Private and/or class instruction (on both a credit and non-credit basis) may be offered for college students, adults in the community, and pre-college students.
- III. Opportunities for student and community ensemble participation. Music organizations and ensembles should be fostered to the extent feasible. Active community participation in these organizations should be sought. Bands, orchestras, choruses, and opera companies may all exist under the sponsorship of junior college community service programs.

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<sup>49</sup>N.A.S.M., p. 4.

- IV. Musical performances, including solo and ensemble concerts, operettas, and operas. In addition to performances by faculty, students, and community groups, the college should sponsor cultural program series, bringing visiting performers to the campus.
- V. Festivals, clinics, and workshops, either independently or in cooperation with area public schools and community organizations.<sup>50</sup>

In reference to the general enrichment program, these statements seemed especially relevant:

. . . it must be stressed that the first and foremost goal of every junior college music program should bring a meaningful understanding and appreciation of music to a significant percentage of its students.<sup>51</sup>

The General Enrichment Program, or a significant portion of it, can be initiated with only one music teacher and expanded as enrollment justifies additional faculty.<sup>52</sup>

#### Music-Major Transfer Program

The music-major transfer program and problems associated with articulation of two-year college students to four-year institutions was the topic to which most of this publication was devoted. Basic assumptions about instructional sophistication, course sequence, and the need for specialized equipment and facilities were frequently emphasized.

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<sup>50</sup>N.A.S.M., pp. 50-51.

<sup>51</sup>Ibid., p. 4.

<sup>52</sup>Ibid., p. 6.

Whereas the enrichment program is needed by every junior college, the music-major curriculum should be offered in addition only by those junior colleges which:

1. Can demonstrate the need for this program in terms of minimum music-major enrollment criteria, and
2. Are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.<sup>53</sup>

Music is a highly specialized field requiring the development of many skills. Since this development must begin in the freshmen year and continue throughout the four years of study, music majors cannot fulfill all the general education curriculum requirements in the first two years of college.<sup>54</sup>

Three full-time music faculty (or three full-time equivalents) are the absolute minimum necessary to offer an acceptable music-major transfer program.<sup>55</sup>

The guidelines included several pages devoted to a description of minimum lower-division offerings for an acceptable music-major transfer program. The areas included:

- A. Applied Music. Principal instrument - two years (normally two half-hour private lessons per week). Secondary instrument - two years (normally one half-hour private lesson, or one of more class lessons per week). The secondary instrument is piano unless satisfactory piano proficiency can be demonstrated.
- B. Theory. Two academic years, including written theory and analysis, ear training, sight singing, and keyboard.

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<sup>53</sup>N.A.S.M., pp. 4-5.

<sup>54</sup>Ibid., p. 6.

<sup>55</sup>Ibid., p. 14.

- C. Introduction to music history and literature. A minimum of one semester. This basic introductory or survey course is not to be confused with the upper-division music history course.
- D. Skills and techniques courses for music education majors. Before receiving the baccalaureate degree, students majoring in music education are expected to develop proficiency in brass, percussion, strings, woodwinds and, in some schools, voice. It is recommended that the junior college include at least two areas of instrumental technique offerings at the lower-division level. A minimum of one semester of diction for vocal music education majors is also recommended.
- E. Organizations and ensembles. Required participation in at least one ensemble during each semester in school.
- F. Workshops, clinics, concerts, and student recitals. As extensive a program as possible with required attendance for the music student.<sup>56</sup>

These minimum course offerings parallel the first two years usually offered at four-year institutions and were summarized in outline form suggesting the numbers of credits to be devoted to each area for both Music Education majors and Applied Music majors.<sup>57</sup>

The guidelines recommended that each state establish a committee to serve as a means by which problems of articulation between two-year and four-year institutions can be studied and solutions sought. It was recommended that certain skills (theory and applied music) be validated upon transfer but that this validation process be fairly administered.

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<sup>56</sup>N.A.S.M., p. 7.

<sup>57</sup>Ibid., p. 10.

Validation of skills is not fairly administered if the senior college examines its own students in May at the culmination of the nine-month period of intensive study and the junior college transfer in September after a three-month lapse in study.<sup>58</sup>

Other topics and recommendations included in this publication were:

Multi-campus development. It is recommended that urban junior colleges combine facilities and faculty to offer the transfer program.

Admission policies. It is recommended that prospective music majors be required to take remedial courses before being admitted to the university parallel program.

Faculty and teaching load. It is recommended that a minimum of three full-time faculty be available for the transfer program. It is also recommended that junior college administrators follow the practice of the National Association of Schools of Music in setting forth criteria to determine teaching load for lecture-type courses, applied music, directing performing organizations, and laboratory courses.

Facilities and equipment. It is recommended that careful consideration of the high cost of the music-major transfer program be studied before committing an institution to such an objective.

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<sup>58</sup>N.A.S.M., p. 16.

### Summary

Twelve research documents were surveyed and their relevant data reported. All but one had utilized questionnaires to gather data about two-year colleges and all twelve drew conclusions and made recommendations related to music programs in two-year institutions. For purposes of comparison, data reported by the twelve studies were synthesized along with information from articles to develop a description of the typical public community college music program.

The concern most commonly expressed by the studies reviewed was that community-junior college music departments were understaffed while attempting to maintain comprehensive music programs. Additionally, the music-major transfer function was the most important mission of two-year music programs. Music programs were not changing their offerings in order to attract potential music students.

## CHAPTER IV

### PROCEDURES FOR THE STUDY

#### Instrumentation

The state of music instruction in the public community colleges of Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools was investigated via a survey questionnaire (Appendix B), which was designed and developed by the researcher and mailed to public community colleges throughout the south. Since most of the data collected in the present investigation did not exist in directly observable form, and since the number and geographical distribution of the subjects made personal interviews with each community college music department head unfeasible, the survey questionnaire technique was utilized.

The prototype for the present questionnaire was a survey instrument used by Edwin Stover and members of the Committee on Music in the Junior College in conjunction with the Music Educators National Conference in 1968. Stover's questionnaire was designed with three subdivisions, and

contained thirteen items. The original instrument was closed in form, having twelve of thirteen items restricted to additional response by the respondent.

The questionnaire for the present study was constructed with seven subdivisions, and contained fifty-eight items. All of the items contained on the Stover instrument were revised in order to bring them into parameters of current need and were incorporated into the present questionnaire in a format designed by the researcher. Additional items included in the data-gathering instrument were inspired by questionnaires originated by other researchers and/or suggested in reports and articles about music programs in community colleges. Each item was carefully considered for its appropriateness to fulfilling the purpose of the study and incorporated into the questionnaire in a format designed by the researcher. Additionally, each item was carefully considered for form. Fifty-six items on the present questionnaire were closed form. The closed forms used were (1) checking a "yes" or "no" answer, (2) ranking items (1, 2, 3, 4, 5) according to their validity, and (3) inserting specific data in a blank or space provided. Space was provided for additional comments from the respondent after each item. Two items in open format enabled the respondent to reply in his own words. Each item was specifically designed to collect data about the different aspects of Southern public community



college music programs. Each item was classified and subsumed under a major topical section of the survey instrument.

Part I: The Community College. -- Part one solicited general information about the college: the name and address of the college, the respondent's name and position, the nature of the college's location, full-time equivalent enrollment, registration fee requirements, type of credit system, and the organization of the music department within the academic/administrative structure of the college.

Part II: The Music Faculty. -- Part two of the questionnaire collected information about the characteristics of southern public community college music instructors. The number of full-time and part-time faculty was requested. Information regarding educational achievement and previous work experience, instructor skills, teaching assignments and load, faculty rank and tenure, and faculty development/enrichment activities was sought.

Part III: The Student. -- Part three of the questionnaire gathered information about the characteristics of the public community college music student. The average student age, the number of matriculating music majors, and the number of non-music majors in General Enrichment courses were areas to be investigated during the present study.

Part IV: The Nature of the Current Music

Program. -- Part four was designed to elicit responses about courses being offered and the nature of the current music program. Courses were listed under the following headings: (A) Theoretical, (B) History and/or Appreciation, (C) Performance Organizations, (D) Group Instruction Performance Skills, (F) Independent Study, (G) General Enrichment, (H) Terminal Courses. For each course offered, the respondents indicated the number of credits given, the number of semesters or quarters required, and the number of students enrolled. Some participating institutions were requested to furnish a current catalogue to supplement questionnaire responses.

Part V: Promotion of Music in the Community. --

Part five solicited information about service in the community. Items were designed to elicit responses about courses and performance organizations offered, and supportive activities through which the community college serves its community outside of classroom instruction.

Part VI: Instructional Resources. --

Instructional space, library materials, audio visual equipment, musical instruments, and budgetary considerations were surveyed in part six of the questionnaire. Respondents were requested to rate the adequacy of these resources to meet the needs of their respective students and staff.

Part VII: General. -- Responses to part seven of the questionnaire revealed innovations and/or techniques which utilize resources to strengthen instructional areas of the southern public community college music program. Also, an item was included to collect information about the growth pattern of southern community college music programs. Respondents reported this information in narrative form.

The reliability of the instrument was tested in a pilot study by music educators associated with two-year college music programs. Three music instructors in Tennessee executed a proposed questionnaire to determine if the document would gather all data pertinent to the scope and nature of the community college music program. Each respondent was asked to suggest additions and/or deletions, and to propose revisions in format and clarification of wording that was found to be ambiguous. Their responses were examined and the questionnaire revised in accordance with their suggestions.

A committee of five professors from the University of Oklahoma School of Music provided further suggestions for the refinement of the survey instrument during the proposal stage of the study.

### Sampling Procedures

The 1978 Community, Junior and Technical College Directory<sup>1</sup> listed 1215 community and junior colleges in the United States. Each listing provided the name of the community in which the college was located, the source of its funding, its total enrollment, and the accrediting agency. Two hundred and eight institutions were listed as public community colleges accredited by the Southern Association of Colleges and Schools. These states were represented by the 208 institutions in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia. Ten public community colleges were listed for the state of Tennessee.

As a backup feature, the names and addresses of the 208 institutions were compared to a list of member public community colleges included in the 1979 Proceedings<sup>2</sup> of the Southern Association of Colleges and Schools. This was done to compile a complete list of accredited two-year institutions.

The ten public community colleges of Tennessee and the remaining 198 public two-year institutions accredited by

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<sup>1</sup>Sandra L. Drake, ed. 1978 Community, Junior and Technical College Directory (Washington, D.C.: American Association of Community and Junior Colleges, 1978).

<sup>2</sup>Southern Association of Colleges and Schools, Proceedings, Vol. 31, no. 5 (Atlanta, Georgia: Southern Association of Colleges and Schools, 1979).

the Southern Association of Colleges and Schools were considered the target population and the sample for this study. Each institution was located in the Road Atlas<sup>3</sup> for the purpose of making a preliminary determination about the geographic distribution of the subjects by the size of the communities in which these were founded.

#### Collection of Data

To obtain a percentage of returns to validate the survey, the researcher used the following procedures.

Tennessee state law required the researcher to secure the permission of the president of each of the public community colleges within the state system to conduct the study within that president's institution. Dr. Jack Campbell, President of Walters State Community College, Morristown, Tennessee, the researcher's home institution at the time the study was initiated, sent a letter to other nine Tennessee public community college presidents explaining the purpose of the study. Each president was asked to provide the name of a person to whom further communications should be addressed. Permission to conduct the study was received from all of the nine Tennessee public community college presidents.

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<sup>3</sup>Road Atlas, United States, Canada, Mexico, 51st ed. (New York: Rand McNally and Company, 1975).

A cover letter, accompanying the survey questionnaire (Appendix A), was printed on letterhead stationery of Walters State Community College, and presented the initial appeal to the respondent. This letter, though brief, endeavored to cover the following points: (1) the purpose of the questionnaire and the study of which it was a part, (2) the institution under whose auspices the study was conducted, (3) reasons why the respondent should answer, (4) directions for returning the questionnaire, (5) a guarantee of anonymity for the respondent. Each letter was hand signed to add the personal touch.

On April 4, 1980, a survey questionnaire was mailed to each music department head at 208 colleges included in the study. Included was a stamped, self-addressed envelope to facilitate the return of the completed instrument. On April 25, 1980, a first notice was mailed to those prospective respondents from whom no questionnaire had been received. The notice, in postcard form, served to remind and to request prospective respondents to complete the questionnaire. By April 25, 1980, the date of the mailing of the notice, 51 of 207, or 24.6 percent of the subjects had completed usable returns.

On May 16, 1980, a second notice was mailed to selected southern public community college music

departments. Questionnaires were filled out from information provided in catalogues and bulletins on file in the Admissions Office in the researcher's home institution. The partially completed documents were then forwarded to prospective respondents with a request to verify the enclosed information, and to complete the remainder of the questionnaire. As of the date of the mailing of the second notice, 74 of 207, or 35.7 percent, of the subjects had completed usable returns.

Beginning June 2, 1980, the researcher proceeded to telephone selected prospective respondents to encourage their cooperation. At the beginning of the telephone campaign, 97 of 207, or 46.8 percent, of the subjects had submitted usable returns. Telephone calls to fifty selected institutions produced sixteen usable returns.

All respondents representing the ten Tennessee public community colleges submitted usable returns for 100 percent participation in the study. Individuals representing 103 of the remaining accredited public community colleges in the South submitted usable returns for 52.0 percent participation in the study. One response from a Georgia institution was not usable because it became a four-year college beginning fall 1980. Of the 207 institutions comprising the population of the study, the researcher received 113 usable returns for a total participation in the study of 54.6 percent. The

institutions whose representatives participated in the study are listed in Appendix D.

### Analysis and Treatment of Data

For the purpose of reporting and comparing the survey results, participating institutions were categorized according to the nature of location of the college. For the purpose of tabulation, each of the completed returns received from southern public community colleges was assigned to its appropriate nature of location category and each group tabulated as a unit. The nature of location categories were Large City - Inner Core, Large City - Suburban, Small City, and Small Town - Rural. The completed returns received from Tennessee public community colleges were assigned to the Tennessee state category and tabulated as a unit. For the purpose of reporting, the number of responses to each item was tabulated for each of the five categories and reported in terms of raw scores and percentages. The five categories were then combined to provide a report of total responses. For the purpose of comparison, raw scores were transformed to percentages for each of the five groups and for the total participating southern public community colleges offering music (101). For further comparisons, the total participating public community colleges of Tennessee (10) and the total of the accredited public two-year institutions in the south (113)



-- including southern two-year colleges offering no music -- were reported in terms of raw scores and percentages.

Two items in the questionnaire were designed to extract answers with relative degrees of response. Part II, item #5 asked respondents to report on the relative importance of teaching experience and their appropriateness to the music instructional program. The responses were reported on a five-point scale from "not important" to "highly important." Part IV, item #4 asked respondents to report the degree to which institutional resources met the needs of the students and staff at their respective colleges. The responses were reported on a five-point scale from "inadequate" to "generous." These items were calculate in terms of measures of central tendency.

Results of the survey are reported in Chapter V in both narrative and tabular forms. Tables provided a means of reporting detailed results in terms of raw scores and percentages. Narrative reporting provided a means of directing the reader's attention to results that were, in the opinion of the researcher, of special significance to the present study.

### Summary

Chapter IV reported the procedures used in this study. The ten public community colleges of Tennessee and the remaining 197 public community colleges accredited by

the Southern Association of Colleges and Schools served as the population and the sample for this study.

A survey questionnaire was developed to fulfill the purpose of this study based on models of earlier studies, particularly that of the Committee on Music in the Junior College in 1968.

For the purposes of reporting and comparing the results of the survey, participating institutions were categorized according to the nature of their location. Data were reported in terms of raw scores and percentages. The results of the survey were reported in both narrative and tabular forms.

## CHAPTER V

### PRESENTATION AND ANALYSIS OF DATA

This chapter presents and analyzes the pertinent data amassed to determine the state of music programs and instructional practices in the public two-year colleges of Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools. The information was obtained through a survey questionnaire received from 113 qualifying two-year institutions throughout the south. The questionnaire (Appendix B) was developed, designed, and tested for reliability by the researcher using the procedures described in Chapter III. Additional information was obtained through a review of public community college catalogues, brochures, and bulletins within the population studied.

A population of 207 public community colleges was determined to be eligible for participation in the present study. The names and addresses of accredited southern public community colleges were drawn from a list of member

institutions included within the 1979 Proceedings<sup>1</sup> of the Southern Association of Colleges and Schools.

Responses to the questionnaire were categorized into five groups according to the nature of the location of each participating community college. A sixth group included the southern public community colleges (S.P.C.C.) that offered no music. The nature of location categories were

1. Group A -- Large City (inner core)
2. Group B -- Large City (suburban)
3. Group C -- Small City
4. Group D -- Small Town (rural)
5. Tennessee Public Community Colleges

Returned questionnaires executed by music teachers or administrators representing the 101 S.P.C.C. offering music were tabulated and the results were reported in terms of raw scores, percentages, and, where applicable, measures of central tendency. The statistical influence of the 12 colleges offering no music was reported in terms of percentages. For purposes of comparison, the data on Tennessee music programs were compared to the total population studied. Tables were prepared for the purpose of study and interpretation. Information about the status of reporting institutions is given in the present tense to

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<sup>1</sup>Southern Association of Colleges and Schools, Proceedings, Vol. 31, no. 5 (Atlanta, Georgia: Southern Association of Colleges and Schools, 1979).

indicate the ongoing nature of the program and the contemporary nature of the information.

### Part I -- The Community College

#### Nature of Location

The largest group was 44 S.P.C.C. whose representatives reported their location is small town. Forty-one reported their location is small city and nineteen reported their location is large city - suburbs. Nine reported their location is large city - inner core. Twelve S.P.C.C. do not offer music. Table 3 identifies the categories used to report results of the survey and shows the number of institutions within each category.

TABLE 3

#### NATURE OF LOCATION CATEGORIES OF 113 RESPONDING SOUTHERN PUBLIC COMMUNITY COLLEGES

| Identity Nature of Location           | Southern Colleges |      | Tennessee Colleges |     | No Music Offered |      | Total |       |
|---------------------------------------|-------------------|------|--------------------|-----|------------------|------|-------|-------|
|                                       | No.               | %    | No.                | %   | No.              | %    | No.   | %     |
| Total Group A Large City (inner core) | 8                 | 7.1  | 1                  | .9  | 0                | 0    | 9     | 8.0   |
| Group B Large City (suburban)         | 15                | 13.2 | 2                  | 1.8 | 2                | 1.8  | 19    | 16.8  |
| Group C Small City                    | 36                | 31.8 | 2                  | 1.8 | 3                | 2.7  | 41    | 36.3  |
| Group D Small Town (rural)            | 32                | 28.3 | 5                  | 4.4 | 7                | 6.2  | 44    | 38.9  |
| Total                                 | 91                | 80.4 | 10                 | 8.9 | 12               | 10.7 | 113   | 100.0 |

To determine the nature of the location of the 94 institutions that did not return a questionnaire, information contained within the Road Atlas was utilized. A comparison of the nature of the location of 94 non-participating institutions with those of the 113 participating institutions revealed these similarities: (1) the largest category for both is small town - rural, (2) the relative group order for the three other categories (see Total % on Tables 3 and 4) is the same for both participating and non-participating groups. With the similarity in distribution of the location categories between participating and non-participating institutions, it is proposed that there would be no significant change in the results of the survey had a larger number of the eligible population returned the questionnaire. Table 4 identifies the categories and shows the number of institutions within each category of non-participating S.P.C.C.

TABLE 4  
NATURE OF LOCATION CATEGORIES OF  
94 SOUTHERN PUBLIC COMMUNITY COLLEGES  
NOT RESPONDING

| Identity | Location                | Southern Community Colleges |      |
|----------|-------------------------|-----------------------------|------|
|          |                         | No.                         | %    |
| Group A  | Large City (inner core) | 6                           | 6.4  |
| Group B  | Large City (suburban)   | 12                          | 12.8 |
| Group C  | Small City              | 27                          | 28.7 |
| Group D  | Small Town (rural)      | 49                          | 52.1 |

#### Full-time Equivalent Enrollments

Full-time equivalent enrollments for the reporting institutions during the 1980 fall session range from 191 to 30,980, with an average of 3,532. Approximately 35 percent reported an enrollment between 1001 and 2000. Full-time equivalent student enrollment below 1001 was reported by 27 percent of the 113 institutions. Fewer than 2 percent of the institutions enroll more than 20,000 full-time equivalent students. Of the 30 colleges with fewer than 1000 full-time equivalent students, 7 offer no music and the same institutions reported their location as Small Town - Rural. At the upper end of the enrollment spectrum, 15 institutions enrolled more than 7000 full-time equivalent students; all except one offers music instruction. This institution was located in a Large City - Suburban. Of the schools offering no music, 83 percent enroll fewer than

2000 students, while the largest number of institutions in Group D, 50 percent, are in the 0-2000 category. All Tennessee institutions offer music instruction to some degree.

The largest number of reporting institutions, 35 percent, enroll 1001-2000 students. Sixty percent of the Tennessee colleges fall within this category. The data revealed an observable relationship between full-time equivalent enrollments and the location of the reporting S.P.C.C. There was a high relationship between (1) full-time equivalent enrollments and the availability of music instruction in S.P.C.C., (2) between full-time equivalent enrollments and the location of the reporting institutions, and (3) between the location of the college and the availability of music instruction. In other words, larger community colleges located in large population centers offer a wider array of music courses, have a larger music enrollment, and music faculty. Full-time equivalent enrollments categorized by nature of location groups are reported in Table 5.

#### Structural Organization of Music

In 77 percent of the responding southern public community colleges, music faculty and course offerings are part of a larger instructional division. The most frequent type of structural organization is a music department within the Division of Humanities, 33 percent, and the Division of Fine Arts, 32 percent. In other designated divisions, Language and Fine Arts, and Communications and Fine Arts



TABLE 5  
FULL-TIME EQUIVALENT ENROLLMENTS AT  
113 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Full-Time<br>Equivalent<br>Enrollment | Number of Institutions by Group |        |         |        |        | No. of<br>Tennessee<br>Institutions | Total   |       |
|---------------------------------------|---------------------------------|--------|---------|--------|--------|-------------------------------------|---------|-------|
|                                       | No<br>Music                     | A      | B       | C      | D      |                                     | No.     | %     |
| 0- 1000                               | 7                               |        |         | 6      | 16     | 1                                   | 30      | 26.5  |
| 1001- 2000                            | 3                               |        | 2       | 16     | 12     | 6                                   | 39      | 34.5  |
| 2001- 3000                            |                                 |        |         | 6      | 3      | 1                                   | 10      | 8.8   |
| 3001- 4000                            | 1                               |        | 2       | 6      |        | 2                                   | 11      | 9.7   |
| 4001- 7000                            |                                 | 1      | 4       | 2      | 1      |                                     | 8       | 7.1   |
| 7001-10000                            | 1                               | 4      | 2       |        |        |                                     | 7       | 6.2   |
| 10001-15000                           |                                 | 2      | 1       |        |        |                                     | 3       | 2.7   |
| 15001-20000                           |                                 |        | 3       |        |        |                                     | 3       | 2.7   |
| 20001-30000                           |                                 |        | 1       |        |        |                                     | 1       | .9    |
| 30001-40000                           |                                 | 1      |         |        |        |                                     | 1       | .9    |
| Total                                 | 12                              | 8      | 15      | 36     | 32     | 10                                  | 113     | 100.0 |
| Average full-<br>time equivalents     | 1,454                           | 12,308 | 9,436   | 1,964  | 1,592  | 2,100                               | 3,532   |       |
| Total full-<br>time equivalents       | 17,446                          | 98,466 | 141,533 | 70,711 | 50,937 | 20,996                              | 399,125 |       |

divisions were mentioned most often.

Four percent of the institutions surveyed reported having separate music departments. A sizable group of the two-year colleges, 7 percent, provide music which they do not consider under the heading of a department. For the most part, these programs consist of one or more performing groups, or a single course. Most of these institutions use only part-time staff or an instructor whose scholarly training is in another discipline (Table 6).

TABLE 6  
STRUCTURAL ORGANIZATION OF MUSIC IN  
113 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Structure                                   | No. of Institutions by Group |   |    |    | No. of Tennessee Institutions | Total | % 113 |
|---------------------------------------------|------------------------------|---|----|----|-------------------------------|-------|-------|
|                                             | A                            | B | C  | D  |                               |       |       |
| Separate Div.                               |                              |   |    | 1  |                               | 1     | .9    |
| Department of:                              |                              |   |    |    |                               |       |       |
| Fine Arts Div.                              | 3                            | 5 | 13 | 14 | 1                             | 36    | 31.9  |
| Humanities Div.                             | 3                            | 7 | 12 | 8  | 7                             | 37    | 32.7  |
| Other Designate Div.                        | 1                            | 2 | 5  | 4  | 2                             | 14    | 12.4  |
| Separate Depart.                            | 1                            |   | 3  | 1  |                               | 5     | 4.4   |
| No Departmental Organization (classes only) |                              | 1 | 3  | 4  |                               | 8     | 7.1   |
| No Music Offered                            |                              | 2 | 3  | 7  |                               | 12    | 10.6  |

## Membership in the National Association of Schools of Music

The majority of the responding southern public community colleges, 79 percent, have not applied for membership in the National Association of Schools of Music. Fifty percent of the responding institutions in Group A reported membership in N.A.S.M. while no respondents in Group D have applied for membership. No Tennessee institutions were accredited by N.A.S.M. as of the date of this study (Table 7). There is evidence to indicate that there is a relationship between the location of the community college and its ability to offer accredited music programs, and the size of the institution and its ability to offer accredited music programs. In other words, larger community colleges located in large population centers have a greater opportunity to offer accredited music programs.

TABLE 7  
MEMBERSHIP IN THE NATIONAL ASSOCIATION OF  
COLLEGES AND SCHOOLS BY SOUTHERN PUBLIC  
COMMUNITY COLLEGES

| Status                          | No. of<br>Institutions<br>by Groups |    |    |    | No. of<br>Tennessee<br>Institutions | Total | % of 113 |
|---------------------------------|-------------------------------------|----|----|----|-------------------------------------|-------|----------|
|                                 | A                                   | B  | C  | D  |                                     |       |          |
| Have applied for membership     |                                     | 1  | 1  |    | 1                                   | 3     | 2.7      |
| Have not applied for membership | 4                                   | 13 | 31 | 32 | 9                                   | 89    | 78.7     |
| Are members                     | 4                                   | 1  | 2  |    |                                     | 7     | 6.2      |
| Are no longer members           |                                     |    | 2  |    |                                     | 2     | 1.8      |
| No music offered                |                                     | 2  | 3  | 7  |                                     | 12    | 10.6     |

### Part II -- The Music Faculty

#### Number of Full-time and Part-time Music Instructors

Responding representatives of eligible two-year colleges were asked to indicate the faculty status of each institution's music staff. Music instructors were classified as (1) full-time music faculty, (2) full-time faculty assigned to part-time music, (3) part-time music faculty instructing groups of students, (4) part-time faculty teaching applied music.

Twenty-seven community colleges reported the employment of one full-time music instructor. On the other hand, twenty-three institutions report having music

programs staffed by seven to ten instructors. Eighteen reported that music courses are taught solely by part-time instructors. One institution in Group A employs twenty-four full-time music teachers. Of the ten Tennessee institutions, four employ one full-time music teacher, three schools utilize three full-time instructors, one college employs two full-time instructors, and one institution staffs eight full-time music teachers. One college uses only part-time faculty (Table 8).

The employment of part-time instructors was reported by 78 percent of the S.P.C.C. Twenty-two of the 101 colleges offering music reported no part-time employees in the area of music. Eight institutions utilize part-time music teachers who are full-time members of the college's faculty. Assigning part-time instructors to academic classes and/or performance organizations was reported by twenty-three colleges, and seventeen of the participating two-year schools assign part-time instructors to applied instruction only. Thirty-four institutions assign part-time instructors to both group and private instruction.

Ninety percent of the Tennessee public community colleges (T.P.C.C.) employ part-time instructors; of the remaining 91 southern public institutions, 74 percent employ part-time instructors. Sixty percent of the T.P.C.C. assign part-time instructors to both group and private instruction. These data are reported in Table 9.

TABLE 8

NUMBER AND TYPE OF MUSIC STAFF FOUND  
IN SOUTHERN PUBLIC COMMUNITY COLLEGES

| Music Staff                                         | No. of Institutions by Group |               |               |               | No. of Tennessee Institutions |  | Total % of 113 |      |
|-----------------------------------------------------|------------------------------|---------------|---------------|---------------|-------------------------------|--|----------------|------|
|                                                     | A<br>No.    %                | B<br>No.    % | C<br>No.    % | D<br>No.    % | No.    %                      |  |                |      |
| All part-time*                                      |                              | 1    6.8      | 7    19.4     | 9    28.0     | 1    10.0                     |  | 18             | 15.9 |
| One full-time                                       | 1    12.5                    | 2    13.3     | 11    30.6    | 9    28.0     | 4    40.0                     |  | 27             | 23.9 |
| Two full-time                                       | 1    12.5                    | 1    6.8      | 3    8.3      | 7    22.0     | 1    10.0                     |  | 13             | 11.5 |
| Three full-time                                     |                              | 2    13.3     | 7    19.4     | 5    16.0     | 3    30.0                     |  | 17             | 15.0 |
| Four to ten full-time                               | 3    37.5                    | 9    60.0     | 8    22.2     | 2    6.0      | 1    10.0                     |  | 23             | 20.4 |
| Eleven to 20 full-time                              | 2    25.0                    |               |               |               |                               |  | 2              | 1.8  |
| 21 to 30 full-time                                  | 1    12.5                    |               |               |               |                               |  | 1              | .9   |
| No music program                                    |                              | 2    6.8      | 3    8.3      | 7    22.0     |                               |  | 12             | 10.6 |
| Average number of full-time faculty per institution | 9.6                          | 5.4           | 2.3           | 2.4           | 2.6                           |  |                |      |

\*All part-time faculty not averaged

TABLE 9

UTILIZATION OF PART-TIME MUSIC INSTRUCTORS AT  
113 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Type of<br>Utilization                                            | Group |      |     |      |     |      |     |      | Tennessee<br>Institutions |       | Total |       |          |
|-------------------------------------------------------------------|-------|------|-----|------|-----|------|-----|------|---------------------------|-------|-------|-------|----------|
|                                                                   | A     |      | B   |      | C   |      | D   |      | No.                       | %     | No.   | %     | % of 113 |
|                                                                   | No.   | %    | No. | %    | No. | %    | No. | %    |                           |       |       |       |          |
| No part-time music<br>instructors                                 | 2     | 25.0 | 2   | 13.3 | 8   | 22.2 | 9   | 28.0 | 1                         | 10.0  | 22    | 21.8  | 19.5     |
| Private instruc-<br>tion utilized;<br>no group part-<br>time      | 1     | 12.5 | 2   | 13.3 | 8   | 22.2 | 4   | 12.5 | 2                         | 20.0  | 17    | 16.8  | 15.0     |
| Group instruction<br>utilized; no<br>applied part-<br>time        | 0     | 00.0 | 1   | 6.8  | 6   | 16.7 | 15  | 46.8 | 1                         | 10.0  | 23    | 22.8  | 20.4     |
| Both group and<br>applied part-<br>time instructors<br>utilized   | 5     | 62.5 | 8   | 53.3 | 11  | 30.6 | 4   | 12.5 | 6                         | 60.0  | 34    | 33.7  | 30.1     |
| Full-time faculty<br>with a part-time<br>music assignment<br>only | 0     | 00.0 | 2   | 13.3 | 3   | 8.3  | 1   | 3.1  | 2*                        | 20.0* | 8**   | 7.9** | 7.1**    |

\*These institutions use other part-time faculty and inflate final totals.

\*\*This includes the two above Tennessee colleges.

Seventeen percent of the reporting S.P.C.C. employ part-time music instructors only. Nine colleges in Group D, 28 percent, hire part-time instructors only. Five of these institutions employ one part-time instructor assigned to a single Music Appreciation course. One school employs a full-time instructor from another academic discipline to teach a single music offering, Music Appreciation. Another institution assigns one full-time instructor from another discipline and three other adjunct faculty to operate a complete music program. Twenty-eight percent, nine of the institutions in Group D, staff full-time instructors only.

Nineteen percent of the two-year colleges in Group C, seven schools, employ only part-time music instructors. Two schools utilize only one part-time instructor to teach Music Appreciation, the single music offering. One history instructor in Virginia reports that he also directs the chorus, only music offering. A complete music program is taught by one part-time instructor at a school in North Carolina. Two public community colleges, one in Kentucky and one in North Carolina, employ two part-time instructors to teach a combination of Music Appreciation, Music Fundamentals, Elementary Methods, and Chorus. A college in Florida assigns two full-time instructors from other disciplines and three



other part-time persons to instruct an elaborate community college music program. Eight colleges in Group C employ full-time instructors.

Group A reported one full-time instructor for all instruction. Group B reported one community college with a part-time person to teach Music Appreciation and Music for Children, the school's only offerings. In both Group A and B two institutions reported no part-time faculty.

One Tennessee institution employs two part-time personnel to teach Music Appreciation, School Music, Private Voice, and Piano. Another Tennessee school utilizes three full-time instructors and no part-time.

Southern public community colleges employ 722 music instructors; 298 instructors are employed full-time. Additionally, 171 part-time instructors are teaching academic classes and/or performance groups and 253 teachers provide private instruction experiences. The data did not reveal which part-time teachers are teaching both private instruction and group instruction.

There is a relationship between the location of a community college and the number of full-time and part-time music faculty employed. The average number of full-time faculty employed by reporting city institutions in Group A is 9.6 and in Group B, 5.4. The Small Town, Small City and Tennessee institutions reported an average of 2.4

full-time music faculty members.<sup>2</sup> One of the community colleges in Group C, D, and Tennessee, seventeen institutions, representing 16 percent of the 101 colleges offering music, operate the music program with part-time instructors. One school in Group A and B depends on part-time faculty to direct the music program. Reporting institutions, in Group A and B, a total of 23 community colleges, employ 374 full-time and part-time music instructors, while reporting institutions in Group C, D, and Tennessee, or 78 community colleges, employ 348 music instructors.

The data regarding faculty status of music instructors in S.P.C.C. are reported in Table 8, Table 9, and Table 10.

#### Degree Requirements

Table 11 indicates that 73 percent of the music faculty employed by southern public community colleges have earned the master's degree. Nearly 16 percent of the music instructors have earned the doctorate. Three music instructors have earned only the associate's degree.

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<sup>2</sup>One Tennessee institution is located in the core of a large city.

TABLE 10

FACULTY STATUS OF TEACHERS OF MUSIC  
AT 101 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Institutions                        | Full-time<br>Music<br>(1) | Full-time:<br>Part Music<br>(2) | Part-time:<br>Group Music<br>(3) | Part-time:<br>Applied<br>Music<br>(4) | TOTAL |
|-------------------------------------|---------------------------|---------------------------------|----------------------------------|---------------------------------------|-------|
| GROUP A (8)                         |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 8                         | 1                               | 5                                | 6                                     |       |
| Number of instructors<br>reported   | 77                        | 1                               | 48                               | 53                                    | 179   |
| GROUP B (15)                        |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 14                        | 3                               | 9                                | 10                                    |       |
| Number of instructors<br>reported   | 75                        | 4                               | 32                               | 84                                    | 195   |
| GROUP C (36)                        |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 29                        | 9                               | 17                               | 19                                    |       |
| Number of instructors<br>reported   | 78                        | 10                              | 23                               | 75                                    | 186   |
| GROUP D (32)                        |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 23                        | 7                               | 19                               | 8                                     |       |
| Number of instructors<br>reported   | 47                        | 10                              | 27                               | 15                                    | 99    |
| TENNESSEE (10)                      |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 9                         | 2                               | 7                                | 8                                     |       |
| Number of instructors<br>reported   | 21                        | 2                               | 12                               | 26                                    | 63    |
| TOTAL (101)                         |                           |                                 |                                  |                                       |       |
| Number of institutions<br>utilizing | 83                        | 22                              | 57                               | 51                                    |       |
| Number of teachers                  | 298                       | 27                              | 144                              | 253                                   | 722   |

TABLE 11

EXTENT OF TRAINING OF 634\* MUSIC PERSONNEL  
IN SOUTHERN PUBLIC COMMUNITY COLLEGES

| Highest Degree Earned                | No. of Music Personnel by Group |     |     |    | No. of Personnel in Tennessee Institutions | Total | % of 634 |
|--------------------------------------|---------------------------------|-----|-----|----|--------------------------------------------|-------|----------|
|                                      | A                               | B   | C   | D  |                                            |       |          |
| B.A., B.S., B.M., B.F.A.             | 19                              | 25  | 24  | 14 | 19                                         | 101   | 15.9     |
| M.A., M.S., M.M., M.M.E., M.F.A.     | 123                             | 137 | 102 | 68 | 35                                         | 465   | 73.4     |
| Ph.D., Ed.D., D.M.A., D.M.E.         | 10                              | 21  | 16  | 9  | 5                                          | 61    | 9.6      |
| Other:                               |                                 |     |     |    |                                            |       |          |
| Two master's Performance Certificate |                                 | 1   |     |    | 1                                          | 2     | .3       |
| Associate Degree                     | 2                               |     | 2   | 1  |                                            | 2     | .3       |
|                                      |                                 |     | 1   |    |                                            | 3     | .5       |
| No. of Music Instructors             | 154                             | 184 | 145 | 91 | 60                                         | 634   | 100.0    |

\*Not all of the participating institutions reported degrees earned by part-time faculty.

The master's degree is the minimum degree requirement for a full-time music teaching position in S.P.C.C. Ninety-five percent of the institutions require the master's degree. One institution seeks musician-teachers with the doctorate. Two two-year colleges require the bachelor's degree and two colleges require no degrees at all. All T.P.C.C. require the master's degree. These data are located in Table 12.

The minimum degree requirement for a part-time music teaching position in southern public community colleges is considerably lower. Slightly more than forty-eight percent of the institutions required the master's while 44 percent require the bachelor's degree. None of the institutions require part-time faculty to hold the doctorate, and 7.9 percent, or 8 schools, do not require a degree. Of the Tennessee institutions, 70 percent require part-time faculty to hold the bachelor's degree and 30 percent require the master's degree. All of the Tennessee institutions require a bachelor's degree. Table 13 displays these data.

#### Performance Skills Requirements

Approximately thirty-four percent of the institutions do not seek performing musicians while 27 percent of the responding two-year schools require performance skills of only those staff members who teach applied music. Tennessee institutions reflect approximately the same performance skill requirements as the total reporting population.

TABLE 12

FULL-TIME STAFF MINIMUM DEGREE REQUIREMENTS  
OF 101 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Minimum Degree Requirements | No. of Colleges -<br>Group A, B, C, D | %    | No. of<br>Tennessee Colleges | %     | Total | %     |
|-----------------------------|---------------------------------------|------|------------------------------|-------|-------|-------|
| None                        | 2                                     | 2.2  | 10                           | 100.0 | 2     | 1.98  |
| Bachelor's                  | 2                                     | 2.2  |                              |       | 2     | 1.98  |
| Master's                    | 86                                    | 94.5 |                              |       | 96    | 95.05 |
| Doctorate                   | 1                                     | 1.1  |                              |       | 1     | .99   |

TABLE 13

PART-TIME STAFF MINIMUM DEGREE REQUIREMENTS  
OF 101 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Minimum Degree Requirements | No. of Colleges -<br>Group A, B, C, D | Percentage<br>of 91 | No. of<br>Tennessee Colleges | Percentage<br>of 10 | Total | % of 101 |
|-----------------------------|---------------------------------------|---------------------|------------------------------|---------------------|-------|----------|
| None                        | 8                                     | 8.8                 | 7                            | 70.0                | 8     | 7.9      |
| Bachelor's                  | 37                                    | 40.6                |                              |                     | 44    | 43.6     |
| Master's                    | 46                                    | 50.6                |                              |                     | 49    | 48.5     |
| Doctorate                   |                                       |                     |                              |                     |       |          |

The larger public community colleges, 87 percent of those in Group A particularly, require only applied music instructors to possess performance skills. As schools decrease in size from Group A to D and in the size of faculty, the majority of music faculty members in Groups C and D are required to possess performance skills. Table 14 displays the data concerning music faculty performance skill requirements.

### Work Experience

A wide variety of work experiences were reported by music instructors at S.P.C.C. Of 675 responding music instructors, 183, or 27 percent, moved to their present position from a public school. One hundred and twenty-four, 18 percent, were professional performers while 109, 16 percent, taught in independent private studios. In 105 instances, 16 percent, instructors came to their present position from another community junior college. Ninety-seven instructors were hired directly out of graduate school where they were employed as good teaching assistants and six were hired without previous teaching experience at any level.

The largest percentage of music instructors in the T.P.C.C. system are professional performers, followed by public school teachers, independent private studio teachers, and community college instructors. In terms of work experience, evidence indicates that instructors teaching in

TABLE 14  
PERFORMANCE SKILL REQUIREMENTS OF  
SOUTHERN PUBLIC COMMUNITY COLLEGE MUSIC INSTRUCTORS

| Performance Skill<br>Required of Music<br>Staff | No. of Institutions by Group |        |     |         |     |         |     |         | No. of<br>Tennessee<br>Institutions |         | No. | % of<br>101 |
|-------------------------------------------------|------------------------------|--------|-----|---------|-----|---------|-----|---------|-------------------------------------|---------|-----|-------------|
|                                                 | A                            |        | B   |         | C   |         | D   |         | No.                                 | % of 10 |     |             |
|                                                 | No.                          | % of 8 | No. | % of 15 | No. | % of 36 | No. | % of 32 |                                     |         |     |             |
| No Members                                      | 0                            | 0      | 2   | 13.3    | 15  | 41.7    | 14  | 43.7    | 3                                   | 30.0    | 34  | 33.7        |
| Only Staff Teach-<br>ing Applied<br>Music       | 7                            | 87.5   | 7   | 46.7    | 8   | 22.2    | 2   | 6.3     | 3                                   | 30.0    | 27  | 26.7        |
| All Members                                     | 1                            | 12.5   | 6   | 40.0    | 13  | 36.1    | 16  | 50.0    | 4                                   | 40.0    | 40  | 39.6        |



T.P.C.C. music programs parallel those of music instructors throughout the south. Previous work experiences of music instructors in S.P.C.C. are reported in Table 15.

When asked if teaching experience is required of persons seeking employment on their music faculty, 57 percent of the S.P.C.C. music department heads responded in the negative and 60 percent of the T.P.C.C. music department heads responded in the negative.

Music department heads were asked to indicate to indicate the relative importance of various types of teaching experience and the value of these experiences to their music programs. The value of these experiences are reported in terms of measures of central tendency.

One hundred and one music department heads from Groups A, B, C, D and Tennessee reported an average rating of 3.4 and 3.6 respectively in preference for instructors with previous community-junior college teaching experience. Professional performing experience and public school teaching experience were perceived to be less important, but more preferable than the other types of professional experiences listed in Tables 16 and 17. No particular type of teaching experience was decidedly chosen to be the most sought-after quality of a candidate seeking an S.P.C.C. music teaching position. Graduate teaching experiences was indicated as least appropriate.

TABLE 15

WORK EXPERIENCE FROM WHICH 675 MUSIC INSTRUCTORS  
CAME TO SOUTHERN PUBLIC COMMUNITY COLLEGES

| Work<br>Experience                      | No. of<br>Faculty Reported |     |     |     | No. of<br>Tennessee<br>Faculty | Total | % of 675 |
|-----------------------------------------|----------------------------|-----|-----|-----|--------------------------------|-------|----------|
|                                         | A                          | B   | C   | D   |                                |       |          |
| Public &<br>Private Schools             | 43                         | 35  | 50  | 34  | 21                             | 183   | 27.2     |
| Another<br>Community-<br>Junior College | 18                         | 30  | 12  | 26  | 19                             | 105   | 15.5     |
| Four-Year<br>Institution;<br>Full-Time  | 8                          | 13  | 4   | 4   | 10                             | 39    | 5.8      |
| Graduate<br>Teaching<br>Assistant       | 21                         | 26  | 23  | 15  | 12                             | 97    | 14.4     |
| Professional<br>Performance             | 52                         | 20  | 15  | 12  | 25                             | 124   | 18.3     |
| Independent<br>Private Studio           | 21                         | 39  | 13  | 16  | 20                             | 109   | 16.1     |
| Other:                                  |                            |     |     |     |                                |       |          |
| Full-Time<br>Church                     | 8                          | 0   | 1   | 1   | 1                              | 11    | 1.6      |
| No Experience                           | 0                          | 0   |     | 6   | 0                              | 6     | .9       |
| Position Not<br>Related to<br>Music     |                            |     | 1   |     |                                | 1     | .2       |
| Total Reported                          | 171                        | 163 | 119 | 114 | 108                            | 675   |          |

TABLE 16

THE DEGREE TO WHICH VARIOUS TYPES OF TEACHING  
EXPERIENCE ARE APPROPRIATE TO MUSIC PROGRAMS  
IN TENNESSEE PUBLIC COMMUNITY COLLEGES

| Teaching Experience             | Rating   |                |             |                |   | Average<br>Rating |
|---------------------------------|----------|----------------|-------------|----------------|---|-------------------|
|                                 | Not<br>1 | Important<br>2 | Highly<br>3 | Important<br>4 | 5 |                   |
| Public School                   | 1        | 1              | 4           | 4              | 0 | 3.1               |
| Community-Junior<br>College     | 0        | 1              | 6           | 1              | 2 | 3.4               |
| Four-Year<br>Institution        | 2        | 2              | 2           | 2              | 2 | 3.0               |
| Graduate Teaching<br>Assistant  | 1        | 5              | 2           | 2              | 0 | 2.5               |
| Professional<br>Performer       | 1        | 2              | 4           | 2              | 1 | 3.0               |
| Independent Pri-<br>vate Studio | 1        | 2              | 4           | 3              | 0 | 2.9               |

TABLE 17

THE DEGREE TO WHICH VARIOUS TYPES OF TEACHING  
EXPERIENCE ARE APPROPRIATE TO MUSIC PROGRAMS  
IN SOUTHERN PUBLIC COMMUNITY COLLEGES

| Teaching Experience            | Rating   |                |             |                |    | Average<br>Rating |
|--------------------------------|----------|----------------|-------------|----------------|----|-------------------|
|                                | Not<br>1 | Important<br>2 | Highly<br>3 | Important<br>4 | 5  |                   |
| Public School                  | 9        | 15             | 41          | 20             | 6  | 2.9               |
| Community-Junior<br>College    | 3        | 8              | 25          | 42             | 13 | 3.6               |
| Four-Year<br>Institution       | 10       | 12             | 37          | 29             | 3  | 3.0               |
| Graduate Teaching<br>Assistant | 7        | 22             | 39          | 10             | 4  | 2.6               |
| Professional<br>Performance    | 8        | 16             | 31          | 25             | 12 | 3.2               |
| Independent<br>Studio          | 16       | 27             | 38          | 13             | 5  | 2.8               |

Respondents were requested to indicate the kinds of work experiences engaged in by their part-time music instructors. Professional performers were listed most frequently. Second highest was the teaching musician who is self-employed. A teaching musician whose full-time employment is with an institution other than the college was reported third. Part-time staff characteristics are reported in Table 18.

#### Faculty Development

The history and philosophy of the community-junior college movement has been studied to some degree, formally or informally, by 65 percent of the music faculty reported. Tennessee public community college music department heads reported that 80 percent of the music faculty have acquired knowledge in this area. More than 50 percent of the S.P.C.C. musicians acquire this knowledge through in-service sessions at their various colleges. A college course pertaining to the history and philosophy of the community-junior college movement has been taken by 44 music instructors, approximately 6 percent of Groups A, B, C, and D, while only a single T.P.C.C. music instructor has studied the topic. These data are reported in Table 19.

TABLE 18

WORK EXPERIENCE OF 327 PART-TIME MUSIC  
INSTRUCTORS AT SOUTHERN COMMUNITY COLLEGES

| Characteristics Descriptive of<br>Part-Time Music Instructors                                        | Group A, B, C, D<br>Number | Tennessee<br>Number |
|------------------------------------------------------------------------------------------------------|----------------------------|---------------------|
| Professional performer whose<br>vocation is music                                                    | 134                        | 16                  |
| Teaching musician who is<br>self-employed in music                                                   | 78                         | 15                  |
| Teaching musician whose full-<br>time employment is with an<br>institution other than the<br>college | 46                         | 13                  |
| Professional Performer whose<br>vocation is other than<br>music                                      | 13                         | 0                   |
| Amateur performer whose voca-<br>tion is other than music                                            | 2                          | 3                   |
| Other:                                                                                               |                            |                     |
| Church musician                                                                                      | 2                          | 1                   |
| Teaching musician in<br>retirement                                                                   | 2                          | 1                   |
| Composer                                                                                             | 1                          | 0                   |
| TOTAL                                                                                                | 278                        | 49                  |

TABLE 19

NUMBER OF MUSIC INSTRUCTORS FAMILIAR WITH THE  
HISTORY AND PHILOSOPHY OF THE COMMUNITY-  
JUNIOR COLLEGE MOVEMENT

| Means of<br>Familiarization | Number of Faculty<br>Group A B, C, D |          | No. of<br>Tennessee<br>Faculty |         | Total | % of<br>722 |
|-----------------------------|--------------------------------------|----------|--------------------------------|---------|-------|-------------|
|                             | No.                                  | % of 659 | No.                            | % of 63 |       |             |
| College Course              | 44                                   | 6.7      | 1                              | 1.7     | 45    | 6.2         |
| In-Service                  | 336                                  | 50.9     | 28                             | 44.4    | 364   | 50.5        |
| Individual Study            | 34                                   | 5.2      | 7                              | 11.1    | 41    | 5.7         |
| Workshop or Conference      | 19                                   | 2.9      | 5                              | 7.9     | 24    | 3.3         |
| Not Familiar                | 226                                  | 34.3     | 22                             | 34.9    | 248   | 34.3        |

Respondents were specifically asked to mark a check list of the various types of staff development/enrichment activities of the music faculty in their colleges. The majority attend workshops, professional meetings and conventions. The faculty at all ten Tennessee institutions attend workshops, and at nine Tennessee two-year colleges the faculty attend professional meetings and conventions. Fifty-nine percent of the music faculty in S.P.C.C. read professional or scholarly literature. Seventy percent of the Tennessee institutions reported that their music faculty read professional or scholarly literature.

Few S.P.C.C. reported faculty endeavors in contributing to the knowledge about community-junior college music programs or contributing to the body of musical knowledge by writing articles or participating in research. One institution in Tennessee reported a faculty member writing articles and another Tennessee college reported a faculty member participating in a research project. Faculty in 20 southern two-year colleges write articles and music faculty in 16 of these same institutions participate in research projects.

Recitals are given by music faculty in 2 T.P.C.C. and in 22 southern community colleges. Data concerning music staff developmental and enrichment activities are reported in Table 20.

TABLE 20

THE TYPES OF FACULTY DEVELOPMENT/ENRICHMENT  
ACTIVITIES OF MUSIC FACULTY IN  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Type of Activity                                   | Number of Institutions by Group |    |    |    | No. of<br>Tennessee<br>Institutions | Total | % of 101 |
|----------------------------------------------------|---------------------------------|----|----|----|-------------------------------------|-------|----------|
|                                                    | A                               | B  | C  | D  |                                     |       |          |
| Attend Workshops                                   | 7                               | 12 | 33 | 27 | 10                                  | 89    | 88.1     |
| Attend professional<br>meetings & conven-<br>tions | 6                               | 15 | 31 | 25 | 9                                   | 86    | 85.1     |
| Write articles                                     | 3                               | 6  | 7  | 3  | 1                                   | 20    | 19.8     |
| Read scholarly or pro-<br>fessional literature     | 6                               | 13 | 20 | 14 | 7                                   | 60    | 59.4     |
| Participate in research                            | 2                               | 7  | 4  | 2  | 1                                   | 16    | 15.8     |
| Performance/recitals                               | 2                               | 3  | 8  | 7  | 2                                   | 22    | 21.8     |
| Compose                                            | 3                               | 6  | 5  | 7  | 3                                   | 24    | 23.7     |
| Continued Study                                    |                                 |    | 1  | 1  |                                     | 2     | .19      |

### Professional Ranks and Tenure

Professional ranks are not popularly observed by S.P.C.C. In the survey a little less than half of the colleges reported recognition of professional rank status within the faculty.

Tenure is reported as a more common practice by the responding institutions. Sixty-five percent reported a process of tenure. Those institutions not observing professional ranks or tenure use a graded salary scale with renewable contracts. The data pertaining to the frequency of professional ranks and tenure is found in Table 21.

### Teaching Assignments and Faculty Workload

Thirty-nine percent of 366 music faculty in S.P.C.C. are assigned to teach in three or more areas of the discipline. Forty-eight percent of the 25 instructors in T.P.C.C. are assigned to instruct in three or more areas of the music discipline. Tennessee music faculty are assigned to teach in two musical areas at the rate of 44 percent while only 33 percent of music faculty in all southern two-year schools are assigned to teach in two musical areas. In Group A, 51 percent of the reported 78 instructors are assigned to teach in a single area of the discipline while 50 percent of the 106 faculty reported in Group C are assigned to teach in three or more areas of the discipline. There is evidence to indicate that



TABLE 21

FREQUENCY OF PROFESSIONAL RANKS AND TENURE  
AMONG SOUTHERN PUBLIC COMMUNITY COLLEGES

| Rank and Tenure   | Number of Institutions by Group |      |   |      | No. of<br>Tennessee<br>Institutions | Total | % of 101 |      |    |       |    |      |
|-------------------|---------------------------------|------|---|------|-------------------------------------|-------|----------|------|----|-------|----|------|
|                   | A                               | B    | C | D    |                                     |       |          |      |    |       |    |      |
| Professional Rank |                                 |      |   |      |                                     |       |          |      |    |       |    |      |
| Yes               | 5                               | 62.5 | 7 | 46.7 | 14                                  | 38.9  | 13       | 59.4 | 10 | 100.0 | 49 | 48.5 |
| No                | 3                               | 37.5 | 8 | 53.3 | 22                                  | 61.1  | 19       | 40.6 | 0  | 0.0   | 52 | 51.5 |
| Tenure            |                                 |      |   |      |                                     |       |          |      |    |       |    |      |
| Yes               | 5                               | 62.5 | 8 | 53.3 | 25                                  | 69.4  | 18       | 56.3 | 10 | 100.0 | 66 | 65.3 |
| No                | 3                               | 37.5 | 7 | 46.7 | 11                                  | 30.6  | 14       | 43.7 | 0  | 0.0   | 35 | 34.7 |

TABLE 22

THE TYPE OF TEACHING ASSIGNMENTS OF 366 MUSIC  
FACULTY IN SOUTHERN PUBLIC COMMUNITY COLLEGES

| Teaching Assignment            | No. of Faculty |      |     |      |     |      |     |      | No. of<br>Tennessee<br>Faculty | Total | % of 366 |
|--------------------------------|----------------|------|-----|------|-----|------|-----|------|--------------------------------|-------|----------|
|                                | A              |      | B   |      | C   |      | D   |      |                                |       |          |
|                                | No.            | %    | No. | %    | No. | %    | No. | %    |                                |       |          |
| A single musical area          | 40             | 51.3 | 22  | 27.2 | 19  | 17.9 | 18  | 23.7 | 2 8.0                          | 101   | 27.6     |
| Two musical areas              | 22             | 28.2 | 31  | 38.3 | 34  | 32.1 | 23  | 30.3 | 11 44.0                        | 121   | 33.1     |
| Three or more musical<br>areas | 16             | 20.5 | 28  | 34.5 | 53  | 50.0 | 35  | 46.0 | 12 48.0                        | 144   | 39.3     |

two-year institutions within the geographic proximity of a large city have more courses taught by specialists rather than generalists. In Tennessee two-year institutions, only 8 percent of the instructors teach in a single area of speciality.

According to the data obtained, the normal academic teaching load for a full-time S.P.C.C. music instructor is 15.5 semester hours, or 17.1 quarter hours per week. The normal academic teaching load for Tennessee music instructors is 15.1 quarter hours per week. The range of semester hours taught by southern two-year college music instructors (full-time and part-time) is from 6 to 36, while on the quarter system the range is from 10 to 30 hours.

The normal applied music teaching load for a full-time instructor is 19.4 semester hours per week, or 22.6 quarter hours. Applied music instructors in Tennessee institutions are expected to teach an average of 23.6 quarter hours per week.

A large number "Not Applicable" responses was received under the teaching load item. Many of the responding institutions ask instructors to teach both academic courses and applied lessons. It is difficult to determine from the data if S.P.C.C. music instructors have somewhat heavier loads than colleagues in other disciplines. Music department chairmen were asked to respond to the following

question, "Does your college subscribe to a maximum teaching load formula and, if so, how does the teaching load of the music faculty compare to the teaching load of full-time faculty in other areas?"

A majority, 89 percent, of the respondents reported that their particular institution subscribes to a maximum teaching load formula. Forty-four and six-tenths percent reported that the music faculty teaches more hours or have a heavier teaching load than their colleagues in other disciplines in the college. Seven and nine-tenths percent teach lighter loads than their colleagues in other areas. Ninety percent of the Tennessee institutions subscribe to maximum teaching formula and 40 percent reported having heavier teaching assignments than faculty in other areas.

From the data reported, it is reasonable to conclude that nearly one-half of the music faculty in S.P.C.C. have heavier teaching loads than their colleagues and may carry teaching assignments in excess of the maximum teaching formula. Of the institutions reporting heavier loads, faculty at one college reported being remunerated for extra hours spent with students. Many instructors teach extra hours without remuneration because of a commitment to the success or maintenance of the music program. Additionally, small programs, small faculty, and low enrollments create a challenge for the music instructor in terms of time.

This denotes a more critical consideration: the matter of contact hours or the time scheduled each week for the teaching of students. It is difficult to determine from the data collected the actual number of contact hours spent per week since any figure presented will not reflect the amount of time music instructors may spend in planning, in special rehearsals, and in promoting or participating in various community programs. Participation in the college advisement program is another activity not included within contact hours.

In interpreting load in number of contact hours, a number of institutions indicated the use of formulas equating classroom lecture hours with private lesson-teaching and ensemble rehearsals. Nearly one-half of the institutions equate ensemble rehearsal hours to classroom lecture hours at a ratio of 1:1. Thirty percent of the Tennessee institutions reported a 3:1 ratio, or three hours spent in rehearsal to one lecture hour. In this instance 15 hours of lecture per week, a full load in quarter hours, equal 45 hours of ensemble rehearsal per week. This ratio exceeds recommended N.A.S.M. standards.

Applied or private lesson-teaching is equated to class-room lecture at a ratio of 3:2 by 29 percent of the respondents. Forty percent of the respondents in Tennessee institutions use the 3:2 ratio for determining applied teaching load. In this instance, if normal course load is 15 contact

hours per week, the load for applied music teachers is 22.5 contact hours per week. These equations adhere to recommended N.A.S.M. guidelines.

The data collected by the survey regarding music faculty workload in southern public community colleges are reported in Tables 23, 24, 25 and Appendixes E, F, G, H, and I. The data furnished were incomplete on several of the questionnaires returned and others reported instructors teaching a combination of academic and applied contact hours. Although the data furnished is not considered to have high reliability, they were reported as received.

### Part III -- The Student

Music students in S.P.C.C. range in age from 10 to 80 with the widest range in one institution reported from 17-80. The average age range is 17.5 to 52.2. From the data reported, it was impossible to determine the average age of S.P.C.C. music students.

An analysis of the 101 returns shows that 90 percent of the institutions considered the high school diplomas as one criterion for admission. Table 26 shows that 16, or 15.8 percent, of the persons responding indicated that scores on intelligence tests are considered as another criterion for admission to the music program. Thirty, or 29.7 percent, of the 101 institutions offering music listed

TABLE 23

EXPECTED MUSIC STAFF TEACHING LOAD IN  
101 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Semester Hrs.<br>Academic | No. of<br>Schools | Semester Hrs.<br>Applied | No. of<br>Schools | Quarter Hrs.<br>Academic | No. of<br>Schools | Quarter Hrs.<br>Applied | No. of<br>Schools |
|---------------------------|-------------------|--------------------------|-------------------|--------------------------|-------------------|-------------------------|-------------------|
| 6                         | 1                 | 9                        | 2                 | 10                       | 1                 | 15                      | 1                 |
| 9                         | 1                 | 11                       | 1                 | 15                       | 15                | 18                      | 2                 |
| 10                        | 2                 | 15                       | 5                 | 16                       | 1                 | 20                      | 3                 |
| 12                        | 5                 | 18                       | 11                | 17                       | 2                 | 21                      | 4                 |
| 15                        | 22                | 20                       | 8                 | 18                       | 5                 | 22                      | 2                 |
| 16                        | 3                 | 22                       | 8                 | 20                       | 8                 | 22.5                    | 1                 |
| 17                        | 1                 | 23                       | 1                 | 25                       | 3                 | 23                      | 1                 |
| 18                        | 5                 | 24                       | 1                 | 26                       | 1                 | 24                      | 2                 |
| 19                        | 1                 | 28                       | 1                 | 30                       | 1                 | 25                      | 11                |
| 20                        | 2                 | 30                       | 1                 |                          |                   | 26                      | 1                 |
| 24                        | 1                 | 36                       | 1                 |                          |                   | 30                      | 3                 |
| 36                        | 1                 |                          |                   |                          |                   | 31                      | 1                 |
| Not Applicable            | <u>5</u>          | Not Applicable           | <u>10</u>         | Not Applicable           | <u>14</u>         | Not Applicable          | <u>19</u>         |
|                           | 50                |                          | 50                |                          | 51                |                         | 51                |

## Summary

Semester Hours - Academic  
Total 699  
Avg. 15.5

Semester Hours - Applied  
Total 777.5  
Avg. 19.4

Quarter Hours - Academic  
Total 633  
Avg. 17.1

Quarter Hours - Applied  
Total 724.5  
Avg. 22.6

TABLE 24

MUSIC FACULTY TEACHING LOAD COMPARED TO  
FACULTY IN OTHER AREAS

| Teaching Load Formula         | No. of Institutions by Group |       |     |       |     |       |     |       | No. of Tennessee Institutions |       | Total | % 101 |
|-------------------------------|------------------------------|-------|-----|-------|-----|-------|-----|-------|-------------------------------|-------|-------|-------|
|                               | A                            |       | B   |       | C   |       | D   |       |                               |       |       |       |
|                               | No.                          | % 8   | No. | % 15  | No. | % 36  | No. | % 32  | No.                           | % 10  |       |       |
| Maximum Teaching Load Formula |                              |       |     |       |     |       |     |       |                               |       |       |       |
| Yes                           | 8                            | 100.0 | 14  | 93.3  | 34  | 94.4  | 25  | 78.1  | 9                             | 90.0  | 90    | 89.1  |
| No                            | 0                            | 0.0   | 1   | 6.7   | 2   | 5.6   | 7   | 21.9  | 1                             | 10.0  | 11    | 10.9  |
|                               | 8                            |       | 15  | 100.0 | 36  | 100.0 | 32  | 100.0 | 10                            |       | 101   |       |
| Teaching Loads Compared       |                              |       |     |       |     |       |     |       |                               |       |       |       |
| Under                         | 1                            | 12.5  | 1   | 6.7   | 2   | 5.6   | 4   | 12.5  | 0                             | 0.0   | 8     | 7.9   |
| Even                          | 5                            | 62.5  | 8   | 53.3  | 10  | 27.8  | 10  | 31.2  | 4                             | 40.0  | 37    | 36.6  |
| Over                          | 2                            | 25.0  | 5   | 33.3  | 23  | 63.8  | 11  | 34.4  | 4                             | 40.0  | 45    | 44.6  |
| Not Applicable                | 0                            | 0.0   | 1   | 6.7   | 1   | 2.8   | 7   | 21.9  | 2                             | 20.0  | 11    | 10.9  |
|                               | 8                            | 100.0 | 15  | 100.0 | 36  | 100.0 | 32  | 100.0 | 10                            | 100.0 | 101   | 100.0 |



TABLE 25

FORMULAS USED IN SOUTHERN PUBLIC COMMUNITY COLLEGES  
TO EQUATE APPLIED TEACHING AND ENSEMBLE REHEARSAL  
HOURS TO CLASS ROOM LECTURE HOURS

| Equated<br>Contact Hours         | No. of Schools by Group |   |    |    | No of<br>Tennessee<br>Institutions | Total | % 101 |
|----------------------------------|-------------------------|---|----|----|------------------------------------|-------|-------|
|                                  | A                       | B | C  | D  |                                    |       |       |
| Ensemble Rehearsal<br>to Lecture |                         |   |    |    |                                    |       |       |
| 1 hr. = 1 hr.                    | 7                       | 8 | 16 | 13 | 2                                  | 46    | 45.5  |
| 1 hr. = 2 hrs.                   | 1                       | 2 | 6  | 3  | 2                                  | 14    | 13.9  |
| 1 hr. = 3 hrs.                   |                         | 2 | 4  | 2  | 1                                  | 9     | 8.9   |
| 2 hrs. = 1 hr.                   |                         | 1 | 4  | 1  |                                    | 6     | 5.9   |
| 3 hrs. = 1 hr.                   |                         |   |    | 1  |                                    | 1     | .9    |
| 3 hrs. = 2 hrs.                  |                         |   |    |    | 3                                  | 3     | 2.9   |
| N/A*                             |                         | 2 | 6  | 12 | 2                                  | 22    | 21.8  |
| Applied Lessons<br>to Lecture    |                         |   |    |    |                                    |       |       |
| .5 = 1                           |                         | 3 | 9  | 6  | 1                                  | 19    | 18.8  |
| 1 = 1                            |                         |   | 5  | 6  |                                    | 11    | 10.9  |
| 2 = 1                            |                         |   | 2  |    | 2                                  | 4     | 3.9   |
| 3 = 1                            |                         |   |    | 2  | 1                                  | 3     | 2.9   |
| 3 = 2                            | 6                       | 6 | 9  | 4  | 4                                  | 29    | 28.7  |
| 5 = 4                            |                         | 1 |    |    | 1                                  | 2     | 1.9   |
| N/A*                             | 2                       | 5 | 11 | 14 | 1                                  | 33    | 32.7  |

\* No answer.

TABLE 26

CRITERIA FOR SELECTING OR ADMITTING MUSIC MAJORS  
TO SOUTHERN PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS

| Criterion                         | No. of Institutions by Group |      |     |      |     |      |     |      | No. of<br>Tennessee<br>Institutions |       | Total % 101 |      |
|-----------------------------------|------------------------------|------|-----|------|-----|------|-----|------|-------------------------------------|-------|-------------|------|
|                                   | A                            |      | B   |      | C   |      | D   |      |                                     |       |             |      |
|                                   | No.                          | %    | No. | %    | No. | %    | No. | %    | No.                                 | %     |             |      |
| High School<br>Diploma            | 7                            | 87.5 | 13  | 86.7 | 33  | 91.7 | 28  | 87.5 | 10                                  | 100.0 | 91          | 90.1 |
| Score on Intelli-<br>gence Test   | 1                            | 12.5 |     |      | 7   | 19.4 | 8   | 25.0 |                                     |       | 16          | 15.8 |
| Rank in Graduation<br>Class       |                              |      |     |      | 1   | 2.8  |     |      |                                     |       | 1           | .9   |
| Aptitude                          | 3                            | 37.5 | 2   | 13.3 | 4   | 11.1 | 3   | 10.2 | 1                                   | 10.0  | 13          | 12.9 |
| Degree Objective                  |                              |      | 2   | 13.3 | 3   | 8.3  | 3   | 10.2 | 1                                   | 10.0  | 9           | 8.9  |
| Musical Performance<br>(Audition) | 5                            | 62.5 | 5   | 33.3 | 9   | 25.0 | 10  | 31.2 | 1                                   | 10.0  | 30          | 29.7 |
| Other:                            |                              |      |     |      |     |      |     |      |                                     |       |             |      |
| Open Door                         | 2                            | 25.0 | 1   | 6.7  | 2   | 5.6  | 1   | 3.1  |                                     |       | 6           | 5.9  |

musical performance as a part of entrance requirements for music students.

The number of students enrolled in S.P.C.C. music programs in fall 1979 totaled 17,069. There were 14,317 non-music majors, 2,513 music majors and 239 music minors comprising this total. Group A respondents reported an average of 825 students per institution participating in music programs, while Group D respondents reported an average of 84 students participating per institution. Tennessee community colleges enrolled 1,419 students in music programs at an average of 142 students participating per institution. Without exception, those institutions located within a large city enrolled the largest number of students and enrolled the larger average number of students in music programs than any of the other categories. Even though 80 percent of the institutions in Tennessee would fall within Group C or Group D, Tennessee institutions enrolled a higher average number of students than either of those groups. These data are reported in Table 27.

When comparing fall 1979 enrollments in music programs to those in the fall of 1980, 54 percent of the responding institutions reported an increase in student involvement. Only 17 percent of responding colleges reported a decrease in student participation, while 29 percent reported static enrollments. The range of increase

TABLE 27

NUMBER OF STUDENTS ENROLLED IN MUSIC PROGRAMS  
IN SOUTHERN PUBLIC COMMUNITY COLLEGES IN THE FALL OF 1979

| No. of<br>Students   | Institutions by Group |              |              |             | Tennessee<br>Institutions<br>N = 10 | Total<br>N = 97        |
|----------------------|-----------------------|--------------|--------------|-------------|-------------------------------------|------------------------|
|                      | A<br>N = 8            | *B<br>N = 15 | *C<br>N = 34 | D<br>N = 36 |                                     |                        |
| RANGE                |                       |              |              |             |                                     |                        |
| Non-Music Major      | 30-1500               | 30-600       | 10-300       | 10-250      | 23-300                              | Non-Music Major 14,317 |
| Music Major          | 0-200                 | 0-100        | 0- 75        | 0- 25       | 2-100                               | Music Major 2,513      |
| Music Minor          | 0                     | 0- 25        | 0- 12        | 0- 16       | 0- 8                                | Music Minor <u>239</u> |
| TOTAL                |                       |              |              |             |                                     | 17,069                 |
| Non-Music Major      | 5,920                 | 2,150        | 2,855        | 2,219       | 1,173                               | AVERAGE                |
| Music Major          | 685                   | 590          | 642          | 368         | 228                                 |                        |
| Music Minor          | <u>0</u>              | <u>63</u>    | <u>46</u>    | <u>112</u>  | <u>18</u>                           | Non-Music Major 147.5  |
| In Music<br>Programs | 6,605                 | 2,803        | 3,543        | 2,699       | 1,419                               | Music Major 25.9       |
| AVERAGE              |                       |              |              |             |                                     | Music Minor 2.5        |
| Non-Music Major      | 740.0                 | 165.4        | 83.9         | 69.3        | 117.3                               |                        |
| Music Major          | 85.6                  | 45.4         | 18.8         | 11.5        | 22.8                                |                        |
| Music Minor          | 0                     | 4.9          | 1.4          | 3.5         | 1.8                                 |                        |
| In Music<br>Programs | 825.6                 | 215.7        | 104.1        | 84.3        | 141.9                               |                        |

\*Two institutions from each group did not respond to this item.

was reported to be from 1 percent to 50 percent with an average increase of 5 percent. The range of decrease was reported to be from 1 percent to 20 percent, with an average decrease of 6 percent. The data reported in Table 28 reveals that music programs in S.P.C.C. celebrated an average annual growth rate of 2 percent.

A number of factors that influence student enrollment trends were reported by music department chairpersons. These administrators perceived that tours of performing groups are an important factor for growth as they give students added incentive to participate or enroll. New faculty and new course offerings were also reported as important factors influencing the growth of music programs. Based on the data reported in Table 29, no particular factor seems to stand out as a reliable and consistent method to attract new students to the music program.

Of the institutions reporting a decrease in enrollments in music programs, two institutions in Tennessee reported canceling their music major transfer program. The primary reason listed for the decision is low enrollment caused by inadequate instruction. Two institutions in Virginia reported a large transfer rate, while two schools in Florida reported a leveling off of the student population and lack of interest as factors influencing a decreased enrollment. Limited facilities was reported by a

TABLE 28

FALL 1979 MUSIC ENROLLMENTS COMPARED WITH  
FALL 1978 MUSIC ENROLLMENTS IN SOUTHERN  
PUBLIC COMMUNITY COLLEGES

| Enrollment<br>Trend                 | Institutions by Group |         |         |         | Tennessee<br>Institutions | Totals  |
|-------------------------------------|-----------------------|---------|---------|---------|---------------------------|---------|
|                                     | A                     | B       | C       | D       |                           |         |
| RANGE                               |                       |         |         |         |                           |         |
| Increase                            | 1%-2%                 | 1%-15%  | 1%-50%  | 1%-40%  | 1%-20%                    | 1%-50%  |
| Decrease                            | -2%                   | 2%-10%  | 2%-18%  | 4%-20%  | 1%-10%                    | 1%-20%  |
| AVERAGE                             |                       |         |         |         |                           |         |
| Increase                            | 1.4%                  | 4.6%    | 7.1%    | 8.1%    | 5.5%                      | 5.3%    |
| Decrease                            | 2.0%                  | 5.6%    | 5.1%    | 9.7%    | 6.3%                      | 5.7%    |
| NUMBER AND<br>PERCENT OF<br>SCHOOLS |                       |         |         |         |                           |         |
| Increase                            | 5 62.5                | 10 66.7 | 15 41.7 | 18 56.3 | 7 70.0                    | 55 54.4 |
| Decrease                            | 1 12.5                | 3 20.0  | 6 16.6  | 4 12.5  | 3 30.0                    | 17 16.8 |
| Same                                | 2 25.0                | 2 13.3  | 15 41.7 | 10 31.2 | 0 0.0                     | 29 28.8 |
| AVERAGE                             |                       |         |         |         |                           |         |
| Increase or<br>Decrease             | -.6%                  | +1.9%   | +1.6%   | +3.3%   | +2.5%                     | +1.7%   |

TABLE 29

FACTORS CONTRIBUTING TO GROWTH IN SOUTHERN  
PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS

| Factors                              | Institutions by Group |        |        |        | Institutions | Total | % 101 |
|--------------------------------------|-----------------------|--------|--------|--------|--------------|-------|-------|
|                                      | A                     | B      | C      | D      |              |       |       |
| Change of Admission Standard         |                       |        |        | 1 3.1  |              | 1     | .9    |
| New Faculty Members                  | 1 12.5                |        | 1 2.8  | 6 20.4 | 4 40.0       | 12    | 11.8  |
| New Course Offerings                 | 1 12.5                | 2 13.3 | 3 3.3  | 4 12.4 | 1 10.0       | 11    | 10.9  |
| Tours of Performing Groups           | 4 50.0                | 5 33.3 | 7 19.4 | 8 25.0 | 1 10.0       | 25    | 24.8  |
| Other:                               |                       |        |        |        |              |       |       |
| Increase Recruiting Efforts          |                       |        | 1 2.8  | 4 12.5 |              | 5     | 4.9   |
| Scholarships                         | 1 2.5                 |        |        | 2 6.2  |              | 3     | 2.9   |
| Increased Publicity of Music Program |                       | 1 6.7  |        | 1 3.1  |              | 2     | 1.8   |
| Low Tuition                          |                       |        | 1 2.8  | 1 3.1  | 2 20.0       | 2     | 1.8   |
| General College Growth               |                       |        | 1 2.8  |        |              | 3     | 2.9   |

North Carolina school as a factor. Another Florida institution reported the need of additional instructors in order to influence the enrollment trend in the positive direction.

Three institutions determined student scholarships as having a positive influence on enrollment. When asked the availability of scholarships for music students, respondents at 65 schools, or 64 percent, reported affirmatively. Data relating to the availability of scholarships for music students are reported in Table 30. For the respondents' rating of those scholarships, the researcher refers the reader to the discussion of the approval of institutional resources.

In the final analysis, the primary influence on student enrollment may be the criteria involved in determining music course offerings in S.P.C.C. A large majority, 74 per cent, of the respondents reported that demand through course registration is the determining criteria. Less than 40 percent offer courses because of the school's philosophy or student interest. Community interest was reported as a criterion or a factor by less than 25 percent. None of the responding institutions reported other factors or criteria which could play a part in determining course offerings. Other criteria which the respondent could have enumerated are listed below:

1. The course meets the recommendations of four-year colleges.



TABLE 30

AVAILABILITY OF SCHOLARSHIPS TO SOUTHERN  
PUBLIC COMMUNITY COLLEGE MUSIC STUDENTS

| Scholarships  | Institutions by Group |      |   |      |    |      |    |      | Institutions | Total | % 101 |      |
|---------------|-----------------------|------|---|------|----|------|----|------|--------------|-------|-------|------|
|               | A                     |      | B |      | C  |      | D  |      |              |       |       |      |
| Available     | 7                     | 87.5 | 9 | 60.0 | 24 | 66.7 | 19 | 59.4 | 6            | 60.0  | 65    | 64.3 |
| Not Available | 1                     | 12.5 | 6 | 40.0 | 12 | 33.3 | 13 | 40.6 | 4            | 40.0  | 36    | 35.7 |

2. Budgetary and space resources sufficient to support a certain course are/are not available.
3. Instructors with specific competencies to sustain this course are/are not available.
4. The course contributes to a common core of subjects required for accreditation.
5. The course continues music experiences of area high school graduates.
6. The course is similar to some courses offered by other community-junior colleges.
7. The course is offered because of the influence of an outside agency other than an institution of higher learning.

The influence of various factors which play a role in determining music course offerings in S.P.C.C. is reported in Table 31.

One paramount concern of the S.P.C.C. music educator is the problem of student retention. As reported earlier in this study, most southern two-year institutions have minimal entrance requirements for matriculation in a community college music program. In order to improve retention in the music major transfer program, special provisions are frequently made by some colleges to help the student who is not musically, academically, or experientially ready to pursue college-level music course. When asked "Does your music

TABLE 31

FACTORS WHICH DETERMINE MUSIC COURSE OFFERINGS  
IN SOUTHERN PUBLIC COMMUNITY COLLEGES

| Factors                          | Groups |       |    |      |    |      |    |      | Tennessee<br>Institutions | Total | % 101 |      |
|----------------------------------|--------|-------|----|------|----|------|----|------|---------------------------|-------|-------|------|
|                                  | A      |       | B  |      | C  |      | D  |      |                           |       |       |      |
| Demand (through<br>registration) | 8      | 100.0 | 12 | 80.0 | 28 | 77.7 | 20 | 62.5 | 7                         | 70.0  | 75    | 74.3 |
| Student Interest                 | 4      | 50.0  | 6  | 40.0 | 12 | 33.3 | 14 | 43.7 | 1                         | 10.0  | 37    | 36.6 |
| School's<br>Philosophy           | 3      | 37.5  | 5  | 33.3 | 15 | 41.7 | 13 | 40.6 | 4                         | 40.0  | 40    | 39.6 |
| Community Interest               | 4      | 50.0  | 3  | 20.0 | 11 | 30.6 | 6  | 18.8 | 1                         | 10.0  | 25    | 24.8 |
| All of the above                 |        |       | 1  | 6.7  | 2  | 5.6  | 2  | 6.2  |                           |       | 5     | 4.9  |

department make any special provisions for students with academic or performance deficiencies?", 58 percent responded affirmatively. Group A institutions make provisions for student deficiencies at a rate of 75 percent and the percentage decreases in each group down to Group D which reported provisions at a rate of 53 percent. Sixty percent of the Tennessee institutions make provisions for student deficiencies (Table 32). The two major provisions reported are a pre-college level course and tutorial services. Thirty-seven percent of the S.P.C.C. music departments include pre-college courses in their course listings.

#### Part IV -- Nature of the Current Music Program

##### Programs and Degrees Offered

A review of the research and literature of the past decade has disclosed the major functions, in terms of programs, of the community-junior college music department to be the music major transfer program, general education or enrichment programs, terminal programs, and service to the community.

Most institutions offer general education or enrichment courses or programs. All of the institutions in Group A, Group B, and Tennessee foster these programs. Eighty-six percent of all responding schools participate in the community service component of the music

TABLE 32

SPECIAL PROVISIONS MADE FOR MUSIC STUDENTS WITH  
ACADEMIC/PERFORMANCE DEFICIENCIES

| Special Provisions           | Groups |      |   |      |    |      |    |      | Tennessee<br>Institutions | Total | % 101 |      |
|------------------------------|--------|------|---|------|----|------|----|------|---------------------------|-------|-------|------|
|                              | A      |      | B |      | C  |      | D  |      |                           |       |       |      |
| Available:                   |        |      |   |      |    |      |    |      |                           |       |       |      |
| Yes                          | 6      | 75.0 | 9 | 60.0 | 21 | 58.3 | 17 | 53.1 | 6                         | 60.0  | 59    | 58.4 |
| No                           | 2      | 25.0 | 6 | 40.0 | 15 | 41.7 | 15 | 46.8 | 4                         | 40.0  | 42    | 41.6 |
| Type:                        |        |      |   |      |    |      |    |      |                           |       |       |      |
| Pre-College Level<br>Courses | 5      | 62.5 | 8 | 53.3 | 15 | 41.7 | 9  | 28.1 | 1                         | 10.0  | 38    | 37.6 |
| Tutorial Services            | 1      | 12.5 | 1 | 6.7  | 6  | 16.6 | 8  | 25.0 | 5                         | 50.0  | 21    | 20.7 |

program. Eighty percent of the Tennessee music departments offer services to the community.

The music-major transfer component of the music program is offered by 78 percent of the two-year colleges in the south, while 90 percent of Tennessee's music programs include that component. Terminal programs receive little attention by southern public community music college educators; only twelve programs were reported throughout the south, and Tennessee reported none.

The data indicate that slightly more emphasis is now being placed on the aspects of the music program that involve the non-preprofessional music students. Earlier studies indicated that the music major transfer program was the primary function of the two-year music program. Data concerning the types of music programs offered by the institutions surveyed are reported in Table 33.

Degrees offered by southern public community colleges with an emphasis in music are varied. The most popular degree offered by nearly one-half of the colleges is the Associate of Arts Degree. The most prominent emphasis under this degree is placed in performance and in general education with a music cognate. Eighty percent of the Tennessee colleges offer the Associate of Arts degree and the most prominent emphasis is placed on performance.

The Associate of Science is offered by less than one-quarter of the responding institutions. The major

TABLE 33

TYPES OF MUSIC PROGRAMS IN SOUTHERN  
PUBLIC COMMUNITY COLLEGES

| Music Programs                                | Groups |       |    |       |    |      |    |      | Tennessee<br>Institutions | Total | % 101 | % 113 |      |
|-----------------------------------------------|--------|-------|----|-------|----|------|----|------|---------------------------|-------|-------|-------|------|
|                                               | A      |       | B  |       | C  |      | D  |      |                           |       |       |       |      |
| Music Major Trans-<br>fer Program             | 7      | 87.5  | 12 | 80.0  | 30 | 83.3 | 21 | 65.6 | 9                         | 90.0  | 79    | 78.2  | 69.9 |
| General Education<br>or Enrichment<br>Program | 8      | 100.0 | 15 | 100.0 | 35 | 97.2 | 30 | 93.8 | 10                        | 100.0 | 98    | 97.0  | 86.7 |
| Terminal Program                              | 3      | 37.5  | 1  | 6.7   | 4  | 11.1 | 4  | 12.5 | 1                         | 10.0  | 13    | 12.9  | 11.3 |
| Community Services                            | 8      | 100.0 | 14 | 93.3  | 33 | 91.7 | 24 | 75.0 | 8                         | 80.0  | 87    | 86.1  | 77.0 |

emphasis offered under this degree is music education. Sixty percent of the Tennessee institutions offer the Associate of Science degree in music education.

Forty-two colleges, including two from Tennessee, do not offer music degrees. Performance and technical certificates may have little value in the S.P.C.C. as only two institutions offer such curricula. Appendix J lists all of the various degrees offered by southern public community colleges.

#### Characteristics of the Music Major Program

In order to determine the success of the music major transfer program in S.P.C.C., the institutions surveyed were asked to report how many students would complete their program and transfer to a senior institution in the fall of 1980. In response, the number of students completing and transferring range from 0-75 at the 79 institutions offering a music major transfer program. Music department heads reported that of 2,513 music majors that 785, or an average of 13 majors per institution, are projected to have completed the two-year program of study and transfer to the four-year school in the fall of 1980. The average number of music majors in southern two-year schools is 32 students. Thus, 39 percent of all music majors are projected to complete the lower-level program and transfer.



The situation in Tennessee two-year schools is drastically different. The data reported indicate that the average number of music majors in the nine music major programs in Tennessee is 25. The data indicate that of the 228 music majors in Tennessee two-year colleges 33 majors, are projected to complete the local program and transfer to the senior college. From the information reported, it was determined that an average 15 percent of the music majors in T.P.C.C. complete the local program and transfer to the four-year college. There is positive evidence to indicate that Tennessee music major programs graduate students to the senior college music program at a rate of success that is 25 percent less than the regional transfer average.

When asked "Does your department or the college counseling service maintain a liaison committee with senior college music departments within the state, so that a student may select a college commensurate with his or her degree goals?", 65 percent of the respondents replied in the affirmative. Tennessee institutions maintain this service at the notably less rate of 33 percent, or three institutions. There is evidence to suggest that perhaps one factor in successfully transferring students from the junior to the senior music major program is maintaining counseling services or liaison between lower- and upper-level institutions.

For the most part junior college credits are accepted quite readily by the senior college. Nearly ninety-five percent of the respondents reported a successful transfer rate of music major credits. Tennessee institutions are slightly less successful in transferring music major credits. Less than eighty-nine percent reported success in transferring students.

The maintenance of follow-up records of music-major transfer students is not a primary concern of southern public community college music departments. Only twenty-eight, or 35 percent, of the responding departments reported maintaining such records. One department in Tennessee maintains follow-up records on music majors who have transferred.

The data concerning the music-major transfer program and articulation are placed in Table 34.

#### Course Offerings

Respondents listed music courses currently being offered at their respective institutions and provided information about the frequency with which they were offered, indicated those designed for music-major transfer, terminal, or general enrichment programs, provided enrollment figures and answered other questions pertinent to specific courses. Courses were classified into eight categories: Theoretical, History and Appreciation, Music Education, Class Instruction

TABLE 34

CHARACTERISTICS OF THE MUSIC MAJOR TRANSFER PROGRAM AND  
TRANSFER AND FOLLOW-UP PROCEDURES IN SEVENTY-NINE  
SOUTHERN PUBLIC COMMUNITY COLLEGES

|                                                                                                          | Institutions by Group  |                  |                  |                  | Tennessee<br>Institutions | Totals     |
|----------------------------------------------------------------------------------------------------------|------------------------|------------------|------------------|------------------|---------------------------|------------|
|                                                                                                          | A<br>7 Colleges        | B<br>12 Colleges | C<br>30 Colleges | D<br>21 Colleges | 9 Colleges                | N-79       |
| Number of students to<br>complete program<br>and transfer to<br>senior institu-<br>tions in fall<br>1980 | Number of Students     |                  |                  |                  |                           |            |
|                                                                                                          | 194                    | 215              | 213              | 130              | 33                        | 785        |
| Range                                                                                                    | 6-60                   | 0-75             | 1-47             | 1-17             | 0-8                       | 0-75       |
| Average per<br>institution                                                                               | 27.7                   | 17.9             | 7.1              | 6.2              | 3.7                       | 12.5       |
|                                                                                                          | Number of Institutions |                  |                  |                  |                           | Total % 79 |
| Counseling liaison<br>committee                                                                          | 5 71.4                 | 7 58.3           | 21 70.0          | 15 71.4          | 3 33.3                    | 51 64.6    |
| Credits readily<br>accepted                                                                              | 7100.1                 | 11 91.7          | 29 96.7          | 20 95.2          | 8 88.9                    | 75 94.9    |
| Maintain follow-up<br>records                                                                            | 2 28.6                 | 3 25.0           | 11 36.7          | 11 52.4          | 1 11.1                    | 28 35.4    |

in Performance Skills, Performance Organizations, Individual Instruction in Performing Skills, Independent Study, and Terminal Programs.

Of the 101 institutions offering music instruction, 98 teach courses in Music History and Appreciation. Performance Organizations are offered as a credited course at eighty-eight institutions and eighty-six provide some instruction in music theory. Ten southern public community colleges indicated terminal programs in music and only forty provide opportunities for study in music education. Performance skills are taught on an individual basis at 81 percent of the responding colleges and group instruction in performance skills is offered at 74 percent.

All of the colleges in Tennessee offer music instruction. Music History and Appreciation and Performance Organizations are offered at all Tennessee schools. Theoretical, Class Instruction in Performance Skills, and Individual Instruction in Performance Skills are offered by 90 percent of the reporting Tennessee colleges. Opportunities to study music education are available in only one-half of the responding Tennessee colleges.

Course offerings on the whole tend to resemble the model programs of the music-major transfer function. These

data tend to make ambiguous the most frequently reported general enrichment and community service programs of the music department. The number of S.P.C.C. offering music courses in eight broad areas is reported in Table 35.

#### Theoretical courses

Within the specific category of courses in the theoretical aspects in music, Freshman Harmony and Ear Training are being offered at 81 percent of the S.P.C.C. The second year of harmony was reported as being offered by 71 percent of those colleges. These data support a conclusion that about one out of every four music majors transferring after two years from an S.P.C.C. to a four-year institution will not have kept pace in the music theory sequence with four-year college students. The odds are even less for music-major transfers from two-year colleges employing one or no full-time instructor.

Fundamentals of Music, a course usually designed for the general studies student, was reported as being offered by 62 percent of the colleges offering music. Several respondents indicated that this course is designed for majors in elementary education while others indicated that music majors with deficiencies in theory are required

TABLE 35

MUSIC COURSES OFFERED AT 101  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Courses Offered                                    | Group |       |     |      |     |      |     |      | Tennessee<br>Institutions |       | Total |      |      |
|----------------------------------------------------|-------|-------|-----|------|-----|------|-----|------|---------------------------|-------|-------|------|------|
|                                                    | A     |       | B   |      | C   |      | D   |      | No.                       | %     | No.   | %    | 113* |
|                                                    | No.   | %     | No. | %    | No. | %    | No. | %    |                           |       |       |      |      |
| Theoretical                                        | 8     | 100.0 | 14  | 93.3 | 32  | 88.9 | 23  | 71.9 | 9                         | 90.0  | 86    | 85.1 | 76.1 |
| History/Appreciation                               | 8     | 100.0 | 14  | 93.3 | 35  | 97.2 | 31  | 96.9 | 10                        | 100.0 | 98    | 97.0 | 86.7 |
| Music Education                                    | 2     | 25.0  | 4   | 26.7 | 17  | 47.2 | 12  | 37.5 | 5                         | 50.0  | 40    | 39.6 | 35.3 |
| Class Instruction-<br>Performance Skills           | 7     | 87.5  | 13  | 86.6 | 24  | 66.7 | 22  | 68.8 | 9                         | 90.0  | 75    | 74.3 | 66.3 |
| Performance<br>Organizations                       | 8     | 100.0 | 13  | 86.6 | 33  | 91.7 | 24  | 75.0 | 10                        | 100.0 | 88    | 87.1 | 77.9 |
| Individual Instruc-<br>tion - Performance<br>Skill | 7     | 87.5  | 13  | 86.6 | 30  | 83.3 | 22  | 68.8 | 9                         | 90.0  | 81    | 80.9 | 71.7 |
| Independent Study                                  | 4     | 50.0  | 7   | 46.6 | 20  | 55.6 | 16  | 50.0 | 8                         | 80.0  | 55    | 54.4 | 48.7 |
| Terminal Programs                                  | 3     | 37.5  | 1   | 6.7  | 1   | 2.8  | 4   | 12.5 | 1                         | 10.0  | 10    | 9.9  | 8.8  |

\*113 includes 12 respondents offering no music.

to take the course as a prerequisite for Freshman Harmony.

Ninety percent of Tennessee two-year music departments offer Freshman and Sophomore Harmony and Ear Training. Fundamentals of Music is offered in seven music departments.

Of all theoretical courses offered, 69 percent are designed for music majors. In Tennessee 76 percent of all theoretical courses offered are designed as a yearly sequence, the exception being Fundamentals of Music, a one-semester or one-quarter course which is repeated each term or offered occasionally. Of the 271 courses reported, it is a rare occurrence to identify theory courses that are not designed for transfer credit to four-year institutions.

Data reported about course offerings in music theory are shown in two tables. Table 36 shows the number of S.P.C.C. offering various theoretical courses and Table 37 shows the frequency with which the courses occurred and intended student population.

#### Music History and Appreciation

The most frequently offered course in the music programs of S.P.C.C. is Music Appreciation. Eighty-four

TABLE 36

THEORETICAL COURSES IN MUSIC OFFERED AT  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course                           | Group |       |     |      |     |      |     |      | Tennessee<br>Institutions |      |     |      |     |   |      |
|----------------------------------|-------|-------|-----|------|-----|------|-----|------|---------------------------|------|-----|------|-----|---|------|
|                                  | A     |       | B   |      | C   |      | D   |      |                           |      |     |      |     |   |      |
|                                  | No.   | %     | No. | %    | No. | %    | No. | %    | No.                       | %    | No. | %    | 101 | % | 113* |
| Fundamentals of Music            | 5     | 62.5  | 12  | 80.0 | 25  | 69.4 | 13  | 40.6 | 7                         | 70.0 | 62  | 61.4 |     |   | 54.9 |
| Freshman Harmony Ear Training    | 8     | 100.0 | 13  | 86.7 | 30  | 83.3 | 22  | 68.8 | 9                         | 90.0 | 82  | 81.2 |     |   | 72.6 |
| Sophomore Harmony & Ear Training | 7     | 87.5  | 12  | 80.0 | 27  | 75.0 | 17  | 53.1 | 9                         | 90.0 | 72  | 71.3 |     |   | 63.7 |
| Composition/Arranging            | 2     | 25.0  | 4   | 26.7 | 0   | 0.0  | 1   | 3.1  | 3                         | 30.0 | 10  | 9.9  |     |   | 8.8  |
| Jazz Improvisation               | 1     | 12.5  | 1   | 6.7  | 1   | 2.8  | 1   | 3.1  | 1                         | 10.0 | 5   | 4.9  |     |   | 4.4  |
| Advance Improvisation            | 1     | 12.5  | 1   | 6.7  | 0   | 0.0  | 1   | 3.1  | 0                         | 0.0  | 3   | 2.9  |     |   | 2.7  |
| Comprehensive Musicianship       | 1     | 12.5  | 1   | 6.7  | 0   | 0.0  | 1   | 3.1  | 0                         | 0.0  | 3   | 2.9  |     |   | 2.7  |
| Form and Counterpoint            | 0     | 0.0   | 0   | 0.0  | 0   | 0.0  | 0   | 0.0  | 0                         | 0.0  | 0   | 0.0  |     |   | 0.0  |
| Other                            | 3     | 37.5  | 1   | 6.7  | 0   | 0.0  | 1   | 3.1  | 0                         | 0.0  | 0   | 0.0  |     |   | 0.0  |

\*113 includes 12 respondents offering no music.



TABLE 37

SELECTED CHARACTERISTICS OF THEORETICAL  
MUSIC COURSES OFFERED IN SOUTHERN  
PUBLIC COMMUNITY COLLEGES

| Course Title                     | Frequency        |                       |              | Designed for       |                       |                    | Required<br>of<br>Majors<br>Yes      No |    |
|----------------------------------|------------------|-----------------------|--------------|--------------------|-----------------------|--------------------|-----------------------------------------|----|
|                                  | Year<br>Sequence | Repeated<br>Each Term | Occasionally | Transfer<br>Credit | General<br>Enrichment | Terminal<br>Degree |                                         |    |
| Fundamentals of Music            | 14               | 39                    | 9            | 33                 | 46                    | 0                  | 11                                      | 52 |
| Freshman Harmony & Ear Training  | 80               | 2                     | 0            | 79                 | 9                     | 3                  | 69                                      | 11 |
| Sophomore Harmony & Ear Training | 71               | 1                     | 0            | 72                 | 0                     | 6                  | 71                                      | 1  |
| Composition/Arranging            | 5                | 3                     | 2            | 7                  | 4                     | 2                  | 2                                       | 8  |
| Jazz Improvisation               | 4                | 1                     | 0            | 2                  | 0                     | 3                  | 4                                       | 1  |
| Advanced Improvisation           | 3                | 0                     | 0            | 0                  | 0                     | 3                  | 3                                       | 0  |
| Comprehensive Musicianship       | 1                | 2                     | 0            | 1                  | 0                     | 0                  | 1                                       | 2  |
| Theory of Music (for deficiency) | 1                | 0                     | 0            | 0                  | 5                     | 0                  | 1                                       | 0  |

TABLE 37 (Cont'd)

| Course Title                                | Frequency        |                       |              | Designed for       |                       |                    | Required<br>of<br>Majors |    |
|---------------------------------------------|------------------|-----------------------|--------------|--------------------|-----------------------|--------------------|--------------------------|----|
|                                             | Year<br>Sequence | Repeated<br>Each Term | Occasionally | Transfer<br>Credit | General<br>Enrichment | Terminal<br>Degree |                          |    |
|                                             |                  |                       |              |                    |                       |                    | Yes                      | No |
| Keyboard Harmony                            | 1                | 0                     | 0            | 1                  | 0                     | 0                  | 1                        | 0  |
| Music Acoustic                              | 1                | 0                     | 0            | 1                  | 0                     | 0                  | 1                        | 0  |
| Pop Arranging                               | 1                | 0                     | 0            | 0                  | 0                     | 1                  | 1                        | 0  |
| Jazz Keyboard<br>Harmony                    | 1                | 0                     | 0            | 0                  | 0                     | 1                  | 1                        | 0  |
| Counterpoint or Form                        | 0                | 0                     | 0            | 0                  | 0                     | 0                  | 0                        | 0  |
| Table - Tennessee Public Community Colleges |                  |                       |              |                    |                       |                    |                          |    |
| Fundamentals of<br>Music                    | 2                | 4                     | 1            | 4                  | 5                     | 0                  | 3                        | 4  |
| Freshman Harmony &<br>Ear Training          | 9                | 0                     | 0            | 9                  | 0                     | 0                  | 9                        | 0  |
| Sophomore Harmony &<br>Ear Training         | 9                | 0                     | 0            | 9                  | 0                     | 0                  | 9                        | 0  |
| Composition/Arranging                       | 2                | 1                     | 0            | 3                  | 1                     | 0                  | 0                        | 3  |
| Improvisation                               | 1                | 0                     | 0            | 1                  | 0                     | 0                  | 1                        | 0  |

percent of the 101 colleges reporting music programs list Music Appreciation, and it was required for music majors at only nine of the participating colleges. Survey of Music Literature ranked a low second with 43 percent offering it. The survey course is offered in forty-two of the forty-four institutions as a course for music majors. Music History, considered by many institutions as an advanced standing course, was reported as being offered by twenty-one two-year colleges. At five of these institutions, it is not required of music majors (See Table 39). Music Appreciation courses designed for general students outnumber those required for music majors 112 to 89.

Music Appreciation is offered in all of the T.P.C.C., while Music History is not offered by any of the colleges. Music Appreciation is designed for the general studies student and is required only of majors in one institution. Survey of Music Literature ranked second as the most frequent course offered in this category with 70 percent offering it. The survey course is designed for music majors by all schools offering it. Survey of Music Literature courses tend to be designed for majors in the Tennessee system.

In the area of music literature and appreciation, several course titles were added to the questionnaire by respondents. It appears that institutions use the appreciation courses as a means of meeting student and community

needs. Table 38 lists the specialized courses in music appreciation, a majority of which are designed for the general studies student.

Survey of Music Literature and Music History were reported as being offered most often in a yearly sequence, while other literature type courses are most frequently repeated each term or offered occasionally. Except for Literature for the Church Choir, Literature for the Church Soloist, Hymnody, Popular Music, and Mexican Folk Dance, courses in this category are designed to transfer to four-year institutions.

Data collected about Music History and Appreciation courses at southern public community colleges are reported in Tables 38 and 39.

### Music Education

Tables 40 and 41 give a list of courses, frequency of occurrence, and intended enrollment population in the discipline of Music Education. Forty institutions of the 101 schools offering studies in music list Music Education courses. Elementary Music Methods, a course designed for the elementary education major, is the most frequently listed course. Other titles for the course include Music for Children and Music for the Classroom Teacher. These courses are frequently offered on a yearly sequence and are designed for transfer programs. Less than 23 percent

TABLE 38

MUSIC HISTORY AND APPRECIATION COURSES  
OFFERED AT SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title                       | Group |       |     |      |     |      |     |      | Tennessee<br>Institutions |       |     |      |      |     |
|------------------------------------|-------|-------|-----|------|-----|------|-----|------|---------------------------|-------|-----|------|------|-----|
|                                    | A     |       | B   |      | C   |      | D   |      |                           |       |     |      |      |     |
|                                    | No.   | %     | No. | %    | No. | %    | No. | %    | No.                       | %     | No. | %    | 101  | 113 |
| Music Appreciation                 | 8     | 100.0 | 13  | 86.7 | 28  | 77.8 | 26  | 81.3 | 10                        | 100.0 | 85  | 84.2 | 75.2 |     |
| Survey of Music Literature         | 5     | 62.5  | 7   | 46.6 | 15  | 41.7 | 10  | 31.3 | 7                         | 70.0  | 44  | 43.7 | 38.9 |     |
| Music History                      | 3     | 37.5  | 6   | 40.0 | 6   | 16.6 | 6   | 18.8 | 0                         | 0     | 21  | 20.8 | 18.6 |     |
| Opera Literature                   | 1     | 12.5  | 1   | 6.7  | 2   | 5.6  | 1   | 3.1  | 0                         | 0     | 5   | 4.9  | 4.4  |     |
| Jazz History and/<br>or Literature | 2     | 25.0  | 1   | 6.7  | 3   | 8.3  | 0   | 0    | 0                         | 0     | 6   | 5.9  | 5.3  |     |
| Church Choir Literature            | 1     | 12.5  | 0   | 0    | 2   | 5.6  | 4   | 12.5 | 1                         | 10.0  | 8   | 7.9  | 7.1  |     |
| Church Solo Literature             | 1     | 12.5  | 0   | 0    | 1   | 2.8  | 1   | 3.1  | 1                         | 10.0  | 4   | 3.9  | 3.5  |     |
| 20th Century Music                 | 1     | 12.5  | 1   | 6.7  | 2   | 5.6  | 0   | 0    | 0                         | 0     | 4   | 3.9  | 3.5  |     |
| Other                              | 5     | 62.5  | 7   | 46.6 | 5   | 13.9 | 3   | 9.4  | 0                         | 0     | 20  | 19.8 | 17.6 |     |

TABLE 39

SELECTED CHARACTERISTICS OF HISTORY AND  
APPRECIATION MUSIC COURSES OFFERED IN  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title                 | Frequency          |                       |              | Designed for       |                       |                    | Required<br>of<br>Majors |    |
|------------------------------|--------------------|-----------------------|--------------|--------------------|-----------------------|--------------------|--------------------------|----|
|                              | Yearly<br>Sequence | Repeated<br>Each Term | Occasionally | Transfer<br>Credit | General<br>Enrichment | Terminal<br>Degree | Yes                      | No |
| Music Appreciation           | 16                 | 63                    | 6            | 58                 | 76                    | 0                  | 9                        | 76 |
| Survey of Music<br>Lit.      | 36                 | 5                     | 3            | 44                 | 11                    | 1                  | 42                       | 2  |
| Music History                | 18                 | 2                     | 1            | 18                 | 7                     | 1                  | 16                       | 5  |
| Opera Literature             | 3                  | 0                     | 2            | 4                  | 2                     | 1                  | 2                        | 3  |
| Symphonic Lit.               | 1                  | 0                     | 1            | 2                  | 1                     | 0                  | 0                        | 1  |
| Jazz History/Lit.            | 3                  | 1                     | 2            | 4                  | 5                     | 0                  | 2                        | 4  |
| Lit. for Church<br>Choir     | 1                  | 0                     | 7            | 0                  | 0                     | 8                  | 4                        | 4  |
| Lit. for Church<br>Soloist   | 2                  | 0                     | 2            | 0                  | 1                     | 3                  | 4                        | 0  |
| History of<br>American Music | 1                  | 1                     | 1            | 3                  | 2                     | 0                  | 1                        | 2  |
| Keyboard Literature          | 0                  | 2                     | 0            | 4                  | 0                     | 0                  | 2                        | 0  |
| Guitar Literature            | 0                  | 1                     | 0            | 1                  | 0                     | 0                  | 1                        | 0  |

TABLE 39 (Cont'd)

| Course Title               | Frequency          |                       |              | Designed for       |                       |                    | Required<br>for<br>Majors |    |
|----------------------------|--------------------|-----------------------|--------------|--------------------|-----------------------|--------------------|---------------------------|----|
|                            | Yearly<br>Sequence | Repeated<br>Each Term | Occasionally | Transfer<br>Credit | General<br>Enrichment | Terminal<br>Degree |                           |    |
|                            |                    |                       |              |                    |                       |                    | Yes                       | No |
| Hymnology                  | 2                  | 0                     | 0            | 0                  | 0                     | 2                  | 2                         | 0  |
| Popular Music              | 0                  | 0                     | 1            | 0                  | 0                     | 1                  | 0                         | 1  |
| 20th Century Music         | 3                  | 0                     | 1            | 3                  | 2                     | 2                  | 1                         | 3  |
| Mexican Folk Dance         | 0                  | 1                     | 0            | 0                  | 1                     | 0                  | 0                         | 1  |
| Vocal Literature           | 1                  | 1                     | 0            | 1                  | 0                     | 1                  | 2                         | 0  |
| Instrumental Lit.          | 0                  | 1                     | 0            | 1                  | 0                     | 0                  | 1                         | 0  |
| History of<br>Instruments  | 0                  | 0                     | 1            | 1                  | 1                     | 0                  | 0                         | 1  |
| Folk Music                 | 0                  | 0                     | 1            | 1                  | 1                     | 0                  | 0                         | 1  |
| Choral Literature          | 1                  | 0                     | 0            | 1                  | 0                     | 0                  | 0                         | 1  |
| Music, Art & Drama         | 1                  | 1                     | 0            | 1                  | 2                     | 0                  | 0                         | 2  |
| Liturgical Music           | 1                  | 0                     | 0            | 0                  | 0                     | 1                  | 1                         | 0  |
| Tennessee Colleges         |                    |                       |              |                    |                       |                    |                           |    |
| Music Appreciation         | 0                  | 7                     | 3            | 6                  | 10                    | 0                  | 1                         | 9  |
| Survey of Mus. Lit.        | 6                  | 0                     | 1            | 7                  | 0                     | 0                  | 7                         | 0  |
| Lit. for Church<br>Choir   | 0                  | 0                     | 1            | 0                  | 0                     | 1                  | 1                         | 0  |
| Lit. for Church<br>Soloist | 0                  | 0                     | 1            | 0                  | 0                     | 1                  | 1                         | 0  |

TABLE 40  
MUSIC EDUCATION COURSES OFFERED AT  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title                            | Group     |           |            |            | Tennessee<br>Institutions |     |       |       |
|-----------------------------------------|-----------|-----------|------------|------------|---------------------------|-----|-------|-------|
|                                         | A         | B         | C          | D          |                           |     |       |       |
|                                         | No.    %  | No.    %  | No.    %   | No.    %   | No.    %                  | No. | % 101 | % 113 |
| Introduction to<br>Music Educa-<br>tion | 1    12.5 |           | 2    5.6   |            |                           | 3   | 2.9   | 2.7   |
| Elementary<br>Music<br>Methods          | 1    12.5 | 2    13.3 | 12    33.3 | 11    34.4 | 5    50.0                 | 31  | 30.6  | 27.4  |
| Piano Pedagogy                          |           | 1    6.7  | 1    2.8   | 1    3.1   | 1    10.0                 | 4   | 3.9   | 3.5   |
| Vocal Pedagogy                          |           |           |            |            | 1    10.0                 | 1   | .9    | .8    |
| Recital<br>Attendance                   | 1    12.5 | 1    6.7  |            |            |                           | 2   | 1.9   | 1.8   |
| Other                                   |           | 6    40.0 |            |            |                           | 6   | 5.9   | 5.3   |



TABLE 41  
SELECTED CHARACTERISTICS OF MUSIC  
EDUCATION COURSES OFFERED IN  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title                         | Frequency       |                    |              | Designed for    |                    |                 | Required of Majors |    |
|--------------------------------------|-----------------|--------------------|--------------|-----------------|--------------------|-----------------|--------------------|----|
|                                      | Yearly Sequence | Repeated Each Term | Occasionally | Transfer Credit | General Enrichment | Terminal Degree | Yes                | No |
| Introduction to Music Education      | 1               | 1                  | 1            | 2               | 0                  | 1               | 1                  | 2  |
| Elementary Music Methods             | 17              | 9                  | 8            | 32              | 8                  | 0               | 5                  | 29 |
| Early Childhood                      | 1               | 0                  | 0            | 0               | 0                  | 1               | 1                  | 0  |
| Seminar & Projection Music Education | 0               | 0                  | 1            | 1               | 0                  | 0               | 0                  | 1  |
| String Techniques                    | 0               | 0                  | 1            | 1               | 0                  | 0               | 0                  | 1  |
| Brass Techniques                     | 0               | 0                  | 1            | 1               | 0                  | 0               | 0                  | 1  |
| Woodwind Techniques                  | 0               | 0                  | 1            | 1               | 0                  | 0               | 0                  | 1  |
| Percussion Techniques                | 0               | 0                  | 1            | 1               | 0                  | 0               | 0                  | 1  |
| Piano Pedagogy                       | 2               | 0                  | 2            | 4               |                    |                 | 2                  | 2  |
| Vocal Pedagogy                       | 1               | 0                  | 0            | 1               | 0                  | 0               | 1                  | 0  |
| Electronic Music                     | 0               | 1                  | 0            | 1               | 0                  | 0               | 0                  | 1  |
| Recital Attendance                   | 0               | 2                  | 0            | 1               | 0                  | 0               | 2                  | 0  |

of the S.P.C.C. music departments offer majors in Music Education (Appendix J). Additionally, half of the departments offering a music education major do not require the student to take courses within the discipline.

In Tennessee, half of the institutions, or five schools, offer music education courses. No Tennessee institution requires a music major to take courses in music education.

#### Class Instruction in Performance Skills

Performance skills taught through group instruction are available at 74 percent of the 101 institutions offering music. Although class instruction of performance skills is often used as a means of relieving contact hours for overloaded staff, fewer than 70 percent of the institutions in Groups C and D utilize this method and over 86 percent of colleges in Groups A and B provide class instruction for performance skills. Ninety percent of Tennessee institutions provide class instruction in performance skills.

Piano is the most frequently offered class instruction course (59 percent), voice is second (49 percent), and classical guitar ranks third. Fewer than 24 percent of the institutions reported group instruction of other kinds.

Transfer credit is given for most courses in class instruction. Data reported about class instruction in performance skills are placed in Tables 42 and 43.

#### Performances Organizations

Eighty-eight S.P.C.C. reported having 433 performing organizations for an average of 4.9 groups per college. Vocal groups -- choirs, vocal ensembles, opera workshops, and musicals -- comprised 51 percent, while wind and percussion groups totalled 38 percent. Of the 101 two-year colleges offering music, 85 percent reported having a choir. Ninety percent of the junior institutions in Tennessee offer choral ensembles. Twenty S.P.C.C. reported a second choir and one institution offers a third choir.

The stage band/jazz ensemble is the second most frequently named performing organization, with 54 percent of the colleges listing it. Concert bands are offered by 41 percent, musicals are presented by 34 percent and orchestras offered by 15 percent. The most frequently listed small vocal ensemble is pop jazz-oriented, and when combined with the instrumental groups performing literature in the popular idiom, totalled 92 groups.

In Tennessee, stage and jazz bands are offered by 60 percent of the institutions. One Tennessee school offers band and another offers orchestra. Musical are performed by 40 percent of the Tennessee colleges; the same number list pop-show choirs.

TABLE 42

CLASS INSTRUCTION IN PERFORMANCE SKILLS  
OFFERED AT SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title     | Group |      |     |      |     |      |     |      | Tennessee |      | Total     |        |      |
|------------------|-------|------|-----|------|-----|------|-----|------|-----------|------|-----------|--------|------|
|                  | A     |      | B   |      | C   |      | D   |      |           |      |           |        |      |
|                  | No.   | %    | No. | %    | No. | %    | No. | %    | No.       | %    | No. % 101 | % 113* |      |
| Piano            | 6     | 75.0 | 11  | 73.3 | 21  | 58.3 | 21  | 65.6 | 7         | 70.0 | 66        | 59.4   | 58.4 |
| Voice            | 5     | 62.5 | 10  | 66.7 | 15  | 41.7 | 14  | 43.8 | 6         | 60.0 | 50        | 49.5   | 44.2 |
| Classical Guitar | 4     | 50.0 | 7   | 46.6 | 6   | 16.6 | 6   | 18.8 | 3         | 30.0 | 26        | 25.7   | 23.0 |
| Strings          | 5     | 62.5 | 4   | 26.7 | 3   | 8.3  | 3   | 9.4  | 3         | 30.0 | 18        | 17.8   | 15.9 |
| Woodwinds        | 4     | 50.0 | 4   | 26.7 | 6   | 16.6 | 8   | 25.0 | 2         | 20.0 | 24        | 23.8   | 21.2 |
| Brass            | 4     | 50.0 | 4   | 26.7 | 6   | 16.6 | 7   | 21.9 | 2         | 20.0 | 23        | 22.8   | 20.4 |
| Percussion       | 5     | 62.5 | 5   | 33.3 | 5   | 13.9 | 5   | 15.6 | 2         | 20.0 | 22        | 21.8   | 19.5 |
| Popular Guitar   | 2     | 25.0 | 0   | 0.0  | 8   | 22.2 | 3   | 9.4  | 2         | 20.0 | 15        | 14.9   | 13.3 |
| Conducting       | 2     | 25.0 | 4   | 26.7 | 8   | 22.2 | 1   | 3.1  | 3         | 30.0 | 18        | 17.8   | 15.9 |
| Other            | 5     | 62.5 | 6   | 40.0 | 0   | 0.0  | 1   | 3.1  | 0         | 0.0  | 12        | 11.9   | 10.6 |

\*113 includes 12 respondents offering no music.

TABLE 43

SELECTED CHARACTERISTICS OF CLASS INSTRUCTION  
IN PERFORMANCE SKILLS OFFERED IN  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Class Title                  | Frequency       |                    |              | Designed for    |                    |                 | Required of Majors |    |
|------------------------------|-----------------|--------------------|--------------|-----------------|--------------------|-----------------|--------------------|----|
|                              | Yearly Sequence | Repeated Each Term | Occasionally | Transfer Credit | General Enrichment | Terminal Degree | Yes                | No |
|                              |                 |                    |              |                 |                    |                 |                    |    |
| Piano                        | 23              | 41                 | 2            | 44              | 49                 | 2               | 33                 | 33 |
| Voice                        | 15              | 31                 | 4            | 36              | 38                 | 3               | 19                 | 31 |
| Classical Guitar             | 8               | 15                 | 3            | 12              | 21                 | 0               | 2                  | 24 |
| Strings                      | 6               | 5                  | 7            | 15              | 9                  | 0               | 4                  | 14 |
| Woodwinds                    | 9               | 9                  | 8            | 19              | 11                 | 0               | 9                  | 17 |
| Brass                        | 9               | 8                  | 6            | 20              | 12                 | 0               | 8                  | 15 |
| Percussion                   | 9               | 8                  | 5            | 17              | 13                 | 0               | 7                  | 15 |
| Popular Guitar               | 3               | 9                  | 3            | 2               | 15                 | 1               | 1                  | 14 |
| Conducting                   | 8               | 3                  | 7            | 18              | 1                  | 4               | 6                  | 12 |
| Vocal Methods & Materials    | 1               | 0                  | 0            | 1               | 0                  | 0               | 0                  | 1  |
| Keyboard Methods & Materials | 1               | 0                  | 0            | 1               | 0                  | 0               | 0                  | 1  |

TABLE 43 (Cont'd)

| Class Title                  | Frequency       |                    |              | Designed for    |                    |                 | Required of Majors |    |
|------------------------------|-----------------|--------------------|--------------|-----------------|--------------------|-----------------|--------------------|----|
|                              | Yearly Sequence | Repeated Each Term | Occasionally | Transfer Credit | General Enrichment | Terminal Degree | Yes                | No |
|                              |                 |                    |              |                 |                    |                 |                    |    |
| Service Playing              | 2               | 0                  | 0            | 0               | 1                  | 1               | 1                  | 1  |
| Organ                        | 1               | 0                  | 0            | 1               | 0                  | 0               | 0                  | 1  |
| Opera Workshop               | 2               | 0                  | 0            | 0               | 2                  | 0               | 0                  | 2  |
| Piano Singing                | 0               | 1                  | 0            | 0               | 0                  | 1               | 1                  | 0  |
| Piano Accompanying           | 0               | 1                  | 0            | 1               | 0                  | 0               | 1                  | 0  |
| Commercial Music Performance | 0               | 1                  | 0            | 0               | 0                  | 1               | 1                  | 0  |
| Recorder                     | 1               | 0                  | 0            | 1               | 1                  | 0               | 0                  | 1  |

The frequency with which performance ensembles are offered to the students was not constant. Of the 433 organizations listed, 56, nearly 13 percent, are offered occasionally rather than every term. Musicals are the only media offered occasionally more often than every term.

Southern public community colleges do not depend entirely upon registered students as members of performance organizations. Nearly 70 percent of the 433 listed organizations do not limit membership to registered students. Choirs, orchestras and musicals most frequently accept members who are not registered.

Admittance to membership in performance organizations are based more often on an audition than not. However, choirs are open without audition at a ratio of 73 to 29. Small ensembles, both vocal and instrumental, and stage productions usually require audition for membership. The ratio of audition groups to non-audition groups is 270 to 163.

Although transfer credit is given in 80 of the courses offered, the 20 percent for which credit is not given is distributed throughout the performance organizations. Of the eighty-five colleges offering performance organizations, 88 percent require music majors to participate in at least one ensemble per term. Data collected

about performance organizations at S.P.C.C. are reported in Tables 44 and 45.

#### Individual Instruction in Performance Skills

Performance skills taught through individual or private instruction are offered by 81 percent of the 101 institutions offering music. Many institutions charge additional fees to students enrolled in the course. In terms of total number of courses offered, individual instruction leads other areas with 1,001 courses listed. Responding institutions without full-time music instructors offer few opportunities for private instruction in mediums other than voice and piano.

Eighty-one institutions report offering applied music instructions; all of them offer piano and seventy-eight offer voice. The trumpet is the most frequently listed wind instrument with sixty-two colleges reporting and the trombone was second with a sixty-one total. The euphonium and bassoon are ranked lowest among the wind instruments with fifty-one colleges providing private instruction. Lessons on percussion instruments are reported by fifty-seven two-year colleges and strings are taught in thirty-one schools.

Each of Tennessee's public community colleges offering music lists individual instruction in voice and



TABLE 44  
PERFORMANCE ORGANIZATIONS OFFERED AT  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Organization<br>Title                       | Group |       |     |      |     |      |     |      | Tennessee<br>Institutions<br>No.      % | No.  | % 101 | % 113* |      |
|---------------------------------------------|-------|-------|-----|------|-----|------|-----|------|-----------------------------------------|------|-------|--------|------|
|                                             | A     |       | B   |      | C   |      | D   |      |                                         |      |       |        |      |
|                                             | No.   | %     | No. | %    | No. | %    | No. | %    |                                         |      |       |        |      |
| Choir: traditional repertoire               | 8     | 100.0 | 13  | 86.7 | 31  | 86.1 | 25  | 78.1 | 9                                       | 90.0 | 86    | 85.1   | 76.1 |
| 2nd Choir: tradi-<br>tional reper-<br>toire | 4     | 50.0  | 3   | 20.0 | 9   | 25.0 | 5   | 15.6 | 0                                       | 0.0  | 21    | 20.7   | 18.6 |
| Madrigal Singers                            | 7     | 87.5  | 3   | 20.0 | 9   | 25.0 | 3   | 9.4  | 3                                       | 30.0 | 25    | 24.8   | 22.1 |
| Pop-Jazz-Show<br>Choir                      | 2     | 25.0  | 3   | 20.0 | 12  | 33.3 | 14  | 43.8 | 4                                       | 40.0 | 35    | 34.7   | 30.9 |
| Gospel Choir                                | 2     | 25.0  | 1   | 6.7  | 2   | 5.6  | 1   | 3.1  | 1                                       | 10.0 | 7     | 6.9    | 6.2  |
| Band: traditional<br>repertoire             | 6     | 75.0  | 12  | 80.0 | 12  | 33.3 | 10  | 31.3 | 1                                       | 10.0 | 41    | 40.6   | 36.3 |
| Brass Choir                                 | 4     | 50.0  | 5   | 33.3 | 8   | 22.2 | 7   | 21.9 | 2                                       | 20.0 | 26    | 25.7   | 23.0 |
| Woodwind Choir                              | 2     | 25.0  | 5   | 33.3 | 8   | 22.2 | 4   | 12.5 | 1                                       | 10.0 | 20    | 19.8   | 17.7 |
| Percussion                                  | 4     | 50.0  | 6   | 40.0 | 2   | 5.6  | 5   | 15.6 | 0                                       | 0.0  | 17    | 16.8   | 15.0 |
| Stage/Jazz Band                             | 6     | 75.0  | 9   | 60.0 | 18  | 50.0 | 15  | 46.9 | 6                                       | 60.0 | 54**  | 53.5   | 47.8 |

\*113 includes 12 respondents offering no music.

\*\*Does not account for one institution offering three groups and two institutions offering two groups.

TABLE 44 (Cont'd)

| Organization<br>Title                       | Group |       |     |      |     |      |     |      | Tennessee<br>Institutions |      |     |      |     |        |
|---------------------------------------------|-------|-------|-----|------|-----|------|-----|------|---------------------------|------|-----|------|-----|--------|
|                                             | A     |       | B   |      | C   |      | D   |      |                           |      |     |      |     |        |
|                                             | No.   | %     | No. | %    | No. | %    | No. | %    | No.                       | %    | No. | %    | 101 | % 113* |
| Orchestra: tradi-<br>tional reper-<br>toire | 3     | 37.5  | 5   | 33.3 | 4   | 11.1 | 2   | 6.3  | 1                         | 10.0 | 15  | 14.9 |     | 13.3   |
| Chamber Ensemble                            | 2     | 25.0  | 5   | 33.3 | 4   | 11.1 | 3   | 9.4  | 0                         | 0.0  | 14  | 13.7 |     | 12.4   |
| Opera Workshop                              | 3     | 37.5  | 4   | 26.7 | 3   | 8.3  | 3   | 9.4  | 0                         | 0.0  | 13  | 12.9 |     | 11.5   |
| Musicals                                    | 4     | 50.0  | 2   | 13.3 | 14  | 38.9 | 10  | 31.3 | 4                         | 40.0 | 34  | 33.8 |     | 30.1   |
| Other                                       | 9     | 112.5 | 2   | 13.3 | 4   | 11.1 | 3   | 9.4  | 0                         | 0.0  | 18  | 17.8 |     | 15.9   |

\*113 includes 12 respondents offering no music.

TABLE 45  
SELECTED CHARACTERISTICS OF  
PERFORMANCE ORGANIZATIONS IN S.P.C.C.

| Organization<br>Title             | Frequency             |              | Limited to             |                        |                    | Required<br>of<br>Majors |    |
|-----------------------------------|-----------------------|--------------|------------------------|------------------------|--------------------|--------------------------|----|
|                                   | Repeated<br>Each Term | Occasionally | Auditioned<br>Students | Registered<br>Students | Transfer<br>Credit | Yes                      | No |
|                                   |                       |              |                        |                        |                    |                          |    |
| Choir: traditional repertoire     | 86                    | 0            | 18                     | 55                     | 81                 | 72                       | 14 |
| 2nd Choir: traditional repertoire | 20                    | 1            | 8                      | 13                     | 17                 | 10                       | 11 |
| 3rd Choir: traditional repertoire | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |
| Madrigal Singers                  | 22                    | 3            | 23                     | 18                     | 21                 | 15                       | 10 |
| Pop-Jazz-Show Choir               | 34                    | 1            | 26                     | 24                     | 27                 | 3                        | 32 |
| Gospel Choir                      | 6                     | 1            | 5                      | 6                      | 4                  | 0                        | 7  |
| Band: traditional repertoire      | 41                    | 0            | 19                     | 31                     | 38                 | 39                       | 2  |
| Beginning Band                    | 1                     | 0            | 0                      | 0                      | 0                  | 0                        | 1  |
| Mariachi Band                     | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |
| Brass Choir                       | 20                    | 6            | 15                     | 22                     | 20                 | 8                        | 18 |
| Woodwind Choir                    | 15                    | 5            | 16                     | 17                     | 15                 | 6                        | 14 |

TABLE 45 (Cont'd)

| Organization<br>Title                | Frequency             |              | Limited to             |                        |                    | Required<br>of<br>Majors |    |
|--------------------------------------|-----------------------|--------------|------------------------|------------------------|--------------------|--------------------------|----|
|                                      | Repeated<br>Each Term | Occasionally | Auditioned<br>Students | Registered<br>Students | Transfer<br>Credit |                          |    |
|                                      |                       |              |                        |                        |                    | Yes                      | No |
| Percussion Ensemble                  | 14                    | 3            | 12                     | 17                     | 12                 | 5                        | 12 |
| Stage/Jazz Band**                    | 52                    | 5            | 47                     | 39                     | 42                 | 21                       | 36 |
| Orchestra: traditional<br>repertoire | 14                    | 1            | 13                     | 8                      | 15                 | 11                       | 4  |
| Chamber Ensemble                     | 12                    | 2            | 10                     | 11                     | 10                 | 5                        | 9  |
| Early Music Consort                  | 2                     | 0            | 2                      | 2                      | 2                  | 1                        | 1  |
| String Ensemble                      | 3                     | 1            | 4                      | 4                      | 4                  | 4                        | 0  |
| Opera Workshop                       | 9                     | 4            | 10                     | 7                      | 11                 | 4                        | 9  |
| Musicals                             | 11                    | 23           | 29                     | 15                     | 14                 | 3                        | 31 |
| Piano Ensemble                       | 3                     | 0            | 2                      | 3                      | 3                  | 3                        | 0  |
| Handbells                            | 2                     | 0            | 2                      | 2                      | 2                  | 0                        | 2  |
| Viol Consort                         | 1                     | 0            | 1                      | 1                      | 1                  | 0                        | 1  |
| Guitar Ensemble                      | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |
| Flute Ensemble                       | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |
| Clarinet Ensemble                    | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |
| Jazz Workshop                        | 1                     | 0            | 1                      | 1                      | 1                  | 1                        | 0  |

\*\*Institutions offering more than one group included.

piano. Brass family instruments are the most frequently offered wind instruments. Most of the instrumental instructors in the Tennessee system were reported to play brass instruments themselves. Percussion and guitar instruction are available at a majority of the schools, 80 and 60 percent respectively.

When individual instruction in performance skills is offered, they are almost always offered each term. A few respondents noted that availability of part-time instructors determine the frequency with which some instrumental courses are available.

Instruction of applied music is almost evenly distributed among full-time and part-time instructors. More institutions use part-time instructors for instruction in piano, voice, guitar, and the string instruments while wind instruments and percussion are most often taught by full-time teachers.

Seven institutions offering private instruction indicated they do not consider credit in these courses to be transferable. Courses taken in popular guitar and hurdy-gurdy are viewed as non-transferable; neither are lessons taken for the purpose of enrichment transferable. Many institutions restrict enrollments in applied music to music majors. Tables 46 and 47 show the data reported about courses in performance skills by private instruction at southern public community colleges.

TABLE 46  
INDIVIDUAL INSTRUCTION IN PERFORMANCE SKILLS  
OFFERED AT SOUTHERN PUBLIC COMMUNITY COLLEGES

| Instrument        | Group |      |     |      |     |      |     |      | Tennessee<br>Institutions |       | Total |       |        |
|-------------------|-------|------|-----|------|-----|------|-----|------|---------------------------|-------|-------|-------|--------|
|                   | A     |      | B   |      | C   |      | D   |      |                           |       |       |       |        |
|                   | No.   | %    | No. | %    | No. | %    | No. | %    | No.                       | %     | No.   | % 101 | % 113* |
| Voice             | 7     | 87.5 | 11  | 73.3 | 28  | 77.8 | 22  | 68.8 | 10                        | 100.0 | 78    | 77.2  | 69.0   |
| Piano             | 7     | 87.5 | 11  | 73.3 | 30  | 83.3 | 23  | 71.9 | 10                        | 100.0 | 81    | 80.9  | 71.7   |
| Organ             | 5     | 62.5 | 10  | 66.7 | 18  | 50.0 | 9   | 28.0 | 4                         | 40.0  | 46    | 45.5  | 40.7   |
| Violin            | 7     | 87.5 | 9   | 60.0 | 7   | 19.4 | 3   | 9.4  | 4                         | 40.0  | 30    | 29.7  | 26.5   |
| Viola             | 7     | 87.5 | 9   | 60.0 | 6   | 16.6 | 3   | 9.4  | 4                         | 40.0  | 29    | 28.7  | 25.7   |
| Cello             | 7     | 87.5 | 9   | 60.0 | 6   | 16.6 | 3   | 9.4  | 3                         | 30.0  | 28    | 27.7  | 24.8   |
| Double Bass       | 6     | 75.0 | 9   | 60.0 | 6   | 16.6 | 5   | 15.6 | 5                         | 50.0  | 31    | 30.6  | 27.4   |
| Flute             | 7     | 87.5 | 10  | 66.7 | 21  | 58.3 | 13  | 40.6 | 5                         | 50.0  | 56    | 55.4  | 49.6   |
| Oboe/English Horn | 6     | 75.0 | 10  | 66.7 | 18  | 50.0 | 13  | 40.6 | 4                         | 40.0  | 51    | 50.5  | 45.1   |
| Clarinet          | 7     | 87.5 | 10  | 66.7 | 22  | 61.1 | 14  | 43.8 | 7                         | 70.0  | 60    | 59.4  | 53.1   |
| Saxophone         | 6     | 75.0 | 11  | 73.3 | 20  | 55.6 | 12  | 37.5 | 7                         | 70.0  | 56    | 55.4  | 49.6   |
| Bassoon           | 7     | 87.5 | 10  | 66.7 | 20  | 55.6 | 13  | 40.6 | 3                         | 30.0  | 53    | 52.5  | 46.9   |
| Trumpet/Cornet    | 7     | 87.5 | 11  | 73.3 | 23  | 63.8 | 14  | 43.8 | 7                         | 70.0  | 62    | 61.4  | 54.9   |
| French Horn       | 7     | 87.5 | 10  | 66.7 | 19  | 52.8 | 13  | 40.6 | 5                         | 50.0  | 54    | 53.5  | 47.8   |
| Trombone          | 7     | 87.5 | 11  | 73.3 | 21  | 58.3 | 14  | 43.8 | 8                         | 80.0  | 61    | 60.4  | 54.0   |
| Euphonium         | 6     | 75.0 | 10  | 66.7 | 15  | 41.7 | 13  | 40.6 | 7                         | 70.0  | 51    | 50.5  | 45.1   |
| Tuba              | 7     | 87.5 | 11  | 73.3 | 19  | 52.8 | 13  | 40.6 | 7                         | 70.0  | 57    | 56.4  | 50.4   |
| Percussion        | 6     | 75.0 | 11  | 73.3 | 19  | 52.8 | 13  | 40.6 | 8                         | 80.0  | 57    | 56.4  | 50.4   |

\*113 includes 12 respondents offering no music.

TABLE 46 (Cont'd)

| Instrument                       | Group |      |     |      |     |      |     |      | Tennessee<br>Institutions |      | Total |       |        |
|----------------------------------|-------|------|-----|------|-----|------|-----|------|---------------------------|------|-------|-------|--------|
|                                  | A     |      | B   |      | C   |      | D   |      |                           |      |       |       |        |
|                                  | No.   | %    | No. | %    | No. | %    | No. | %    | No.                       | %    | No.   | % 101 | % 113* |
| Guitar-Classical                 | 6     | 75.0 | 7   | 46.6 | 9   | 25.0 | 4   | 12.5 | 6                         | 60.0 | 32    | 31.7  | 28.3   |
| Guitar-Popular                   | 2     | 25.0 | 2   | 13.3 | 6   | 16.6 | 7   | 21.9 | 6                         | 60.0 | 23    | 22.8  | 20.4   |
| Harp                             | 1     | 12.5 |     |      |     |      |     |      |                           |      | 1     | .9    | .8     |
| Harpischord                      | 1     | 12.5 |     |      |     |      |     |      |                           |      | 1     | .9    | .8     |
| Early<br>Instruments             | 1     | 12.5 |     |      |     |      |     |      |                           |      | 1     | .9    | .8     |
| Hurdy-gurdy                      |       |      |     |      | 1   | 2.8  |     |      |                           |      | 1     | .9    | .8     |
| Bell-lyre                        |       |      |     |      | 1   | 2.8  |     |      |                           |      | 1     | .9    | .8     |
| Electric Bass                    |       |      |     |      |     |      |     |      | 1                         | 10.0 | 1     | .9    | .8     |
| Piano for<br>Music Ed.<br>Majors |       |      |     |      | 1   | 2.8  |     |      |                           |      | 1     | .9    | .8     |

\*113 includes 12 respondents offering no music.

TABLE 47  
SELECTED CHARACTERISTICS OF INDIVIDUAL  
INSTRUCTION IN PERFORMANCE SKILLS IN S.P.C.C.

| Course Title      | Frequency          |           | Staff     |           | Required of Majors |    |
|-------------------|--------------------|-----------|-----------|-----------|--------------------|----|
|                   | Repeated Each Term | As Needed | Full-Time | Part-Time |                    |    |
|                   |                    |           |           |           | Yes                | No |
| Voice             | 73                 | 5         | 60        | 37*       | 71                 | 7  |
| Piano             | 77                 | 4         | 62        | 44*       | 73                 | 8  |
| Organ             | 37                 | 9         | 32        | 20*       | 28                 | 18 |
| Violin            | 21                 | 9         | 12        | 23*       | 28                 | 2  |
| Viola             | 21                 | 8         | 10        | 21*       | 26                 | 3  |
| Cello             | 19                 | 9         | 12        | 25*       | 26                 | 2  |
| Double Bass       | 21                 | 10        | 10        | 25*       | 30                 | 1  |
| Flute             | 41                 | 15        | 32        | 38*       | 51                 | 5  |
| Oboe/English Horn | 35                 | 16        | 29        | 30*       | 50                 | 1  |
| Clarinet          | 42                 | 18        | 34        | 36*       | 55                 | 5  |
| Saxophone         | 37                 | 19        | 34        | 29*       | 54                 | 2  |
| Bassoon           | 38                 | 15        | 33        | 28*       | 51                 | 2  |
| Trumpet/Cornet    | 47                 | 15        | 45        | 25*       | 68                 | 4  |
| French Horn       | 38                 | 16        | 36        | 26*       | 52                 | 2  |
| Trombone          | 43                 | 18        | 39        | 29*       | 57                 | 4  |
| Euphonium         | 35                 | 16        | 35        | 24*       | 48                 | 3  |

\*Both full- and part-time reported at some institutions.



TABLE 47 (Cont'd)

| Course Title      | Frequency          |           | Staff     |           | Required of Majors |    |
|-------------------|--------------------|-----------|-----------|-----------|--------------------|----|
|                   | Repeated Each Term | As Needed | Full-Time | Part-Time |                    |    |
|                   |                    |           |           |           | Yes                | No |
| Tuba              | 38                 | 19        | 37        | 26*       | 53                 | 4  |
| Percussion        | 42                 | 15        | 31        | 33*       | 51                 | 6  |
| Guitar-Classical  | 28                 | 4         | 10        | 27*       | 30                 | 2  |
| Guitar-Popular    | 16                 | 7         | 8         | 19*       | 9                  | 14 |
| Harp              | 1                  | 0         | 1         | 1*        | 1                  | 0  |
| Harpsichord       | 1                  | 0         | 0         | 1         | 1                  | 0  |
| Early Instruments | 1                  | 0         | 0         | 1         | 0                  | 1  |
| Hurdy-gurdy       | 1                  | 0         | 0         | 1         | 0                  | 1  |
| Bell-lyre         | 1                  | 0         | 1         | 0         | 0                  | 1  |

\*Both full- and part-time reported at some institutions.

### Independent Study

Special problems projects in music and other forms of independent study are available to students at 41.6 percent of the 101 public community colleges reporting music offerings. Of the five types of independent study courses reported, Special Problems is offered by sixteen two-year schools. Community Involvement credit is offered at thirteen schools, Selected Topics at seven schools, and Paraprofessional Training in Education is listed as a course at six schools. Many of the institutions offering independent study projects indicated that credits earned are not transferable. An inference may be drawn that these offerings have not been proven to be of acceptable quality to meet four-year college standards. Data reported about independent study courses in S.P.C.C. are reported in Table 48.

### Terminal Programs

Terminal programs in S.P.C.C. are reported by ten of the responding institutions. Four were reported by rural institutions (Group D); three were reported by institutions located within the inner core of a large city (Group A); and one each was reported by institutions in a large city suburb (Group B), a small city (Group C), and Tennessee.

Eight terminal programs are designed for church musicians, offering a year of church music in combination with music major theory, literature, private instruction, and performance groups. Prospective piano teachers are

TABLE 48

INDEPENDENT STUDY COURSES OFFERED AT  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Course Title                 | Group    |      |           |      |           |      |           |      | Tennessee<br>Institutions |      | Total |       |        |  |
|------------------------------|----------|------|-----------|------|-----------|------|-----------|------|---------------------------|------|-------|-------|--------|--|
|                              | A        |      | B         |      | C         |      | D         |      |                           |      |       |       |        |  |
|                              | No.<br>8 | %    | No.<br>15 | %    | No.<br>36 | %    | No.<br>32 | %    | No.<br>10                 | %    | No.   | % 101 | % 113* |  |
| Special Problems             | 3        | 37.5 | 4         | 26.7 | 5         | 13.9 | 2         | 6.2  | 2                         | 20.0 | 16    | 15.8  | 14.2   |  |
| Paraprofessional<br>teaching | 2        | 25.0 | 0         | 0.0  | 1         | 2.8  | 1         | 3.1  | 2                         | 20.0 | 6     | 5.9   | 5.3    |  |
| Community<br>involvement     | 0        | 0.0  | 1         | 6.7  | 6         | 16.6 | 5         | 15.6 | 1                         | 10.0 | 13    | 12.9  | 11.5   |  |
| Other:                       |          |      |           |      |           |      |           |      |                           |      |       |       |        |  |
| Selected topics              | 1        | 12.5 | 3         | 20.0 | 2         | 5.6  | 1         | 3.1  | 0                         | 0.0  | 7     | 6.9   | 6.2    |  |
| Co-op education              | 0        | 0.0  | 1         | 6.7  | 0         | 0.0  | 0         | 0.0  | 0                         | 0.0  | 1     | .9    | .8     |  |

\*Reflects 12 schools offering no music.

offered a two-year program at one college by combining the music major courses with course work in Piano Literature and History, Piano Pedagogy, and Piano Accompanying. Terminal programs for the music industry were reported by four respondents. One institution in Group B offers a terminal program in entertainment. Courses found in this program are Commercial Music Performance, Recording and Technical Systems and jazz-related studies. One institution in Tennessee offers a terminal program in church music. Tables 49 and 50 report some of the terminal courses offered, while other courses of the genre are listed in many of the previous tables reporting course offerings.

#### Enrollments

Respondents were requested to provide an approximate enrollment figure for some selected fall term courses during 1979 and for selected courses on an annual basis. The data furnished were incomplete, but they are reported as received.

Southern public community colleges, on the average, enroll more students in performance organizations than any of the other music course categories. Southern two-year schools enroll an average of 257 students per institution in performance groups while Tennessee enrolls an average of 97.6. Enrollment in Music History and Appreciation courses average more than 50 in S.P.C.C. institutions and 78.7 in Tennessee colleges.

TABLE 49  
COURSES DESIGNED FOR TERMINAL PROGRAMS

| Course Title                                      | Group |      |     |     |     |     |     |     | Tennessee<br>Institutions |      |   |     |       |
|---------------------------------------------------|-------|------|-----|-----|-----|-----|-----|-----|---------------------------|------|---|-----|-------|
|                                                   | A     |      | B   |     | C   |     | D   |     |                           |      |   |     |       |
|                                                   | No.   | %    | No. | %   | No. | %   | No. | %   |                           | No.  | % | 101 | % 113 |
| Church Choir<br>Organization                      | 1     | 12.5 | 1   | 6.7 | 3   | 8.3 | 2   | 6.2 | 1                         | 10.0 | 6 | 5.9 | 5.3   |
| Piano Tuning &<br>Repair                          | 2     | 25.0 | 1   | 6.7 |     |     | 1   | 3.1 |                           |      | 4 | 3.9 | 3.5   |
| Instrument Repair                                 | 1     | 12.5 | 1   | 6.7 |     |     |     |     |                           |      | 2 | 1.9 | 1.8   |
| Recreational Music                                |       |      | 1   | 6.7 |     |     | 1   | 3.1 |                           |      | 2 | 1.9 | 1.8   |
| Recording Techniques,<br>Systems, and<br>Services |       |      | 1   | 6.7 |     |     | 1   | 3.1 |                           |      | 2 | 1.9 | 1.8   |
| Arts & Management                                 |       |      |     |     |     |     | 1   | 3.1 |                           |      | 1 | .9  | .8    |

TABLE 50

SELECTED CHARACTERISTICS OF COURSES  
DESIGNED FOR TERMINAL PROGRAMS

| Course Title                                | Frequency       |                    |              | Designed for    |                    |          | Required of Majors |    |
|---------------------------------------------|-----------------|--------------------|--------------|-----------------|--------------------|----------|--------------------|----|
|                                             | Yearly Sequence | Repeated Each Term | Occasionally | Transfer Credit | General Enrichment | Terminal |                    |    |
|                                             |                 |                    |              |                 |                    |          | Yes                | No |
| Church Choir Organization                   | 3               | 0                  | 5            | 0               | 1                  | 7        | 6                  | 1  |
| Piano Tuning & Repair                       | 3               | 0                  | 1            | 0               | 0                  | 4        | 4                  | 0  |
| Instrument Repair                           | 2               | 0                  | 0            | 0               | 0                  | 2        | 2                  | 0  |
| Recreational Music                          | 1               | 0                  | 1            | 1               | 1                  | 0        | 0                  | 2  |
| Recording Techniques, Systems, and Services | 1               | 1                  | 0            | 1               | 0                  | 1        | 1                  | 1  |
| Arts & Management                           | 1               | 0                  | 0            | 0               | 0                  | 1        | 1                  | 0  |

Theoretical courses as a category were reported to average 36.4 students per institution in the south and 33.6 in Tennessee. Six fewer institutions teach performance skills through class instruction than those utilizing individual instruction. Institutions reporting group enrollments average 35.3 students in Class instruction while private lessons enroll an average of 71.9 per college per term. In Table 51, the data relating to average enrollments of all responding institutions according to music course categories are reported.

#### Part V -- Service to the Community

Respondents reported services to the community by marking a check list of thirty-two items in eight categories: sponsorship of community performing groups, support of performance groups, types of public performances, number of performances given by outside groups, fine arts committee, services to other institutions and organizations, cultural enrichment through the public media, and music in recreation. Those services most often reported, all of which were reported by over half of the S.P.C.C., are listed in order of frequency in Table 52. The frequency of services to the community is reported in Appendixes K and L.

#### Part VI -- Institutional Resources

Respondents reported the availability of institutional resources by marking a check list of three groups:

TABLE 51  
AVERAGE ENROLLMENT IN COURSES  
ACCORDING TO COURSE CATEGORIES

| Categories of Music Courses                                                                                        | Enrollments |         |       |         |
|--------------------------------------------------------------------------------------------------------------------|-------------|---------|-------|---------|
|                                                                                                                    | In S.P.C.C. | Average | In TN | Average |
| ENROLLMENT LAST TERM                                                                                               |             |         |       |         |
| Theoretical: 57 of 86 institutions reporting enrollments and 9 of 10 in Tennessee                                  | 2,074       | 36.4    | 302   | 33.6    |
| Music History/Appreciation: 50 of 98 institutions reporting enrollments and 9 of 10 in Tennessee                   | 2,725       | 50.5    | 708   | 78.7    |
| Music Education: 24 of 40 institutions reporting enrollments and 5 of 6 in Tennessee                               | 540         | 22.5    | 75    | 15.0    |
| Class Instruction in Performance Skills: 49 of 75 institutions reporting enrollments and 9 of 9 in Tennessee       | 1,731       | 35.3    | 305   | 33.9    |
| TOTAL ANNUAL ENROLLMENT                                                                                            |             |         |       |         |
| Performance Organizations: 56 of 87 institutions reporting enrollments and 8 of 10 in Tennessee                    | 14,393      | 257.0   | 781   | 97.6    |
| Individual Instruction in Performance Skills: 50 of 81 institutions reporting enrollments and 8 of 10 in Tennessee | 3,595       | 71.9    | 932   | 116.5   |



TABLE 52

COMMUNITY SERVICES REPORTED BY OVER HALF OF  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Service in the Community                                                 | % 101 |
|--------------------------------------------------------------------------|-------|
| Activities                                                               |       |
| Publicity for music activities at the college                            | 88.1  |
| Programs off-campus by college professors                                | 72.3  |
| Faculty acting as adjudicators and clinicians in area schools            | 69.3  |
| Faculty participation on boards and committees                           | 59.4  |
| Hosting workshops, clinics, etc.                                         | 58.4  |
| Presentation of entertainment by visiting "classical" artists            | 56.4  |
| Performances                                                             |       |
| Choral concerts                                                          | 82.2  |
| Student recitals                                                         | 68.3  |
| Band concerts                                                            | 64.4  |
| Faculty recitals                                                         | 63.4  |
| Number of performances by outside groups during<br>1978-79 academic year |       |
| 2-5                                                                      | 53.5  |

instructional space, library and audio-visual resources, and music instruments and performance equipment. They rated the degree to which each institution meets the needs of the students and staff in these areas and the areas of budget, faculty salaries, release time, scholarships, and publicity for the music program, on a scale from inadequate to generous.

Instructional space was rated 3.4 by the total population of schools offering music on a Likert five-point scale. Two-thirds of the 101 respondents reported space available to facilitate all but three of the functions listed on the questionnaire. Sixty percent reported space available for ensemble rehearsals, 50 percent listed space available for post-concert receptions, and 26 have an electronic music studio. The 26 responses indicating the presence of an electronic music studio should be viewed with skepticism in view of the fact that only seventeen institutions reported the presence of a synthesizer as equipment owned by their institution.

Tennessee institutions provide space for academic classes, private lessons, office for staff at the rate of 90 percent. Only 60 percent of the Tennessee colleges provide a facility for on-campus performances.

The other four groups rated instructional space at an average of 3.7 on a five-point scale while Tennessee

schools rated instructional space at 2.8. Excepting an electronic studio, Group A reported instructional space for all functions on the check-list at over 75 percent of the eight institutions.

Library and audio-visual resources were rated 3.2 by respondents in Groups A, B, C and D while respondents in Tennessee institutions rated these resources at 3.6 on a five-point scale. Of the 101 S.P.C.C., eight rated their library and audio-visual resources as generous. The availability of musical scores and listening stations in the learning resource center were items not listed by at least two-thirds of the responding institutions.

Music equipment availability was rated lowest by Group D institutions and highest by Group B. Forty-five percent of the responding institutions in Groups A-D rated their equipment as four or five while 40 percent of those respondents in Tennessee rated their music equipment at four or five. Six institutions, however, rated their equipment as totally inadequate and all were in either Group C or Group D.

Acoustic pianos and music stands are the only items of equipment available in sixty-seven or more institutions. Fifty percent of the respondents reported electric pianos, upper and lower woodwinds, upper and lower brass, and percussion instruments. Synthesizers are owned by seventeen colleges. Thirteen own pipe organs, five own

harps, three have harpsichords, and one owns early instruments.

Respondents rated music budgets on an average of 3.2 on the five-point scale in ninety-one southern two-year schools. The ten Tennessee colleges rated the budget at 2.1 on the same scale. Budgets in eight of the 101 institutions were reported as being generous while twelve were rated inadequate. Thirty-six respondents, 35.6 percent, rated budget resources at their community colleges at the midpoint, three.

Full-time faculty salaries were rated by 91 S.P.C.C. at 3.2 on the five-point scale while Tennessee salaries were rated at 2.5. The salary rating moves from generous to inadequate as the location of the colleges shifts from city to small town. Schools in Group A reported an average salary rating of 3.5 while schools in Group D reported an average salary of 2.9. As reported, T.P.C.C. instructors did not fare nearly as well in terms of monetary compensation as their colleagues in the other ten states.

Part-time faculty salaries in the state of Tennessee do not compare favorably with the majority of the responding colleges. Tennessee part-time faculty salaries were rated at 1.6 on the five-point scale while the S.P.C.C. rated adjunct salaries as 2.2. The data

indicate that adjunct faculty in community college music programs are not adequately remunerated.

Compensating a faculty member with release time for recital preparation, writing or research, and administrative duties was not widely practiced in the south. Respondents rated compensation for professional activity with release time at 1.7 on the five-point scale and Tennessee respondents rated release time at 1.2. Two institutions reported generous release time.

Ninety-one southern two-year colleges rated student scholarships at 2.9 while ten Tennessee colleges rated them at 1.6. Group A reported the highest rating for student scholarships, 3.4. All other groups' ratings were marked 2.8 and below.

On the whole, S.P.C.C. faculty members reported having satisfactory office space. On the five-point scale faculty offices were rated at the average of 3.5. Group D reported the lowest rating of 2.9 and Group A reported the highest rating of 4.0.

Publicity for S.P.C.C. music programs is adequate: ninety-one institutions in Groups A-D rated this item at 3.2 on the five-point scale. Publicity for music programs in Tennessee schools is less than adequate, with the reported rating of 2.3. The highest rating, 4.0, was reported by Group A; Tennessee colleges were the lowest.

The degree to which institutional resources meet the needs of S.P.C.C. music programs is reported in Table 53, overleaf. The reader will find responses to the checklist of institutional resources in Appendix M.

### Innovative Utilization of Resources

Respondents to the survey were requested to describe innovative practices and/or techniques employed successfully to strengthen instructional areas of the music program. Descriptions were reported in narrative form by 45 of the 101 southern public community colleges offering music. Nine of the respondents described more than one practice.

No definition of innovation was suggested in the questionnaire and the degree to which reported practices were innovative may be subject to argument. The fact that music department heads reported the practices as innovative, indicates that administrators view them as warranting special attention.

#### College-Sponsored Community Performance Groups

A college-community chorale in Tennessee is sponsored by the institution to travel to outlying communities to give concerts. The music department writes grants to support the college-community chorus and to hire instrumentalists from a nearby symphony orchestra to accompany them on these excursions.

TABLE 53  
THE DEGREE TO WHICH INSTITUTIONAL RESOURCES  
MEET THE NEEDS OF SOUTHERN PUBLIC COMMUNITY COLLEGES

| Institutional Resources                | No. of Ratings |   |          |   |   | Average |
|----------------------------------------|----------------|---|----------|---|---|---------|
|                                        | Inadequate     |   | Generous |   |   |         |
|                                        | 1              | 2 | 3        | 4 | 5 |         |
| Group A (8 institutions)               |                |   |          |   |   |         |
| Instructional space                    | 1              | 0 | 0        | 5 | 2 | 3.9     |
| Library books and periodicals          | 0              | 1 | 3        | 3 | 1 | 3.5     |
| Audio-visual equipment                 | 0              | 1 | 3        | 2 | 2 | 3.0     |
| Phonographs                            | 0              | 1 | 3        | 2 | 2 | 3.6     |
| Music equipment                        | 0              | 1 | 1        | 4 | 1 | 3.3     |
| Budget                                 | 1              | 0 | 1        | 4 | 2 | 3.8     |
| Faculty salaries (full-time)           | 0              | 0 | 4        | 4 | 0 | 3.5     |
| Faculty salaries (part-time)           | 2              | 2 | 4        | 0 | 0 | 2.3     |
| Release time for recital preparation   | 5              | 2 | 1        | 0 | 0 | 1.5     |
| Release time for writing/research      | 7              | 1 | 0        | 0 | 0 | 1.1     |
| Release time for administrative duties | 3              | 3 | 2        | 0 | 0 | 1.9     |
| Student scholarships                   | 1              | 0 | 2        | 5 | 0 | 3.4     |
| Faculty offices                        | 1              | 0 | 0        | 4 | 3 | 4.0     |
| Publicity for music program            | 0              | 0 | 1        | 6 | 1 | 4.0     |
| Group B (15 institutions)              |                |   |          |   |   |         |
| Instructional space                    | 0              | 1 | 7        | 3 | 4 | 3.7     |
| Library books and periodicals          | 1              | 2 | 2        | 5 | 5 | 3.6     |
| Audio-visual equipment                 | 1              | 0 | 3        | 5 | 6 | 4.0     |
| Phonographs                            | 1              | 0 | 3        | 6 | 5 | 3.9     |
| Music equipment                        | 0              | 1 | 4        | 6 | 4 | 3.9     |
| Budget                                 | 0              | 4 | 2        | 7 | 2 | 3.5     |
| Faculty salaries (full-time)           | 1              | 3 | 5        | 4 | 2 | 3.2     |
| Faculty salaries (part-time)           | 5              | 2 | 8        | 0 | 0 | 2.1     |
| Release time for recital preparation   | 8              | 4 | 2        | 0 | 1 | 1.8     |

TABLE 53 (Cont'd)

| Institutional Resources                | No. of Ratings |    |          |    |    | Average |
|----------------------------------------|----------------|----|----------|----|----|---------|
|                                        | Inadequate     |    | Generous |    |    |         |
|                                        | 1              | 2  | 3        | 4  | 5  |         |
| Group B (Cont'd)                       |                |    |          |    |    |         |
| Release time for writing/research      | 8              | 6  | 1        | 0  | 0  | 1.5     |
| Release time for administrative duties | 5              | 5  | 4        | 1  | 0  | 2.1     |
| Student scholarships                   | 3              | 2  | 6        | 3  | 1  | 2.8     |
| Faculty offices                        | 0              | 1  | 4        | 5  | 5  | 3.9     |
| Publicity for music program            | 3              | 0  | 6        | 3  | 2  | 2.9     |
| Group C (36 institutions)              |                |    |          |    |    |         |
| Instructional space                    | 3              | 2  | 12       | 9  | 10 | 3.6     |
| Library books and periodicals          | 3              | 5  | 14       | 7  | 7  | 3.3     |
| Audio-visual equipment                 | 2              | 2  | 8        | 16 | 5  | 3.3     |
| Phonographs                            | 2              | 5  | 12       | 12 | 5  | 3.4     |
| Music equipment                        | 3              | 4  | 13       | 10 | 6  | 3.3     |
| Budget                                 | 2              | 8  | 16       | 7  | 3  | 3.0     |
| Faculty salaries (full-time)           | 4              | 8  | 12       | 7  | 5  | 3.0     |
| Faculty salaries (part-time)           | 7              | 14 | 12       | 1  | 2  | 2.4     |
| Release time for recital preparation   | 23             | 5  | 5        | 3  | 0  | 1.7     |
| Release time for writing/research      | 26             | 6  | 1        | 3  | 0  | 1.5     |
| Release time for administrative duties | 18             | 8  | 9        | 0  | 1  | 1.8     |
| Student scholarships                   | 10             | 9  | 5        | 3  | 9  | 2.8     |
| Faculty offices                        | 3              | 2  | 4        | 14 | 12 | 3.8     |
| Publicity for music program            | 6              | 3  | 9        | 4  | 10 | 2.9     |



TABLE 53 (Cont'd)

| Institutional Resources                | No. of Ratings |    |          |    |   | Average |
|----------------------------------------|----------------|----|----------|----|---|---------|
|                                        | Inadequate     |    | Generous |    |   |         |
|                                        | 1              | 2  | 3        | 4  | 5 |         |
| Group D (32 institutions)              |                |    |          |    |   |         |
| Institutional space                    | 5              | 8  | 10       | 3  | 6 | 2.9     |
| Library books and periodicals          | 3              | 12 | 7        | 6  | 4 | 2.9     |
| Audio-visual equipment                 | 2              | 0  | 12       | 13 | 5 | 3.6     |
| Phonographs                            | 5              | 3  | 15       | 6  | 3 | 3.0     |
| Music equipment                        | 3              | 2  | 17       | 7  | 3 | 3.2     |
| Budget                                 | 7              | 6  | 14       | 4  | 1 | 2.6     |
| Faculty salaries (full-time)           | 4              | 5  | 14       | 7  | 2 | 2.9     |
| Faculty salaries (part-time)           | 8              | 8  | 14       | 2  | 0 | 2.3     |
| Release time for recital preparation   | 19             | 3  | 5        | 4  | 1 | 1.9     |
| Release time for writing/research      | 22             | 5  | 3        | 1  | 1 | 1.7     |
| Release time for administrative duties | 18             | 4  | 6        | 2  | 2 | 1.9     |
| Student scholarships                   | 12             | 7  | 4        | 5  | 4 | 2.4     |
| Faculty offices                        | 9              | 3  | 10       | 6  | 4 | 2.9     |
| Publicity for music program            | 8              | 1  | 12       | 7  | 4 | 2.9     |
| Tennessee (10 institutions)            |                |    |          |    |   |         |
| Instructional space                    | 0              | 5  | 3        | 1  | 1 | 2.8     |
| Library space and periodicals          | 0              | 1  | 3        | 3  | 3 | 3.8     |
| Audio-visual equipment                 | 0              | 0  | 5        | 4  | 1 | 3.6     |
| Phonographs                            | 1              | 1  | 3        | 4  | 1 | 3.3     |
| Music equipment                        | 0              | 1  | 5        | 3  | 1 | 3.4     |
| Budget                                 | 2              | 5  | 3        | 0  | 0 | 2.1     |
| Faculty salaries (full-time)           | 3              | 2  | 3        | 1  | 1 | 2.5     |
| Faculty salaries (part-time)           | 5              | 4  | 1        | 0  | 0 | 1.6     |
| Release time for recital preparation   | 10             | 0  | 0        | 0  | 0 | 1.0     |
| Release time for writing/research      | 10             | 0  | 0        | 0  | 0 | 1.0     |
| Release time for administrative duties | 6              | 2  | 1        | 1  | 0 | 1.7     |
| Student scholarships                   | 5              | 4  | 1        | 0  | 0 | 1.6     |
| Faculty offices                        | 1              | 3  | 2        | 2  | 2 | 3.1     |
| Publicity for music program            | 4              | 2  | 2        | 1  | 1 | 2.3     |

## Utilization of Community Activities to Staff Music Activities

Five of the S.P.C.C. described staffing activities designed to broaden instruction expertise:

1. In Kentucky, a small-town community college employs a full-time music theater instructor. The respondent indicated a resulting interest in the music department and music theater.

2. In Virginia, two small-town community colleges exchange music teachers one day each week. One provides lessons in piano and the other gives private instruction in voice.

3. In North Carolina, a small-town community college reported that both of the full-time faculty members are artists-in-residence supported by grants.

4. In Louisiana and in Florida, two large-city community colleges reported that their music departments work in a consortium with a four-year music school which provides most of the part-time faculty, use of facilities and equipment. The respondent reported a greater flexibility in the program.

## Cooperative Music Activities with Community Institutions

Thirteen respondents described music activities that demonstrate cooperative efforts between the college and its staff, and other institutions served by the college.

Exchanging performances by students and staff, and providing clinics, festivals, and resource people were listed by four subjects as innovative activities. The following six described activities not frequently found in two-year colleges:

1. Two small-city colleges, one in Tennessee and one in Texas, reported preparatory music programs for children ranging from pre-schoolers to teenagers. The Tennessee school reported such offerings in their program as Music Miniatures, Music Encounters, Suzuki Violin, Class Piano, and children's choirs for various ages. The administrator noted that this program augments a relatively weak public school music program.

2. In Florida, a small-town community college sponsors a Music Teachers Organization for public school music teachers and private music teachers.

3. In Tennessee, a small-city institution reported combining professional instrumentalists from a nearby symphony with student instrumentalists from the college and further augmenting the orchestra with students from area high schools to perform large choral works. The choral director invites church choirs and their directors within the area to augment the college choirs for these performances.

4. Instrumental students from a small town Texas junior college give free private lessons to local high school students as a means of strengthening both programs.

Most of the college's band students come from the local high school.

### Innovative Techniques for Specific Courses

Nine respondents described methods to innovate specific music courses. These include laboratory experiences for student conductors, tapes and other media in theory classes, and courses designed to meet the individual needs of diverse student backgrounds. Five subjects reported innovative techniques that may be considered unique in community college music teaching:

1. In North Carolina, a large-city two-year college has closed-circuit television set up in the practice rooms

for instructional units.

2. Also in North Carolina, a small-town two-year college has developed a one-year pre-college music curriculum to prepare music majors entering with deficiencies that might deter them from successfully matriculating at the college level.

3. A small-city and a small-town college in Texas has instituted two-year programs of study in music business. A popular new course included within this program of study is Four-Track Recording and Techniques. Another Texas school has just completed the construction of a four-track recording studio.

4. In Florida, a small-city college offers a Music Appreciation course in the home of a senior citizen.

The tuition charge is four dollars.

#### Utilization of Community Broadcasting Resources

Two large-city community colleges reported that local cable television stations work with the college staff in providing air time for music appreciation courses. One college is located in Florida and one in Georgia.

#### Utilization of Performing Artists

Two respondents described innovative practices that bring students and staff into close contact with artistic performers:

1. In Texas, a large-city community college sponsors a two-week Twentieth Century Music Festival. Prominent composers have participated in this festival; works by Cage, Persichetti, and Subotnick have been performed.
2. In Florida, a small-town community college periodically invites professional artists to attend rehearsals of the college groups. The report indicated that students derive added motivation and instruction by sitting next to the guest artists. The practice has a twelve-year history of affirmative results.
3. Texas community college choral directors have organized an all-state junior college chorus and invite guest choral conductors and clinicians to work with the

ensemble. Several performances are given by the group each year.

#### Funding

Innovative sources of funds for music programs were reported at several public community colleges. These colleges reported a variety of projects which range from grant writing to P.D.Q. Bach concerts, and from Madrigal Dinners to Gong Shows.

#### Facilities

Three small-city institutions, one each in Alabama, Florida, and North Carolina, a small-town institution in North Carolina, and a Tennessee college reported that the music department would be relocated in new Fine Arts facilities beginning the fall term 1980.

#### Cooperative Education

Tri-op Education, as reported by a small-town community college in Alabama, offers credit based upon a three-way working agreement among an employer, an employee, and a supervising faculty member. Measurable objectives are specified and agreed upon by each member of the partnership. A faculty committee assigns the amount of credit. Music students have served as Ministers of Music in local churches under this plan, supervised by college music personnel and the minister of the church. The respondent

reported affirmative results.

### Collation of Characteristics

#### Comparison of Characteristics by Studies

Data on sixty-one selected characteristics were collated as a means of comparing the music programs of the public community colleges of Tennessee with those of accredited southern public two-year institutions. In turn these programs were compared to Stover's findings, M.E.N.C. recommended guidelines, and N.A.S.M. guidelines for such music programs. The characteristics of community-junior college music programs were selected from the data compiled on related items of the survey questionnaire designed for the present study. In terms of quality, characteristics were classified as Class A or Class B. Class A characteristics were considered essential or necessary qualities of a two-year music program while Class B characteristics were considered desirable qualities of the music programs studied. Qualities deemed as essential were those recommended by M.E.N.C. and N.A.S.M. as critical elements of a successful two-year music program. Desirable qualities are those recommended by M.E.N.C. and N.A.S.M. as elements which enhance the music program. When the data revealed a divergence on one or more of every three, or 33.3 percent, of the characteristics listed, the two groups compared were considered to differ. Appendix N contains these collation of characteristics.

Hypothesis 1 stated: There will be significant differences in music programs and instructional practices in the public community colleges of Tennessee when compared with other public community colleges accredited by the Southern Association of Colleges and Schools. This hypothesis was confirmed by the data reported below.

Tennessee public community college music programs and instructional practices were determined to be different from those of accredited S.P.C.C. music programs on 38 percent of the selected characteristics. These data are displayed in Table 54.

Hypothesis 2 stated: There will be significant differences between music programs in the public community colleges of Tennessee and of other public community colleges in the Southern Association of Colleges and Schools when compared to recommended standards listed in Stover's Music in the Junior College (M.E.N.C. 1970) and the National Association of Schools of Music Guidelines for Junior College Music Programs (N.A.S.M., 1971). This hypothesis was confirmed by the data reported below.

Table 55 reveals T.P.C.C. music programs and instructional practices were different from those reported by Stover and the Committee on Music in the Junior College on 48 percent of the characteristics compared. When considering the characteristics by class, Tennessee two-year



TABLE 54

CHARACTERISTICS OF TENNESSEE PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED WITH  
THOSE OF ACCREDITED SOUTHERN TWO-YEAR PROGRAMS

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 26              | 65.0  | 12  | 57.1  | 38    | 62.3  |
| Disagree | 14              | 35.0  | 9   | 42.9  | 23    | 37.7  |
| Total    | 40              | 100.0 | 21  | 100.0 | 61    | 100.0 |

TABLE 55

CHARACTERISTICS OF TENNESSEE PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH THE FINDINGS OF STOVER, 1970

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 11              | 57.9  | 3   | 37.5  | 14    | 51.9  |
| Disagree | 8               | 42.1  | 5   | 62.5  | 13    | 48.1  |
| Total    | 19              | 100.0 | 8   | 100.0 | 27    | 100.0 |

music programs differed on 42 percent of those characteristics in Class A and 63 percent in Class B.

The data in Table 56 indicate that S.P.C.C. music programs and instructional practices differed from those reported by Stover and the Committee on Music in the Junior College on 44 percent of the characteristics compared. When considering the characteristics by class, southern two-year music programs differed on 42 percent of those characteristics in Class A and 50 percent of those characteristics in Class B, or one in two.

Table 57 reveals that T.P.C.C. music programs and instructional practices differed from the M.E.N.C guidelines for such programs on 50 percent of the characteristics compared, or one in two. When considering the characteristics by class, Tennessee two-year music programs differed on 44 percent of the characteristics in Class A and 75 percent of the characteristics in Class B.

The data in Table 58 indicate that S.P.C.C. music programs and instructional practices differed from the M.E.N.C. guidelines for such programs on 40 percent of the characteristics compared. When considering the characteristics by class, southern two-year music programs differed on 43 percent of the characteristics in Class A and 25 of the characteristics in Class B.

Table 59 reveals that T.P.C.C. music programs and

TABLE 56

CHARACTERISTICS OF SOUTHERN PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH THE FINDINGS OF STOVER, 1970

|          | Characteristics |       |     |       |       |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       | Total |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 11              | 57.9  | 4   | 50.0  | 15    | 55.6  |
| Disagree | 8               | 42.1  | 4   | 50.0  | 12    | 44.4  |
| Total    | 19              | 100.0 | 8   | 100.0 | 27    | 100.0 |

TABLE 57

CHARACTERISTIC OF TENNESSEE PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH M.E.N.C. GUIDELINES, 1970

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 9               | 56.3  | 1   | 25.0  | 10    | 50.0  |
| Disagree | 7               | 43.7  | 3   | 75.0  | 10    | 50.0  |
| Total    | 16              | 100.0 | 4   | 100.0 | 20    | 100.0 |

TABLE 58

CHARACTERISTICS OF SOUTHERN PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH M.E.N.C. GUIDELINES, 1970

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 9               | 56.3  | 3   | 75.0  | 12    | 60.0  |
| Disagree | 7               | 43.7  | 1   | 25.0  | 8     | 40.0  |
| Total    | 16              | 100.0 | 4   | 100.0 | 20    | 100.0 |

TABLE 59

CHARACTERISTICS OF TENNESSEE PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH N.A.S.M. GUIDELINES, 1972

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 10              | 45.5  | 1   | 16.7  | 11    | 39.3  |
| Disagree | 12              | 54.5  | 5   | 83.3  | 17    | 60.7  |
| Total    | 22              | 100.0 | 6   | 100.0 | 28    | 100.0 |

instructional practices differed from the N.A.S.M. guidelines for such programs on 61 percent of the characteristics compared. When considering the characteristics by class, Tennessee two-year music programs differed on 55 percent of the characteristics in Class A and 83 percent of the characteristics in Class B.

The data in Table 60 indicates that S.P.C.C. music programs and instructional practices differed from the N.A.S.M. guidelines for such programs on 39 percent of the characteristics compared. When considering the characteristics by class, southern two-year music programs differed on 36 percent of the characteristics in Class A and 50 percent of the characteristics in Class B.

TABLE 60

CHARACTERISTICS OF SOUTHERN PUBLIC  
COMMUNITY COLLEGE MUSIC PROGRAMS COMPARED  
WITH N.A.S.M. GUIDELINES, 1972

|          | Characteristics |       |     |       | Total |       |
|----------|-----------------|-------|-----|-------|-------|-------|
|          | A               |       | B   |       |       |       |
|          | No.             | %     | No. | %     | No.   | %     |
| Agree    | 14              | 63.6  | 3   | 50.0  | 17    | 60.7  |
| Disagree | 8               | 36.4  | 3   | 50.0  | 11    | 39.3  |
| Total    | 22              | 100.0 | 6   | 100.0 | 28    | 100.0 |

Comparison of Characteristics by Location

Data on fifty-one selected characteristics were collated as a means of comparing the music programs of

Tennessee and accredited S.P.C.C. by their nature of location categories. Appendix O contains these collation of characteristics.

Hypothesis 3 stated: There will be significant differences between music programs in the public community colleges of Tennessee and other public community colleges accredited in the Southern Association of Colleges and Schools that are attributed to the size of the student population and teaching staff, and the proximity of the community-junior college to metropolitan cultural influences, perhaps even more than regional location. This hypothesis was confirmed by the data reported below. Additionally, these data further confirmed Hypothesis 1.

The data in Table 61 indicates that music programs and instructional practices of the public community colleges located in the inner core of a large city differed from all other groups. Large city - inner core two-year music programs differed from those of large city - suburban on 39 percent of the characteristics compared, more than one in three. Large city - inner core music programs differed from small city and small town - rural music programs on 67 and 63 percent of the characteristics respectively. This indicates a difference of approximately two of every three characteristics compared. Large city-inner core music programs differed from those of Tennessee in nearly three of every four characteristics compared, or 75 percent.

Table 62 reveals that music programs and

TABLE 61

CHARACTERISTICS OF LARGE CITY - INNER CORE  
PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS  
COMPARED WITH OTHER LOCATION GROUPS

|          | Large<br>City -<br>Suburban |       | Small<br>City |       | Small<br>Town -<br>Rural |       | Tennessee |       |
|----------|-----------------------------|-------|---------------|-------|--------------------------|-------|-----------|-------|
|          | No.                         | %     | No.           | %     | No.                      | %     | No.       | %     |
| Agree    | 31                          | 60.9  | 17            | 33.3  | 18                       | 36.6  | 13        | 25.5  |
| Disagree | 20                          | 39.1  | 34            | 66.7  | 33                       | 63.4  | 38        | 74.5  |
| Total    | 51                          | 100.0 | 51            | 100.0 | 51                       | 100.0 | 51        | 100.0 |

TABLE 62

CHARACTERISTICS OF LARGE CITY - SUBURBAN  
PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS  
COMPARED WITH OTHER LOCATION GROUPS

|          | Large<br>City -<br>Inner Core |       | Small<br>City |       | Small<br>Town -<br>Rural |       | Tennessee |       |
|----------|-------------------------------|-------|---------------|-------|--------------------------|-------|-----------|-------|
|          | No.                           | %     | No.           | %     | No.                      | %     | No.       | %     |
| Agree    | 31                            | 60.9  | 26            | 51.0  | 19                       | 37.3  | 18        | 36.6  |
| Disagree | 20                            | 39.1  | 25            | 49.0  | 32                       | 62.7  | 33        | 63.4  |
| Total    | 51                            | 100.0 | 51            | 100.0 | 51                       | 100.0 | 51        | 100.0 |

instructional practices in large city - suburban community colleges differed from all other groups. As indicated above, large city - suburban and large city - inner core music programs differ. Large city - suburban music programs differed from small city programs on nearly one of every two characteristics compared, or 49 percent. Large city - suburban music programs differed from those of small town - rural and Tennessee on nearly two of every three characteristics, or 63 percent respectively.

As indicated, the evidence denotes a difference of music programs and instructional practices of small city community colleges when compared to large city programs. Small city music programs differed from small town - rural programs on 26 percent of the characteristics and from Tennessee programs on 39 percent of the characteristics. These data are found in Table 63.

Small town - rural community college music programs and instructional practices differed from those of all other groups as indicated in the narrative above. Small town music programs differed from those of Tennessee on 43 percent of the characteristics compared. The narrative also reveals that Tennessee music programs and instructional practices differed from all other groups. Table 64 reports the data on small town comparisons.



TABLE 63

CHARACTERISTICS OF SMALL CITY  
PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS  
COMPARED WITH OTHER LOCATION GROUPS

|          | Large<br>City -<br>Inner Core |       | Large<br>City -<br>Suburban |       | Small<br>Town -<br>Rural |       | Tennessee |       |
|----------|-------------------------------|-------|-----------------------------|-------|--------------------------|-------|-----------|-------|
|          | No.                           | %     | No.                         | %     | No.                      | %     | No.       | %     |
| Agree    | 17                            | 33.3  | 26                          | 51.0  | 38                       | 74.5  | 31        | 60.9  |
| Disagree | 34                            | 66.7  | 25                          | 49.0  | 13                       | 25.5  | 20        | 39.1  |
| Total    | 51                            | 100.0 | 51                          | 100.0 | 51                       | 100.0 | 51        | 100.0 |

TABLE 64

CHARACTERISTICS OF SMALL TOWN - RURAL  
PUBLIC COMMUNITY COLLEGE MUSIC PROGRAMS  
COMPARED WITH OTHER LOCATION GROUPS

|          | Large<br>City -<br>Inner Core |       | Large<br>City -<br>Suburban |       | Small<br>City |       | Tennessee |       |
|----------|-------------------------------|-------|-----------------------------|-------|---------------|-------|-----------|-------|
|          | No.                           | %     | No.                         | %     | No.           | %     | No.       | %     |
| Agree    | 18                            | 36.6  | 19                          | 37.3  | 38            | 74.5  | 29        | 56.9  |
| Disagree | 33                            | 63.4  | 32                          | 62.7  | 13            | 25.5  | 22        | 43.1  |
| Total    | 51                            | 100.0 | 51                          | 100.0 | 51            | 100.0 | 51        | 100.0 |

Findings relevant to the correlation between the nature of location of a community-junior college, the size of the student population and the size of the teaching staff are these:

1. There was an observable relationship between full-time equivalent enrollments and the nature of location of the reporting institution (Table 5, p. 133).

2. There is evidence to indicate that there exists a relationship between the location of the community-junior college and its ability to offer accredited music programs and the size of the institution and its ability to offer accredited music programs (Table 7, p. 136).

3. There is evidence to indicate that there exists a relationship between the location of the community college and the number of music faculty, full-time and part-time employed (Tables 8, 9, and 10, pp. 138, 139, and 143).

Hypothesis 4 stated: There will be significant differences between music programs in the public community colleges of Tennessee in comparison with the data from music programs described by Edwin L. Stover and others in Music in the Junior College which was completed in 1968 and reported in 1970. This hypothesis was confirmed by the data reported.

The disparity among Tennessee community college music programs was significant when compared to (1) southern community college music programs by their nature of location

categories, (2) music programs within the southern region as a composite, (3) the findings of Stover and the Committee on Music in the Junior College, (4) M.E.N.C. recommendations and guidelines, and (5) N.A.S.M. guidelines for such programs. Because the recommendations of the M.E.N.C. and N.A.S.M. studies failed to account for the critical factor of the nature of location of community colleges responding to their questionnaires, the evidence indicates that they may be dated, and new recommendations formulated for institutions by location and size are mandated. While the recommendations of these documents were timely and gave the community-junior college administrator direction, the data from the present study indicated that very few smaller institutions in smaller communities have been able to institute the types and quality of music programs proposed.

There have been no standards published for community-junior college music programs within the past decade. It was not the purpose of this study to develop a model music program for Tennessee public community college music programs, but rather to propose recommendations and strategies for their continued growth and development. The model music program that was used to develop recommendations and strategies was that presented by N.A.S.M. and M.E.N.C. because of their national acceptance. The recommendations which were developed, based upon the analysis of data and reported in Chapter VI, considered the fact that the majority of

institutions in Tennessee and in the south are located in a small city or a small town as well as one Tennessee institution being located in a large city but having only one faculty member. The recommendations accounted for the fact that music programs in the public community colleges of Tennessee, as a geographic unit, differed from all other location categories reported.

### The Questionnaire

Data pertaining to the survey questionnaire are reported in this section. Selected unsolicited comments which were recorded on the survey instrument are reported as received. Because these comments were unsolicited, they reflect a sincere, direct response to the questionnaire, and must therefore be reported.

The number of subjects completing usable returns with unsolicited comments about the length of the survey instrument were seven, or 6.9 percent of 101 S.P.C.C. offering music. A music instructor in a small city institution in Texas remarked: "This questionnaire is much too long, but I hope it does some good!" A music department head in a small city institution in Florida responded: "This questionnaire is much too long; we receive many questionnaires!" Half way through a questionnaire received from a small city two-year school in Mississippi the respondent wrote: "GOOD HEAVENS!" A division chairman in a small town institution in Texas reported: "Most of these answers are guesses because I do not have the time to look up the information."

### Summary

A survey of public community colleges in Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools was completed to determine the state of music instruction at these institutions. Returns were received from 113 of 207 community colleges meeting the criteria of a southern public community college. Of the 113 respondents, 12 offered no music, 18 used only part-time music instructors, 27 employed one full-time music instructor, 13 employed 2 full-time music instructors, and 43 employed 3 or more full-time music instructors.

One hundred and one two-year schools were categorized according to the nature of their geographic location. Eight were located within a large city, fifteen were located in the suburbs of a large city, thirty-six were located in a small city, and thirty-two in a small town or rural setting.

The average number of full-time equivalent students enrolled in the 113 institutions was 3,532. The larger number of institutions, 35 percent, enrolled 1001-2000 students. Sixty percent of the Tennessee colleges fell within this category.

A significant number of responding southern public community colleges, 77 percent, organized their music as a department that is part of a larger division such as

the Division of Humanities and Fine Arts.

The majority of S.P.C.C., 79 percent, had not applied for membership in the National Association of Schools of Music and no Tennessee institutions were accredited by N.A.S.M.

Music staffs at 101 institutions offering music consisted of a mixture of full-time and part-time faculty. The typical full-time music instructor at S.P.C.C. was reported as holding a master's degree. One in three instructors was considered to be a performer. The history and philosophy of the community-junior college was not a subject studied. Many instructors come to their present position from a public school. Many music instructors in smaller colleges teach in three or more musical areas. The teaching load was heavier than that of colleagues in other disciplines.

Of the 113 southern public community colleges, over 89 percent offered music. Music programs and courses most often serve the music-major transfer function. Music history and/or appreciation courses were those most often available and performance organizations were second in demand. Theoretical courses were offered at 85 percent of the institutions and individual instruction at 81 percent. Nearly 75 percent of the institutions offered class instruction in performance skills; independent study opportunities were available at 54 percent. Ten colleges

reported terminal programs and 80 colleges reported offerings in music education. Enrollment data, although not consistently reported, indicated that performance organizations provided music experiences for more community college students than other music course categories, while music education attracted the smallest number of students.

Services most frequently provided to the community were associated with performances and the support of community performance groups with facilities, equipment, and faculty participation.

The degree to which instructional resources met the needs of southern public community colleges was reported. Respondents were most pleased with library and audio-visual resources, music budgets, faculty salaries; however, instructional space, release time for professional growth, student scholarships, and publicity were felt to be inadequate.

Innovative practices revealed a wide variety of experiences in adapting various resources to strengthen music instruction at public community colleges in the south.

The disparity among Tennessee community college music programs was reported when compared to (1) southern community college music programs by their nature of location categories, (2) music programs within the southern region as a composite, (3) the findings of Stover and the Committee on Music in the Junior College, (4) M.E.N.C. recommendations

and guidelines, and (5) N.A.S.M. guidelines for such programs.

Seven respondents, or 6.9 percent, of the 101 S.P.C.C. offering music recorded unsolicited comments pertaining to the length of the survey questionnaire.



CHAPTER VI  
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Purpose and Hypotheses

The purpose of this study was to investigate and analyze the music programs in the public community colleges of Tennessee and other public community colleges accredited by the Southern Association of Colleges and Schools. Specifically, the study sought to determine the state of music programs and instructional practices of selected community colleges and to recommend strategies to improve music programs based upon recommended standards which have been established by the Music Educators National Conference and the National Association of Schools of Music.

The effectiveness of the descriptive research was determined by investigating, analyzing, and comparing data based upon the following positive hypotheses:

1. There will be significant differences in music programs and instructional practices in the public community colleges in Tennessee when compared with other

public community colleges accredited by the Southern Association of Colleges and Schools.

2. There will be significant differences between music programs in the public community colleges of Tennessee and other public community colleges in the Southern Association of Colleges and Schools when compared to the guidelines and recommended standards listed in Stover's Music in the Junior College (M.E.N.C. 1970) and the National Association of Schools of Music Guidelines for Junior College Music Programs (1972).

3. There will be significant differences between music programs in the public community colleges of Tennessee and other public community colleges in the Southern Association of Colleges and Schools that are attributed to the size of the student population and teaching staff, and the proximity of the communityjunior college to the metropolitan cultural influences, perhaps even more than regional location.

4. There will be significant differences between music programs in the public community colleges of Tennessee in comparison with the data from music programs described by Edwin L. Stover and others in Music in the Junior College which was completed in 1968 and reported in 1970.

#### Review of Related Literature

Prior to World War I, American education separated generalized study from specialized study in higher education

creating the junior college. Students trained at junior colleges entered the work force earlier than those pursuing baccalaureate degrees, usually to a position of middle management. Academic respectability was a major concern and most junior college programs were similar to those of four-year institutions. Junior college music programs during this period are not documented.

The proper education for students entering both the world of work and of citizenship between the two world wars was labelled Terminal Education. Its importance to the community college goal has not diminished. Paradoxically, the overwhelming majority of students persisted in seeking the university parallel program of general education. Institutional support saw a shift from private to public financing and community influence increased. Music offerings increased during this period, and in the late 1930's the Music Educators National Conference established a committee on music in the junior college. The music programs catered to specialized students rather than providing a general cultural background for the majority.

After World War II, leaders in education joined in rededicating the nation to a set of common, democratic ideals, and expected that community-junior colleges would play a major role in strengthening and unifying American attitudes. Goals of general education were identified.

Many writers in the area of music were concerned with the general education of the community-junior college student while others advocated a closer identity with the community.

Realization that general education did not launch the first Sputnik for the Soviet Union gave rise to new directions for America's educational institutions. To meet individual needs, comprehensive programs were developed which included vocational-technical programs, transfer programs in specialized courses, adult education for career and recreation, and remedial and guidance programs. Community-junior college music programs continued to be dominated by an emphasis upon the specialized training of the music-major transfer student.

Cognizant of the educational possibilities of the community college, the 1965 Tennessee General Assembly approved that state's first three public two-year institutions. These were followed by seven more. No information is available on music programs within these institutions.

From 1960 to the present, community college music programs became the object of many studies. Two are most significant because of their sponsorship by respected professional organizations. In 1970 the Music Educators National Conference published a report of its Committee on Music in the Junior College. In 1972, the National Association of Schools of Music published its report jointly with the American Association of Community Colleges. Both

documents recognized the comprehensiveness of the community college philosophy and recommended standards upon which music programs in junior institutions should be developed. Both documents and other studies of the period have noted that most community college music faculties are too small in number to maintain a comprehensive music program. The studies concluded that community college music courses were only attracting a few of the potential students and they did not appear to be changing to make their offerings more viable.

#### Procedures

A survey questionnaire, designed and tested by the researcher, was sent to music department heads of qualifying two-year colleges. A representative from each of 113 southern public community colleges, including ten in Tennessee, returned usable responses from a total population of 207. Data from the survey were tabulated, reported, and summarized, providing a basis for comparing the music programs in the public community colleges of Tennessee with those of the south and with M.E.N.C. and N.A.S.M. standards.

#### Summary of Questionnaire Data

The data collected and analyzed in this study produced the following findings which are reported here in the order established in Chapter V.

### Part I -- The Community College

1. One hundred thirteen public community colleges participated in the present study, with twelve (11 percent) reporting no music programs. All T.P.C.C. offered music in some form.

2. The average full-time-equivalent enrollment for the reporting institutions was 3,532. Enrollments ranged from 191 to 30,980. The average full-time-equivalent enrollment in Tennessee institutions was 2,100.

3. The most frequent type of organization of the music program in the administrative structure of the junior college was a music department within the Division of Humanities or Fine Arts. Seventy-seven percent of the southern two-year schools reported this type of structure and all Tennessee two-year schools organized music instruction into this administrative format.

4. The vast majority of S.P.C.C. (79 percent) have not applied for membership in the National Association of Schools of Music and one Tennessee school has done so.

### Part II -- The Music Faculty

1. One or more full-time music instructors were reported at 71 (70 percent) of the southern community colleges participating in the present study. Nine Tennessee institutions (90 percent) staffed one or more music instructors. Eighteen southern junior colleges (18 percent),

including one from Tennessee, offered music courses by utilizing part-time teachers.

2 There was an observable pattern of relationship between the number of full-time-equivalent students and the number of full-time music instructors employed at southern public community colleges.

3. Of the 101 S.P.C.C. offering music, 79 (78 percent) utilized part-time music instructors. Nine Tennessee institutions utilized part-time instructors. Individual instruction in performance skills was taught with full-time and part-time faculty members equally sharing the load. More full-time faculty taught classroom instruction than did part-time teachers. In Tennessee, much of the applied teaching was handled by 26 part-time faculty. There were 21 full-time faculty employed to teach all areas.

4. Professional characteristics of full-time with part-time music instructors at S.P.C.C. were reported as follows:

a. The master's degree was reported as the highest degree attained by 73 percent of the 634 full-time and part-time music faculty. Fifty-eight percent of the music faculty in Tennessee held the master's as their highest degree.

b. The minimum degree requirement to qualify as a candidate for a full-time music teaching position in two-year schools in Tennessee (100 percent) and in

the south (95 percent) was the master's degree, while the bachelor's degree was acceptable in Tennessee (70 percent) and in the south (44 percent) to earn a part-time music assignment.

c. Thirty-nine percent of the responding S.P.C.C. offering music required performance skills of all music instructors. This statistic reflects Tennessee requirements as well.

d. More than half of the responding institutions reported that they would hire full-time music instructors without previous work experience. Sixty percent of the Tennessee prospective employers did not require previous work experience of their musician-teachers. Employing institutions felt that previous community-junior college teaching experience was desirable.

e. Many types of work experience were reported. Many S.P.C.C. full-time musician-teachers previously taught in the public schools (27 percent). The largest percentages of music instructors in the T.P.C.C. system were professional performers before teaching at their present position.

f. Individuals who had become noted as professional performers and whose vocation was music were listed most frequently as being utilized as part-time instructors in Tennessee and other southern two-year colleges.



g. More than 64 percent of the southern two-year college music instructors and 80 percent of the Tennessee two-year college music instructors claimed to be familiar with the history and philosophy of the community-junior college movement, while only 6 percent of the southern music instructors and a single Tennessee music instructor had taken a graduate course in the subject.

h. Article writing, research, and performing activities were undertaken by a relatively small number of music instructors, approximately 18 percent.

i. Professional ranks were not widely observed among southern community colleges; however, all Tennessee institutions used the professional ranking system. Tenure was reported as a more common practice throughout the south .

j. Nearly 40 percent of the southern colleges and 48 percent of the Tennessee colleges were assigned to instruct three or more areas of the music discipline. Only the large city institutions reported staffing instructors to teach in single musical areas.

k. Ninety percent of the responding colleges reported subscribing to a maximum teaching formula. Forty percent of the colleges in Tennessee and 44 percent in the south reported music faculty teaching over the formula and thus had heavier teaching loads than colleagues in other disciplines.

1. Tennessee instructors reported formulas for equating ensemble rehearsal and private instruction hours which adhere to recommended guidelines.

### Part III -- The Student

Characteristics and information regarding S.P.C.C. music students were reported as follows:

1. The average age range of music students was 17.5 to 52.2, with the extreme at one college reported to be from 10 to 80.

2. All Tennessee institutions and 90 percent of the southern institutions required the high school diploma as a prerequisite for admittance to the music program.

3. The number of students enrolled in music programs in the south totaled 17,069. There were 14,317 non-music majors and 2,752 music majors or minors. Tennessee institutions enrolled 1,419 music students with 1,173 non-majors and 246 majors or minors.

4. Overall, the two-year colleges in the south experienced a 1.7 percent increase in music enrollment in the fall of 1979. Tennessee experienced a growth rate of 2.5 percent in music enrollment.

5. Credit was given to touring performing groups as one method to attract more students into the music program. Other positive effects were the availability of

student scholarships and new faculty.

6. Scholarships were available to music students at 65 percent of the responding institutions. However, scholarships were rated as barely adequate in southern schools and inadequate in Tennessee colleges.

7. Sixty percent of the institutions in Tennessee made special provisions for students who had academic or performance deficiencies. More than 58 percent of the southern two-year colleges did so.

#### Part IV -- Nature of the Music Program

1. All of the community colleges in Tennessee and 98 percent of those in the south offered general enrichment of general education programs for non-majors. Nine colleges in Tennessee and 79 (78.2 percent) in the south offered the music major transfer program. Eight Tennessee colleges offered community services in music and 87 (86.1 percent) did so in the south. Terminal programs were not popularly included within music curricula. One Tennessee and twelve southern institutions offered terminal programs.

2. The Associate of Arts degree in music was the most commonly found degree conferred by Tennessee and southern community colleges. Performance and technical certificates were rarely offered.

3. Of those students who were matriculating in a southern music major transfer program, 39 percent of the

students per institution were projected to complete the program and transfer to a four-year college in the fall of 1980. One and one-half percent of the students per institution matriculating in Tennessee music major programs were projected to complete and transfer in the fall of 1980. Tennessee music majors successfully completed their programs and transferred at a success rate of 25 percent below the regional average.

4. Sixty-four percent of the S.P.C.C. counseling services maintained a liaison committee with senior college music departments within the state so that a student could select a college commensurate with his degree goals. One-third of the T.P.C.C. offered this service.

5. Junior college credits were accepted from 95 percent of the junior institutions by the senior college. Tennessee institutions were slightly less successful than the regional norm. Eighty-nine percent of the T.P.C.C. transferred credits successfully.

6. The maintenance of follow-up records of music major transfer students was not a common practice among S.P.C.C. About one-third of the southern colleges did so and only one institution in Tennessee kept such records.

7. Seventy-five percent of the southern colleges reported that demand through registration was the primary criteria involved in determining music course offerings.

8. Music History and Appreciation courses were offered at 98 percent of the 101 southern public community colleges offering music and at all Tennessee schools. Music Appreciation for general students was the most frequently offered academic course, reported at 84 percent of the southern colleges and 100 percent of the Tennessee colleges. Survey of Music Literature ranked second with 44 percent of the southern colleges and 70 percent of the Tennessee colleges offering it. Courses offered in this category for general students outnumbered those designed for majors 116 to 100.

9. Performance organizations were offered at 87 percent of the 101 S.P.C.C. offering music and at 100 percent of those in Tennessee institutions. There was an average of 4.9 groups per college of which 51 percent were vocal groups. Ninety percent of the Tennessee colleges offered choral ensembles. In the area of instrumental music, Stage Band/Jazz Ensemble was offered most frequently, with nearly 54 percent of the southern colleges and 60 percent of the Tennessee colleges reporting this offering. Southern public community colleges did not depend entirely upon registered students as members of performance organizations. Nearly 70 percent of the 433 organizations listed did not limit membership to students who were registered with the college.

10. Theoretical courses were offered at over 85 percent of the 101 S.P.C.C. offering music. Freshman Theory (81 percent) and Sophomore Theory (71 percent) were courses reported as designed for music majors. These courses were offered in nine Tennessee schools. The theory course designed for the general student, Fundamentals of Music, was offered by 61 percent of the southern colleges and 70 percent of those colleges in Tennessee.

11. Performance Skills was reported as being taught through class instruction at 74 percent of the 101 S.P.C.C. offering music and through individual instruction at 81 percent. Performance Skills was offered through class and individual instruction at 90 percent of the Tennessee colleges. Piano was the most frequently offered medium of performance and voice was second. Instruction of applied music lessons was almost evenly distributed between full-time and part-time faculty.

12. Music Education courses were offered by half of the Tennessee institutions and 40 of the 101 S.P.C.C. offering music. The primary course offerings were designed for elementary majors rather than music education majors.

13. Music courses as Independent Study projects were offered at 42 percent of the 101 S.P.C.C. offering music. Eighty percent of the T.P.C.C. offering music listed Independent Study opportunities. Credits earned through

Independent Study projects were not transferable to four-year institutions.

14. Terminal programs in music were offered at ten S.P.C.C. offering music and one institution in Tennessee. This was consistent with the degree to which other writers viewed the terminal goal.

15. Student enrollments in music courses at S.P.C.C. were reported as being the highest in performance organizations which accounts for more than 57 percent of the students enrolled. In Tennessee institutions students enrolled in performance organizations represented 25 percent of those enrolled in music courses. Performance Skills through both class and individual instruction enrolled 21 percent of the total music enrollment in southern two-year colleges. In Tennessee, Performance Skills taught through class and individual instruction accounted for 39 percent. History and Appreciation courses enrolled 10 percent of the music students in S.P.C.C. while only 8 percent of the music students enrolled at these institutions were enrolled in theoretical courses. In Tennessee nearly 23 percent of those enrolled in music courses were enrolled in History and Appreciation while slightly less than 10 percent of the music students were enrolled in theoretical courses.

#### Part V -- Promotion of Music in the Community

Services in the community provided by music programs at S.P.C.C. were most often associated with performances.

#### Part VI -- Institutional Resources

Southern public community college representatives rated the degree to which institutional resources met the needs of the music program. Instructional space, music equipment, music budgets, full-time and part-time faculty salaries, and release time for various professional endeavors were reported to be inadequate in T.P.C.C.

#### Part VII -- General

Reported examples of innovative utilization of community resources revealed a wide variety of experiences in adapting community resources and innovative techniques to strengthen instruction at southern community colleges.

#### Collation of Characteristics

##### Similarities

Music programs in Tennessee public community colleges were similar to S.P.C.C. music programs and those suggested by the Committee on Music in the Junior College and/or the National Association of Schools of Music in these respects.



Part I -- The Community College.

a. Tennessee community college music departments were organized within the administrative structure of a Division.

b. Tennessee community college music departments had not applied for membership in N.A.S.M.

Part II -- The Music Faculty.

a. There was an expressed need for more full-time music instructors at community colleges.

b. Community colleges utilized part-time teachers extensively for music instruction and the primary source for part-time instructors was employees of local public schools.

c. Full-time music instructors at T.P.C.C. and the total population of two-year colleges had similar professional characteristics in educational background, teaching experience; and they perceived the music-major transfer function as the most important goal of the music program.

d. Full-time music instructors at T.P.C.C. reported heavier teaching loads than their colleagues in other disciplines at the same institution and colleagues at four-year colleges and universities.

e. Many Tennessee institutions did not seek teaching-musicians with performance skills or prior teaching experience.

f. Few T.P.C.C. teaching-musicians had made a formal study of the history and philosophy of the community-junior college movement.

g. Little research and literature that would contribute to the body of knowledge about community college music programs was being written by T.P.C.C. music faculty and few faculty participated in other professional endeavors such as recitals.

### Part III -- The Student.

a. The average age of music students ranged from 17-50.

b. The high school diploma was the primary criteria for admission to the music program.

### Part IV -- Nature of the Music Program.

a. Important criteria for influencing curricular decisions at T.P.C.C. was the demand through enrollment.

b. The most frequently offered theoretical music course was Freshman Theory.

c. Music Appreciation for the general student led all other music courses in the frequency with which it was offered.

d. Music courses designed to respond to expressed needs of the general student and the community were found most frequently to be among the music appreciation/literature-type course.

e. The frequency with which performance organizations were available at Tennessee two-year institutions was in the following order: (1) choirs, (2) small ensembles, and (3) opera workshops. When offered, orchestras were most often community-oriented. Respondents did not limit participation in performance organizations to registered students.

f. Class instruction in piano and vocal performance was available at most T.P.C.C. Class instruction in instruments other than voice and piano was rarely offered and, when provided, was part of the music major sequence.

g. The most frequently offered medium for individual instruction in performance skills at T.P.C.C. was piano and voice.

h. The evidence obtained showed vividly that terminal music programs were not popularly offered at community colleges.

i. Course offerings on the whole tended to resemble the model programs of the music-major transfer program.

j. Independent study courses or projects were not transferable to the senior institutions and these courses were not widely offered but offered with more frequency in Tennessee.

Part V -- Promotion of Music in the Community.

a. Community colleges in Tennessee actively provided music services in the community. Most frequently the services were related to public performance by both local and outside groups.

Part VI -- Institutional Resources.

a. Community colleges reported inadequate facilities.

b. Library and audio-visual resources were adequate.

c. Scholarships for music students were inadequate.

d. Faculty offices were adequate.

e. Release time for professional endeavors, such as recital preparation, writing, research, and administrative duties, was inadequate.

Divergences

Music programs at Tennessee public community colleges differed from those of the southern public community colleges and those suggested by the Committee on Music in the Junior College and/or the National Association of Schools of Music in these respects.

Part I -- The Community College.

Tennessee institutions enrolled fewer full-time equivalent students than did southern community colleges.

Part II -- The Music Faculty.

a. Sixty percent of the community colleges in Tennessee staffed fewer than the recommended three music faculty members.

b. More Tennessee institutions used part-time faculty to instruct in their music programs than did those remaining southern two-year schools.

c. The Tennessee community college system observed professional ranks and tenure.

d. Many music courses in Tennessee music programs were not being taught by specialists.

Part IV -- Nature of the Music Program.

a. Tennessee music major programs graduate students to the senior college music program at a success rate that was 25 percent less than the regional transfer average.

b. Tennessee community colleges had fewer music majors matriculating in the music-major transfer program than did most S.P.C.C.

c. Tennessee institutions maintained a liaison committee with senior college music departments within the state -- aiding a student in the selection of a college commensurate with his degree goals and aiding in the articulation process -- at a rate one-half less than southern two-year music departments.

d. Tennessee institutions were slightly less successful in transferring music major credits.

e. The maintenance of follow-up records of music-major transfer students was not a primary concern of S.P.C.C. music departments; one Tennessee music department did so.

f. Tennessee institutions offered more courses in the area of music education than did southern public two-year schools.

g. General courses taken for degree requirements caused a music student to spend three years of study in order to earn the associate's degree in music.

h. Outside of survey/music literature courses, Tennessee music programs did not offer the variety of history-oriented music courses as did institutions in the south.

i. Tennessee music programs were more vocally-oriented than those of the south: they have fewer instrumental ensembles, particularly traditional bands and orchestras.

j. Tennessee institutions enrolled an average of 98 students in performance organizations per college while southern institutions enrolled an average of 257 students per college.

k. Tennessee institutions enrolled an average of 116.5 students in individual instruction in performance skills per college while southern institutions enrolled an average of 72 students per college.

Part V -- Promotion of Music in the Community.

a. Public community colleges in Tennessee and the south had not begun to tap the resources of the community to support and enlarge their music programs, particularly in terms of community performance programs.

Part VI -- Institutional Resources.

a. Tennessee music department heads rated their facilities far below those of the south.

b. Tennessee music department heads rated their budget lower than institutions in the south.

c. Salaries of both full-time and part-time music faculty were rated by Tennessee respondents below the salaries earned by colleagues in other southern two-year colleges.

d. Scholarships for music students were rated by music department heads in T.P.C.C. below any other group of S.P.C.C. surveyed.

e. Publicity for music programs in Tennessee was rated lower by respondents than any other group surveyed.

### Conclusions

The following conclusions are based upon the discipline of this study:

1. The purpose of the study has been completed. An instrument has been constructed and applied, data collected, analyzed, and reported. The hypotheses stated in Chapter I and reviewed in Chapter V have been confirmed or rejected.

2. The literature on community college music programs portrays these programs as being understaffed. Additionally, the primary emphasis of the community college music program has been placed upon the music-major transfer function and because they have not changed to make their offerings more viable, only a few of the potential music students are attracted to these programs.

3. The guidelines for music programs as presented by the M.E.N.C. Committee on Music in the Junior Colleges and N.A.S.M. are comprehensive enough in nature that their recommendations are still valid in terms of developing viable music curricula at the two-year college level.



The following general conclusions are based upon an analysis of the data presented in Chapter IV:

1. There is a positive relationship between full-time equivalent enrollments and the nature of locations of the reporting southern public community college.

2. There is a positive relationship between full-time equivalent enrollments and the availability of music instruction in southern public community colleges.

3. There is a positive relationship between the nature of location of the college and availability of music instruction.

4. There is a positive relationship between the nature of location of the college and its ability to offer accredited music programs.

5. There is a positive relationship between the size of the institution and the institution's ability to offer accredited music programs.

6. There is a positive relationship between the nature of location of the community college and the number of music faculty, full-time and part-time employed.

7. There a positive relationship between the nature of location of the institution and the frequency at which courses are taught by specialists rather than generalists.

The following conclusions regarding music curricular goals are based upon the analysis of the data and are reported according to priorities established by researchers.

1. Music programs in T.P.C.C. and S.P.C.C. do not identify with the communities served. Services in the community, if perceived as the most important goal of the music program, can serve as an ingredient to give the community college music program an identity of its own.

2. The music-major transfer function is perceived as the most important goal for music programs at T.P.C.C. and S.P.C.C. By attempting to achieve the music-major transfer function, the T.P.C.C. and S.P.C.C. music instructors are teaching courses for which they are not prepared while they place a secondary emphasis on general education and community service functions which have greater potential for successful implementation.

3. The unique character of the community college -- an understanding of which may be gained by studying its historical and philosophical development -- has not been part of the educational preparation of a majority of the music instructors at T.P.C.C. and S.P.C.C. Terminal music programs, courses that are vocationally oriented, are not viewed as important to music program goals. This may be attributed to a lack of understanding of the terminal function.

4. Successful implementation of music for the general student at S.P.C.C. is evidenced by the number and variety of performance groups, academic courses in music literature and music fundamentals, and individual instruction in performance skills. While comparable programs are being offered in T.P.C.C., these programs have not been able to attract the numbers of students as other southern two-year colleges have.

The following specific negative conclusions about T.P.C.C. music programs are drawn from an interpretation of the findings of this study:

1. Tennessee public community college music programs suffer because of inadequate facilities.

2. Tennessee community college faculties consider themselves as "second-class citizens" in the educational milieu of the state, both in prestige and salary.

3. There is poor articulation between T.P.C.C. music programs and senior college music programs in terms of curricula and transferring students.

4. The professional staffs, although educationally well prepared, appear to be doing little in terms of continued professional development. Little to no activity is being undertaken by T.P.C.C. music faculty in the areas of reading professional literature, writing, research, recital preparation, and continued study toward the doctorate.

5. Tennessee music instructors carry an appreciably heavier working load when compared to colleagues in other disciplines.

6. Tennessee music programs are not attracting the number of students into performance organizations as believed possible.

7. There is an apparent lack of liaison between community college music departments and state-level professional and political/administrative organizations.

8. There is evidence to suggest that perhaps one factor in successfully transferring students from the junior to the senior music major program is maintaining counseling services or liaison between the two institutions. Three Tennessee schools only offer this service.

Finally, the findings of this study rather clearly demonstrate that public community colleges in Tennessee and in the southern region are in need of upgrading their music curricula. The substantial significance of the results obtained justified placing considerable confidence in this assertion. Since the need for fostering musical understanding to a broader populous is a matter of major educational concern, the potential value of a quality music program is evident. Additional research is necessary before any conclusions can be drawn concerning the effectiveness of instruction in these institutions.

### Recommendations

#### Recommended Strategies to Improve Music Programs in Tennessee and the Southern Region

Based on the analyses and conclusions of this study, the following strategies are recommended for continued music growth and development in the public community colleges of Tennessee and the south; these strategies are worthy of consideration by those responsible for implementing such programs and curricula. The proposed strategies are based upon the standards of music programs and instructional practices recommended by M.E.N.C. and N.A.S.M.

#### Criteria for Course Selection

The following criteria as a basis for future decisions to include specific courses at T.P.C.C. and S.P.C.C. are recommended.

1. Essential. -- Meeting the conditions described by these criteria is deemed as absolutely essential for instituting and approving course offerings in music.

- a. Responds to specific needs of the community served by the college, including students entering the college from the community and students entering the community from the college.

- b. Instructors with specific competencies to sustain this course are available.

c. Budgetary and space resources sufficient to support this program are available.

2. Important. -- Meeting the conditions described by these criteria is deemed as important but not essential for instituting and approving course offerings in music.

a. Relates to the philosophy and purpose of the college.

b. Student interest is sufficient to warrant this course.

c. Meets the recommendations of the four-year colleges.

3. Desirable. -- Meeting the conditions described by these criteria is deemed as desirable but not essential for instituting and approving course offerings in music.

a. Contributes to the common core of subjects required for accreditation.

b. Continues music experiences of area high school graduates.

#### Model Courses and Programs

Since the majority of T.P.C.C. and S.P.C.C. employ less than the minimum of three full-time music faculty as recommended by M.E.N.C. and N.A.S.M., specific music courses as a model for these institutions are proposed. It is

reasonable to believe that the larger two-year music departments may benefit by these proposed course models.

The design of any specific, effective music program for the community-junior college should include an emphasis on a sequence of cognitive skills and aesthetic objectives which offer the best possibilities for musical growth and cultural development for the general student. The above-named criteria for determining these programs are incorporated into the following course models:

1. Performance Organizations. -- Offered every term and designed for general students including members of the community without payment of registration fees. This course should convene a minimum of three hours per week. It is desirable that ensembles utilizing interested community performers should be formed to provide additional opportunities for performance and community service. These rehearsals should be held one evening per week. The medium of performances should be dependent upon the expertise of full-time and part-time music faculty.

2. Understanding Music. -- A historical approach to the development of listening skills and the study of music and musicians of the Western World. Additionally, examples of world musics should be introduced as part of the content of the course. A two-semester sequence course should be offered annually and meet three hours per week. This course should qualify as a humanities course for

general students. More students may be attracted to the course if at least one section is offered in the evening.

3. Theoretical Study. -- Fundamentals of Music for general students designed to introduce students to the musical elements first aurally and dexterously and then visually-translatively. A comprehensive musicianship approach or a creating rather than a recreating philosophy is recommended. This course would meet three hours per week for one term only. It may be desirable to offer a section of this course in the evening.

Freshman Theory for prospective music majors should be accomplished through simultaneous enrollment in the Fundamentals of Music course during the first term, and two hours per week of additional laboratory experience. The sequence then continues in subsequent terms without the general students who may have decided their specific needs are fulfilled by the introductory term. Sophomore Theory should not be offered unless a qualified specialist is available to teach the course.

4. Individual Instruction in Performance Skills. -- Full-time instructors providing private instruction in their major performance medium for a limited number of students with priority given to prospective music majors. A realistic limit is suggested as being two to three hours per week. Opportunities for individual instruction in performance media outside the expertise of the full-time



music faculty should be provided through the utilization of members of the community's professional music teachers.

5. Institutional and Community Services. -- Such activities as membership on Fine Arts Committees, music department administration, cooperation with area high schools, participation in community organizations that promote cultural activities requiring several hours per week of the music instructor's time. These responsibilities combine for a teaching load of fifteen to sixteen contact hours per week. The full-time music instructor should expect to carry a load of seventeen to twenty contact hours per week according to N.A.S.M. standards.

The following options are recommended only if qualified full-time or part-time faculty are available.

1. Academic Courses. -- An additional understanding course embracing a genre other than that covered by the historical sequence course of Western World music. Specializations may include courses such as American Folk Music, Music of the Theatre, and Ethnic Music. This one-term course would meet three hours weekly. Many specialized courses may be developed and taught by qualified part-time staff.

2. Independent Study. -- Work-study projects, special problems, and para-professional teaching experiences

for students with specialized interests and demonstrated ability to work independently. Although these types of experiences have not been accepted by the senior college as valid academic experiences, it is felt that in the area of terminal or professional goals, such as career education in church music, music business, recreation, and others, that such experiences may be developed to become an important facet of a student's pre-professional training. Contact with each student involved should be arranged on a weekly basis.

3. Continuing Education. -- Courses related to specific community needs when qualified part-time instructors are available. The following topics are recommended as a guideline: church music, private studio techniques and methods, class instruction in performance skills, children's choirs, Suzuki violin, class piano for children, music encounters class for children, and musical comedy. Additionally, courses with topics which focus upon the interests of senior citizens should be an important inclusion.

4. Terminal Education. -- With Nashville, Memphis, and Dallas as major locations in the commercial recording industry, it seems reasonable that southern community college administrators would consider the development of a two-year program leading to a career in some facet of this industry. The following topics are recommended as guidelines: Commercial Music Performance, Recording

Techniques, Systems and Services, Pop and Country Arranging, Popular and Country Guitar, Jazz Improvisation, Jazz Keyboard Harmony, Piano Singing, History of American Popular Music, Show Choirs, Stage Bands, and Para-professional experiences. Qualified part-time instructors should be sought to instruct in this program or a full-time faculty specialist in this area would be desirable to instruct in and administer the program.

While little is known about the effectiveness of two-year programs in church music, it seems reasonable that with the number of churches in any given community having music programs of some type that the T.P.C.C. and S.P.C.C. may find a new area of service to the community. A two-year church music program is proposed which may include these courses: Literature for the Church Choir, Literature for the Church Soloist, Church Choir Organization, Conducting, Hymnology, Liturgical Music, Para-professional experience, and others. Reputable church musicians within the community or within commuting distance of the campus may develop this program on a part-time basis.

Terminal education is a major curricular goal of the public community college. On the whole, two-year music programs have not reflected this attitude. It is proposed that southern two-year music program administrators consider certificate programs in areas such as Piano Tuning and Repair, Instrument Sales and Repair, and Music Store

Management. Cooperative educational experiences may play a large role in this type of training.

It is not recommended that community-junior college music administrators rush into any or all of these programs. Rather, each should be studied and analyzed; the decision to institute such programs should be based on the above proposed criteria and only after the aforementioned general music programs have been successfully functioning.

Music-Major Transfer Program. -- An examination of the music courses offered in T.P.C.C. and S.P.C.C. clearly displays the primary emphasis of music programs is placed on the music-major transfer program. Two institutions within the state of Tennessee released their music faculty in 1980 and are terminating their music programs due to low enrollments and poor instruction. The music-major transfer program should be offered only if qualified faculty are available to ensure its success. The minimum number of faculty required to support the music-major transfer function is three. Music programs should not be terminated because of poor instruction; rather poorly qualified or undermotivated music instructors, as measured by poor student, peer, or administrative evaluations, should be discharged. Then the music program should be reorganized according to the strategies enumerated above, and qualified music instructors be hired whose abilities may serve the restructured music program.

### The Music Faculty

The following strategies are proposed to improve the music faculty and their professional competencies:

1. The music faculty should be qualified by virtue of earned degrees, successful teaching experience, and successful public performance. The number of persons employed in each institution should be determined according to individual teacher specialization, the number of pupils enrolled, and the purpose or function of the music program. It is recommended that each institution undertake a program of general study in music as its primary objective and staff at least two full-time instructors. One instructor should be qualified in the vocal/choral area and the other in the instrumental/band area. These instructors should be well grounded in various aspects of music education in order that they might use their fields of scholarship to enlighten the basic issues in music.

2. Full-time music faculty should be added to community college music staffs where necessary. The use of part-time instructors is an effective and less expensive means of augmenting the full-time music faculty when needed. Part-time faculty should not be employed as a method to avoid acquiring needed full-time musician-teachers. When part-time instructors are used, they should be specialists in the area in which they are teaching.

3. Compensation standards for community college music instructors in Tennessee are inadequate. In order to acquire standards of excellence and obtain qualified instructors in a highly competitive market, it is recommended that greater earning prospects be afforded community college music instructors.

4. Faculty members should maintain active relationships with colleagues in their academic disciplines and/or professional fields.

5. Community college administrators should provide incentives for music faculty members who desire to continue to work toward the doctoral degree, perform recitals, continue study on their major instrument, and have a desire to write or participate in research on community college music programs. One means of compensation would be a sequence of release-time for study, research, and writing.

6. Community college administrators should communicate with graduate degree programs of four-year colleges and universities training instructors for music positions in higher education to include in such programs studies in the philosophy and history of the community-junior college movement and literature related to the music thereof. Administrators may desire a candidate for a music teaching position at the college to have undertaken such a course and further, administrators may offer incentives to

those music instructors under contract to take such a course of study. Community college administrators should assist senior institutions with such programs in designing and providing for the development of in-service training components for music instructors.

### The Student

While not an extensive amount of data was collected by the survey on the community college music student, the findings did suggest the following recommendations:

1. Because an instructor in two-year music programs may find students' ages ranging from 17 to 80 years enrolled within one course, the course curriculum should be designed so that it has the depth, scope, and flexibility to allow each student to develop to his full potential. The contract method of conducting such courses is proposed as a means of dealing with diverse student interests within the classroom.

2. Attention should be given to the acquisition of funds for music scholarships. Music educators could initiate scholarship projects through the college's foundation, community music clubs, civic organizations, churches, music stores, and individual patrons. A Friends of the Arts/Music Department -- something akin to the athletic boosters club -- where membership monies could provide scholarships and the member/donor receive special recognition or consideration at music events is proposed.

### Counseling and Articulation

These strategies are proposed concerning counseling and articulation:

1. Each community college music department offering the music-major transfer function should work through the college's counseling service to maintain a liaison committee with senior college music departments within the state so that music students may select a college commensurate with his degree goals.

2. With the help of the college's counseling service, community college music departments may wish to institute a program that provides for maintaining follow-up records of music-major transfer students. Each music-major transfer program should undergo a process of self-evaluation with the help of its graduates, based upon functional needs.

### Institutional Resources

These recommendations are proposed concerning institutional resources:

1. The building facilities for the music program should include academic classrooms, rehearsal rooms, practice rooms, storage facilities, library, and concert hall.

2. That music programs are expensive is common knowledge among educational administrators. Each community college should formulate a basic philosophy of music and the goals of music education should be defined. The music



curriculum should be developed from these definitions and modeled to meet the criteria proposed herein. When the philosophy, goals, and music program are agreed upon by musician-teachers and administrators, administrative support should then be demonstrated by allocating enough monies to adequately support the music program.

3. If music departments are to attract more students into its courses, and broaden the base of community interest and attendance at musical events, a priority must be placed on developing a solid publicity program. Community colleges employ a public relations specialist, and this person ultimately approves the information going to the media. It is up to the music department head to keep in constant contact with the public relations specialist and forward information regarding concerts, recitals, course offerings, special events, and human interest stories regarding the music program. Frequent exposure through media communication will increase public interest in the music program.

#### State Level Committees

The Tennessee Higher Education Commission should appoint a commission on state community college music programs. This commission would serve the following functions:

1. The state commission on community college music programs would attempt to establish criteria to align such programs within the parameters of accrediting standards.

2. The commission on community college music would formulate requirements for pre-college music major courses.

3. The commission on community college music would formulate degree requirements for community college music majors. Music course requirements when coupled with current general education requirements demand three years of the music major to obtain the associate's degree. All general education requirements of the four-year program are required in the first two years of study for the associate's degree. This is called the university parallel program. The problems in terms of handling course requirements and the balance of required courses allows no time or credit/hour allotment for electives. The commission would seek a solution to this dilemma.

4. The commission would encourage Tennessee community colleges to cooperate with other agencies and institutions in planning and conducting research on various aspects of the music program at the community college level.

5. The Tennessee Education Association, Music Educators Association and affiliates, along with the commission, would act as catalysts to exert a powerful influence in bringing about meaningful dialogue between junior and senior colleges in Tennessee. It is conceivable that these organizations could bring community and senior college

faculty together for a general discussion on the problem of articulation and developing multi-campus programs. These organizations could bring community college faculty together for discussions of common problems in music and seek solutions for such problems.

6. The commission would supply the much needed leadership to coordinate the efforts of community college administrators, music instructors, and the Tennessee Higher Education Commission.

#### Recommendations for Further Research

The investigator recommends the following topics for further research:

1. It is recommended that idiomatic studies be made on the scope and nature of public community college music programs in small city and large city two-year institutions.

2. It is recommended that a study be made of the professional characteristics of full-time and part-time music instructors at community colleges. Specifically, this study could attempt to determine the appropriateness of using full-time vs. part-time faculty.

3. It is recommended that a study be made of the graduate programs of four-year colleges and universities training music instructors for positions in higher education with the explicit purpose of determining if such programs

include a course or courses in the history and philosophy of the community-junior college movement and literature related to those music programs.

4. It is recommended that a study be made of performance ensembles in the community college. This study could seek to determine the problems encountered in operating choral and instrumental groups and could attempt to propose solutions to these problems. Additionally, a study could be directed to the development of community music performance organizations.

5. The ultimate consumer of the community college music program is the student and he is not heard from in this study. A study could be undertaken to determine if community college music students have identifiable characteristics. This study could solicit student opinions and observations about the music programs in which they are matriculating. Additionally, the study may include recommendations for specific provisions or preparatory courses designed to aid students who are musically, academically, or experientially not ready to pursue college-level music courses.

In this study efforts were made to recommend strategies for the improvement of music instruction in the public community colleges of Tennessee. These strategies, which seem practical and challenging for community college

students, faculty and administrators, may also have implications for implementation in two-year institutions in the south and across the nation. Every attempt has been made to formulate the strategies from principles discerned from a study of the history and philosophy of the community college movement and perceived trends in music education.

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## APPENDIXES

## APPENDIX A

# WALTERS STATE COMMUNITY COLLEGE

MORRISTOWN, TENNESSEE 37814

615 581-2121



## DEPARTMENT OF MUSIC

Dear Music Educator:

As an instructor in a public community-junior college, I am confident you have often wondered what other music programs are like within your region. The enclosed questionnaire is part of a study to determine the scope and nature of music instruction in the public community-junior colleges accredited by the Southern Association of Colleges and Schools. Another purpose of the study is to discover how music programs and instructional practices in the Tennessee public community colleges compare with common programs and practices in the South. This study is my doctoral project in the School of Music, The University of Oklahoma, and is supervised by Dr. Harry Fierbaugh. May I enlist your assistance?

The survey is in seven parts:

- Part I: Information about your college.
- Part II: Selected characteristics of the music faculty.
- Part III: Concerning your students.
- Part IV: The nature and scope of the current music program.
- Part V: Service in the community.
- Part VI: Institutional resources.
- Part VII: Innovative practices for improving instructional effectiveness.

Please return the completed questionnaire in the enclosed stamped, self-addressed envelope. All responses will be held in strict confidence and will be reported without reference to individuals or institutions.

I request your cooperation to make the study complete. The survey is designed to require a minimal amount of time to complete since most of the items need a check or a circle as a response.

Please return the completed questionnaire at your earliest convenience. Thank you very much for your help.

Sincerely,

A handwritten signature in cursive script that reads "Willard R. Kesling".

Willard R. Kesling  
Area Supervisor of Music

## APPENDIX B



Public Community College Music Programs

|                                       |                  |
|---------------------------------------|------------------|
| <u>Institution</u>                    | <u>Telephone</u> |
| <u>Address, city and state</u>        | <u>Zip</u>       |
| <u>Respondent's name and position</u> |                  |

Part I: The Community College

## 1. Location (check):

Large city (inner core) \_\_\_  
 Small city \_\_\_  
 Large city (suburban) \_\_\_  
 Small town (rural) \_\_\_

## 2. What was the Fall 1979 enrollment of all full-time equivalent students?

\_\_\_\_\_ : % of increase \_\_\_ or  
 % of decrease \_\_\_ from 1978

## 3. Are credits evaluated on the Quarter \_\_\_ or Semester \_\_\_ system?

## 4. Is music instruction offered at your institution?

\_\_\_ yes \_\_\_ no

If so, how is your music area/department organized within the academic/administrative structure of the college?

\_\_\_ a division  
 \_\_\_ a department within a division

If so, which division?

\_\_\_ fine arts  
 \_\_\_ humanities  
 \_\_\_ other: \_\_\_\_\_

\_\_\_ a separate department not connected with a division

\_\_\_ performing group(s) only, but no departmental organization

\_\_\_ other type of organization (specify) \_\_\_\_\_

## 5. Has your music department ever made an application for membership into the National Association of Schools of Music?

\_\_\_ yes \_\_\_ no  
 \_\_\_ We are a member  
 \_\_\_ We are no longer a member  
 \_\_\_ other \_\_\_\_\_

Part II: The Music Faculty

## 1. What is the make-up of the music faculty?

| <u>Faculty Status</u> | <u>Teaching Assignment</u>             | <u>Number</u> |
|-----------------------|----------------------------------------|---------------|
| full-time faculty:    | full-time music assignment             | _____         |
| full-time faculty:    | part-time music assignment             | _____         |
| part-time faculty:    | group instruction (class, performance) | _____         |
| part-time faculty:    | individual instruction                 | _____         |
| other:                | _____                                  | _____         |

## 2. Indicate the number of music teachers in your college with the following degrees.

B.S., B.A. or B.M. \_\_\_\_\_  
 M.A., M.M. or M.M.E. \_\_\_\_\_  
 Ph.D., Ed.D. or D.M.A. \_\_\_\_\_  
 other (specify) \_\_\_\_\_

## 3. What are the minimum academic degree requirements that a prospective faculty member must meet before he/she is considered for a full-time or part-time teaching position? (check)

full-time: bachelor's \_\_\_ master's \_\_\_  
 doctorate \_\_\_ none \_\_\_  
 comment, if needed: \_\_\_\_\_

part-time: bachelor's \_\_\_ master's \_\_\_  
 doctorate \_\_\_ none \_\_\_  
 comment, if needed: \_\_\_\_\_

## 4. Is teaching experience required of all persons seeking employment on your music faculty? yes \_\_\_ no \_\_\_

## 5. On a five-point scale, indicate your perception of the relative importance of the types of teaching experience listed below and their appropriateness to the music program of your college. Please report the number of faculty members you have in each category.

| No. of faculty                        | not important | highly important |
|---------------------------------------|---------------|------------------|
| ___ public school                     | 1 2 3 4 5     |                  |
| ___ community-junior college          | 1 2 3 4 5     |                  |
| ___ four-year institution (full-time) | 1 2 3 4 5     |                  |
| ___ graduate teaching assistant       | 1 2 3 4 5     |                  |
| ___ professional performance          | 1 2 3 4 5     |                  |
| ___ independent private studio        | 1 2 3 4 5     |                  |
| ___ other: _____                      | 1 2 3 4 5     |                  |

## 6. Is performance skill required by any of the following? (check)

\_\_\_ all music faculty  
 \_\_\_ only music faculty who teach applied music  
 \_\_\_ no music faculty  
 \_\_\_ comment, if needed: \_\_\_\_\_

## 7. Which of the following characteristics are descriptive of members of your part-time faculty?

|                                                                                               | <u>Number</u> |
|-----------------------------------------------------------------------------------------------|---------------|
| a. professional performer whose vocation is music                                             | _____         |
| b. professional performer whose vocation is other than music                                  | _____         |
| c. amateur performer whose vocation is other than music                                       | _____         |
| d. teaching musician whose full-time employment is with an institution other than the college | _____         |
| e. teaching musician who is self-employed in music                                            | _____         |
| f. other: _____                                                                               | _____         |

## 8. Are your music instructors familiar with the history and philosophy of the community-junior college movement?

yes \_\_\_ no \_\_\_ If so, how was this knowledge acquired?

|                                | <u>no. of faculty</u> |
|--------------------------------|-----------------------|
| ___ a college course           | _____                 |
| ___ in service at your college | _____                 |
| ___ a workshop                 | _____                 |
| ___ individual study           | _____                 |
| ___ other: _____               | _____                 |

## 9. How many full-time music instructors are assigned to teach in the following?

|                                      | <u>Number</u> |
|--------------------------------------|---------------|
| a. single musical area (e.g. theory) | _____         |
| b. two musical areas                 | _____         |
| c. three or more musical areas       | _____         |
| Comment, if needed: _____            |               |

## 10. What is the typical teaching load of a full-time music faculty member in the number of contact hours per week? (please specify)

academic classes \_\_\_\_\_  
 individual instruction \_\_\_\_\_

## 11. Does your college subscribe to a maximum teaching load formula? yes \_\_\_ no \_\_\_ If so, how does the teaching load of the music faculty compare to the teaching load of full-time faculty in other areas?

\_\_\_ under \_\_\_ even \_\_\_ over

15. What types of faculty development/enrichment activities do your music faculty participate in or pursue? (more than one may be checked)
- ☐ attend workshops
- ☐ attend professional meetings or conventions
- ☐ compose
- ☐ write articles
- ☐ read scholarly or professional literature
- ☐ participate in research
- ☐ other: \_\_\_\_\_
- ☐ other: \_\_\_\_\_

2. Which of the following admissions requirements apply to music students? (check more than one if applicable)
- ☐ high school diploma  
☐ score on intelligence test  
☐ rank graduation class  
☐ aptitude  
☐ degree objective: B.A. ☐ B.M. ☐ B.M.E. ☐  
A.A. ☐ A.S. ☐  
☐ musical performance (audition)  
☐ other: \_\_\_\_\_
3. How many students are enrolled in all music courses? (Fall 1979)
- non-music major (specify) \_\_\_\_\_  
music major (specify) \_\_\_\_\_  
music minors (specify) \_\_\_\_\_
4. To what degree did your Fall 1979 music enrollment increase or decrease when compared to Fall 1978 music enrollment?
- increase  % decrease  %
5. Which of the following factors contributed to that change in music enrollment? (check more than one if applicable)
- ☐ change of admission standards  
☐ new faculty members  
☐ new course offerings  
☐ tours of performing groups  
☐ other: \_\_\_\_\_

1. Does your music department offer a music major transfer program?  
yes \_\_\_ no \_\_\_

a. How many students will complete this program of study and transfer to a senior institution this academic year? \_\_\_\_\_

b. Does your department or the college counseling service maintain a liaison committee with senior college music departments within the state, so that a student may select a college commensurate with his degree goals?  
yes \_\_\_ no \_\_\_

c. Do senior institutions readily accept credits earned in your department? yes \_\_\_ no \_\_\_

d. Does your music department maintain follow-up records of students enrolled in your department? yes \_\_\_ no \_\_\_

2. Does your music department offer general enrichment courses for non-majors? yes \_\_\_ no \_\_\_

3. Does your music department offer a terminal music program; a program designed to terminate with employment in the field of music after two years of college study? yes \_\_\_ no \_\_\_

4. Does your college offer independent study opportunities in the area of music? yes \_\_\_ no \_\_\_  
If so, please specify:  
\_\_\_ special Problems  
\_\_\_ paraprofessional Teaching Experience  
\_\_\_ community Involvement Program  
\_\_\_ other: \_\_\_\_\_

5. Does your music department offer degrees or certificates? yes \_\_\_ no \_\_\_ If so, please specify:  
\_\_\_ Associate of Art in Performance  
\_\_\_ Associate of Science in Music Education  
\_\_\_ Associate of Arts in Church Music  
\_\_\_ Performance Certificate  
\_\_\_ Technical Certificate  
\_\_\_ other: \_\_\_\_\_  
\_\_\_ other: \_\_\_\_\_

- [illegible]

[illegible][illegible][illegible]

| PERFORMANCE ORGANIZATIONS |                                    |                 | frequency of offering |                        | Admission by audition only | Participation limited to registered students | Designed for transfer |
|---------------------------|------------------------------------|-----------------|-----------------------|------------------------|----------------------------|----------------------------------------------|-----------------------|
| Offered                   | Type of Ensemble                   | Majors Required | available each term   | available occasionally |                            |                                              |                       |
| yes                       | no                                 | yes             | no                    | no                     | yes                        | no                                           | yes                   |
|                           | Choir: traditional repertoire      |                 |                       |                        |                            |                                              |                       |
|                           | 2nd traditional Choir: repertoire  |                 |                       |                        |                            |                                              |                       |
|                           | Acadrigal Singers                  |                 |                       |                        |                            |                                              |                       |
|                           | Pop-Jazz Choir                     |                 |                       |                        |                            |                                              |                       |
|                           | Other vocal ensemble               |                 |                       |                        |                            |                                              |                       |
|                           | Band: traditional repertoire       |                 |                       |                        |                            |                                              |                       |
|                           | Brass Choir                        |                 |                       |                        |                            |                                              |                       |
|                           | Woodwind Choir                     |                 |                       |                        |                            |                                              |                       |
|                           | Percussion ensemble                |                 |                       |                        |                            |                                              |                       |
|                           | Stage/Jazz Band                    |                 |                       |                        |                            |                                              |                       |
|                           | Orchestral: traditional repertoire |                 |                       |                        |                            |                                              |                       |
|                           | Chamber Ensemble                   |                 |                       |                        |                            |                                              |                       |
|                           | Opera Workshop                     |                 |                       |                        |                            |                                              |                       |
|                           | Musicals                           |                 |                       |                        |                            |                                              |                       |
|                           | other:                             |                 |                       |                        |                            |                                              |                       |
|                           | other:                             |                 |                       |                        |                            |                                              |                       |

| INDIVIDUAL INSTRUCTION PERFORMANCE SKILLS |                    |                 | frequency of offering |                     | Instruction designed for general enrichment | full-time instruction | part-time instruction |
|-------------------------------------------|--------------------|-----------------|-----------------------|---------------------|---------------------------------------------|-----------------------|-----------------------|
| Offered                                   | Type               | Majors Required | available each term   | available as needed |                                             |                       |                       |
| yes                                       | no                 | yes             | no                    | no                  | yes                                         | no                    | yes                   |
|                                           | Voice              |                 |                       |                     |                                             |                       |                       |
|                                           | Piano              |                 |                       |                     |                                             |                       |                       |
|                                           | Organ              |                 |                       |                     |                                             |                       |                       |
|                                           | Violin             |                 |                       |                     |                                             |                       |                       |
|                                           | Viola              |                 |                       |                     |                                             |                       |                       |
|                                           | Cello              |                 |                       |                     |                                             |                       |                       |
|                                           | Double Bass        |                 |                       |                     |                                             |                       |                       |
|                                           | Flute/Piccolo      |                 |                       |                     |                                             |                       |                       |
|                                           | Oboe/English Horn  |                 |                       |                     |                                             |                       |                       |
|                                           | Clarinet           |                 |                       |                     |                                             |                       |                       |
|                                           | Saxophone          |                 |                       |                     |                                             |                       |                       |
|                                           | Baritone           |                 |                       |                     |                                             |                       |                       |
|                                           | Trumpet/Cornet     |                 |                       |                     |                                             |                       |                       |
|                                           | French Horn        |                 |                       |                     |                                             |                       |                       |
|                                           | Trombone           |                 |                       |                     |                                             |                       |                       |
|                                           | Euphonium          |                 |                       |                     |                                             |                       |                       |
|                                           | Tuba               |                 |                       |                     |                                             |                       |                       |
|                                           | Percussion         |                 |                       |                     |                                             |                       |                       |
|                                           | Cultural-Classical |                 |                       |                     |                                             |                       |                       |
|                                           | Cultural-Folklor   |                 |                       |                     |                                             |                       |                       |
|                                           | other:             |                 |                       |                     |                                             |                       |                       |
|                                           | other:             |                 |                       |                     |                                             |                       |                       |
|                                           | other:             |                 |                       |                     |                                             |                       |                       |

Those educational offerings and supportive activities through which the Community College serves its community outside of regular classroom instruction is considered to be Service in the community.

1. Which of the following organizations are organized and sponsored by your college? (check)

|                                                     | number of<br>college<br>participants | number of<br>community<br>participants |
|-----------------------------------------------------|--------------------------------------|----------------------------------------|
| <input type="checkbox"/> college-community chorus   | _____                                | _____                                  |
| <input type="checkbox"/> college-community symphony | _____                                | _____                                  |
| <input type="checkbox"/> college-community band     | _____                                | _____                                  |
| <input type="checkbox"/> college-community opera    | _____                                | _____                                  |
| <input type="checkbox"/> other: _____               | _____                                | _____                                  |
| <input type="checkbox"/> other: _____               | _____                                | _____                                  |

2. What support is given to community performing groups? (check)

☐ financial backing of community performing groups  
☐ staff participation in community performing groups  
☐ literature for community performing groups  
☐ equipment for community groups  
☐ facilities for community groups  
☐ other: \_\_\_\_\_

3. Do your students and music faculty give public performances? If so, what types of performances are given? (check)

☐ faculty recitals  
☐ student recitals  
☐ choral concerts  
☐ orchestra (symphonic or chamber)  
☐ band (concert and/or jazz band)  
☐ opera  
☐ musical comedy  
☐ other: \_\_\_\_\_  
☐ other: \_\_\_\_\_

How many music performances were given by outside performance groups in the 1978-79 academic year?

☐ 1  
☐ 2-5  
☐ 6-10  
☐ 11-15  
☐ 16 or more

4. Does your music department cooperate with the local Arts Association to co-sponsor musical events? If so, what types of musical events are sponsored? (check)

☐ concerts by visiting "classical" artists  
☐ entertainment by visiting "pops" groups  
☐ exchange programs with other schools  
☐ co-sponsorship of visiting artists  
☐ other: \_\_\_\_\_

5. What services does your music department render to institutions and organizations in the community? (check)

☐ programs off campus by performers  
☐ hosting workshops, clinics, etc.  
☐ providing adjudicators and clinicians at area schools  
☐ faculty participation on boards and committees  
☐ student volunteers for \_\_\_\_\_  
☐ other: \_\_\_\_\_

6. How does your music department use the public media for cultural enrichment? (check)

☐ speakers bureau  
☐ radio-television programs  
☐ newspaper column/concert reviews  
☐ publicity for music activities at the college  
☐ other: \_\_\_\_\_

7. Does your music department sponsor musico-recreational activities? yes \_\_\_\_\_ no \_\_\_\_\_  
 If so, what types of activities are sponsored? (check)

☐ senior citizens: \_\_\_\_\_  
☐ summer parks program  
☐ other: \_\_\_\_\_

8. Are there any additional ways the college promotes music in the community? (please explain)

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

#### Part VI: Institutional Resources

1. What specifically designed instructional space is available at your college to facilitate the following functions? (check)

☐ academic music classes  
☐ large group rehearsals  
☐ ensemble rehearsals  
☐ private lessons  
☐ office for staff  
☐ on-campus performances  
☐ piano  
☐ individual practice; other  
☐ storage for materials  
☐ storage for equipment  
☐ electronic music studio  
☐ post concert reception

comment, if needed \_\_\_\_\_

2. What library and audio-visual resources does your college have available for use in music instruction? (check)

☐ music reference books  
☐ music books  
☐ music periodicals  
☐ music scores  
☐ disc and tape recordings  
☐ listening stations  
☐ phonographs  
☐ audio tape recorders  
☐ video tape recorders

comment, if needed \_\_\_\_\_

3. What types of music equipment are owned by your college? (check)

☐ grand pianos  
☐ studio, classroom pianos  
☐ practice pianos  
☐ pipe organ  
☐ electronic organs  
☐ electric pianos  
☐ synthesizer  
☐ harp  
☐ mixing system  
☐ music stands  
☐ upper string instruments  
☐ lower string instruments  
☐ upper woodwind instruments  
☐ lower woodwind instruments  
☐ upper brass instruments  
☐ lower brass instruments  
☐ percussion, symphonic  
☐ percussion, combo  
☐ electric bass guitar  
☐ electric guitar

comment, if needed \_\_\_\_\_

4. On a five-point scale from "inadequate" to "generous," score the degree to which institutional resources meet the needs of your students and staff:

|                                        | inadequate |   |   |   |   | generous |  |  |  |  |
|----------------------------------------|------------|---|---|---|---|----------|--|--|--|--|
| Instructional space                    | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Library books and periodicals          | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Audio visual equipment                 | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Phonographs                            | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Music equipment                        | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Budget                                 | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Faculty salaries (full-time faculty)   | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Faculty salaries (adjunct faculty)     | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Release time for recital preparation   | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Release time for writing/research      | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Release time for administrative duties | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Student scholarships                   | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Faculty offices                        | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| Publicity for music program            | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |
| other: _____                           | 1          | 2 | 3 | 4 | 5 |          |  |  |  |  |

Part VII: General

1. What is the projected growth pattern of your college and your music department? What factors will influence such trends? (Please discuss)

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2. In narrative form, indicate innovative practices and/or techniques utilized successfully to strengthen instructional areas?

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## APPENDIX C

April 25, 1980

On April 4, I mailed you a questionnaire regarding music programs in southern community colleges. To date 51 of 207 or approximate 24% of the music departments have responded.

Thank you for participating.

Have you completed your questionnaire?

If your copy has been misplaced, drop me a line and I will send you another. If your college does not have a music program, please advise. Your response is timely and appreciated.

Will Kesling  
Area Supervisor of Music  
Walters State Community College  
Morristown, Tennessee 37814



## APPENDIX D

## APPENDIX D

ONE HUNDRED THIRTEEN SOUTHERN PUBLIC  
COMMUNITY COLLEGES PARTICIPATING  
IN THE SURVEYAlabama

Alexander City State Junior College  
Enterprise State Junior College  
Gadsden State Junior College  
Jefferson State Junior College  
John C. Cahhoun State Community College  
Lurleen B. Wallace State Junior College  
Northeast Alabama State Junior College  
Snead State Junior College  
Southern Union State Junior College

Florida

Brevard Community College  
Broward Community College  
Daytona Beach Community College  
Florida Junior College at Jacksonville  
Florida Keys Community College  
Hillsborough Community College  
Lake City Community College  
Lake-Sumter Community College  
Miami-Dade Community College  
North Florida Junior College  
Palm Beach Junior College  
Pasco-Hernando Community College  
Pensacola Junior College  
Polk Community College  
St. Johns River Community College  
St. Petersburg Junior College  
South Florida Junior College  
Valencia Community College

Georgia

Clayton Junior College  
Dalton Junior College  
DeKalb Community College  
Emanuel County Junior College  
Floyd Junior College  
Gordon Junior College  
Macon Junior College  
Middle Georgia College  
South Georgia College

## APPENDIX D (Cont'd)

Kentucky

Ashland Community College  
Elizabethtown Community College  
Hazard Community College  
Maysville Community College  
Somerset Community College

Louisiana

Delgado College  
Louisiana State at Alexandria Campus

Mississippi

East Central Junior College  
East Mississippi Junior College  
Holmes Junior College  
Itawamba Junior College  
Jones County Junior College  
Meridian Junior College  
Mississippi Gulf Coast Junior College  
Northeast Mississippi Junior College  
Northwest Mississippi Junior College  
Pearl River Junior College

North Carolina

Caldwell Community College and Technical Institute  
Central Piedmont Community College  
Coastal Carolina Community College  
Davidson City Community College  
Halifax Community College  
Martin Community College  
Rockingham Community College  
Sandhills Community College  
Tri-County Community College  
Vance Granville Community College  
Wayne Community College  
Wilkes Community College

South Carolina

University of South Carolina: Beaufort Regional Campus  
University of South Carolina: Lancaster Regional Campus  
University of South Carolina: Salkehatchie Regional Campus  
University of South Carolina: Sumter Regional Campus  
University of South Carolina: Union Regional Campus

## APPENDIX D (Cont'd)

Tennessee

Chattanooga State Technical Community College  
Cleveland State Community College  
Columbia State Community College  
Dyersburg State Community College  
Jackson State Community College  
Motlow State Community College  
Roane State Community College  
Shelby State Community College  
Volunteer State Community College  
Walters State Community College

Texas

Alvin Community College  
Angelina Community College  
Brazosport College  
Central Texas College  
Cisco Junior College  
Del Mar College  
Eastfield College  
El Paso Community College  
Galveston College  
Henderson County Junior College  
Kilgore College  
Lee College  
McLennon Community College  
Panola Junior College  
Richland College  
San Antonio College  
Tarrant County Junior College  
Weatherford College  
Western Texas College

Virginia

Blue Ridge Community College  
Central Virginia Community College  
Danville Community College  
Eastern Shore Community College  
Mountain Empire Community College  
New River Community College  
Northern Virginia Community College  
Paul D. Camp Community College  
Southside Virginia Community College  
Southwest Virginia Community College  
Thomas Nelson Community College

## APPENDIX D (Cont'd)

Virginia (Cont'd)

Virginia Highlands Community College  
Virginia Western Community College  
Wytheville Community College

## APPENDIX E

APPENDIX E  
 EXPECTED MUSIC STAFF TEACHING LOAD IN EIGHT LARGE CITY -  
 INNER CORE SOUTHERN PUBLIC COMMUNITY COLLEGES

| Semester Hrs. Academic | No. of Schools | Semester Hrs. Applied | No. of Schools | Quarter Hrs. Academic | No. of Schools | Quarter Hrs. Applied | No. of Schools |
|------------------------|----------------|-----------------------|----------------|-----------------------|----------------|----------------------|----------------|
| 6                      |                | 9                     | 1              | 9                     |                | 9                    |                |
| 8                      |                | 10                    |                | 10                    |                | 10                   |                |
| 9                      | 1              | 11                    |                | 11                    |                | 11                   |                |
| 10                     |                | 12                    |                | 12                    |                | 12                   |                |
| 11                     |                | 13                    |                | 13                    |                | 13                   |                |
| 12                     | 2              | 14                    |                | 14                    |                | 14                   |                |
| 13                     |                | 15                    |                | 15                    |                | 15                   |                |
| 14                     |                | 16                    |                | 16                    |                | 16                   |                |
| 15                     | 2              | 17                    |                | 17                    |                | 17                   |                |
| 16                     |                | 18                    | 2              | 18                    |                | 18                   |                |
| 17                     |                | 19                    |                | 19                    |                | 19                   |                |
| 18                     |                | 20                    | 1              | 20                    | 1              | 20                   |                |
| 19                     |                | 21                    |                | 21                    |                | 21                   |                |
| 20                     |                | 22                    | 1              | 22                    |                | 22                   |                |
| 21                     |                |                       |                |                       |                |                      |                |
| 22                     |                |                       |                |                       |                |                      |                |
| Not Applicable         | —              | Not Applicable        | —              | Not Applicable        | <u>2</u>       | Not Applicable       | <u>3</u>       |
| Total                  | 5              |                       | 5              |                       | 3              |                      | 3              |
| Summary:               |                |                       |                |                       |                |                      |                |
| Semester Hrs.-Academic |                | Semester Hrs.-Applied |                | Quarter Hrs.-Academic |                | Quarter Hrs.-Applied |                |
| Total                  | 63             | Total                 | 87             | Total                 | 20             | Total                | NA             |
| Avg.                   | 12.6           | Avg.                  | 17.4           | Avg.                  | 20             | Avg.                 | NA             |

## APPENDIX F



APPENDIX F  
 EXPECTED MUSIC STAFF TEACHING LOAD IN FIFTEEN  
 LARGE CITY - SUBURBAN SOUTHERN PUBLIC COMMUNITY COLLEGE

| Semester Hrs. Academic | No. of Schools | Semester Hrs. Applied | No. of Schools | Quarter Hrs. Academic | No. of Schools | Quarter Hrs. Applied | No. of Schools |
|------------------------|----------------|-----------------------|----------------|-----------------------|----------------|----------------------|----------------|
| 6                      |                | 9                     | 1              | 9                     |                | 9                    |                |
| 8                      |                | 10                    |                | 10                    |                | 10                   |                |
| 9                      |                | 11                    |                | 11                    |                | 11                   |                |
| 10                     | 2              | 12                    |                | 12                    |                | 12                   |                |
| 11                     |                | 13                    |                | 13                    |                | 13                   |                |
| 12                     | 1              | 14                    |                | 14                    |                | 14                   |                |
| 13                     |                | 15                    | 2              | 15                    | 2              | 15                   |                |
| 14                     |                | 16                    | 1              | 16                    |                | 16                   |                |
| 15                     | 4              | 17                    |                | 17                    |                | 17                   |                |
| 16                     |                | 18                    |                | 18                    | 1              | 18                   | 1              |
| 17                     |                | 19                    |                | 19                    |                | 19                   |                |
| 18                     |                | 20                    | 1              | 20                    | 1              | 20                   | 1              |
| 19                     |                | 21                    |                | 21                    |                | 21                   |                |
| 20                     |                | 22.5                  | 1              | 22                    |                | 22.5                 | 1              |
| 21                     |                |                       |                |                       |                |                      |                |
| 22                     |                |                       |                |                       |                |                      |                |
| Not Applicable         | <u>1</u>       | Not Applicable        | <u>2</u>       | 30                    | 1              | Not Applicable       | <u>4</u>       |
| Total                  | 8              |                       | 8              | Not Applicable        | <u>2</u>       | Not Applicable       | <u>7</u>       |
| Summary:               |                |                       |                |                       |                |                      |                |
| Semester Hrs.-Academic |                | Semester Hrs.-Applied |                | Quarter Hrs.-Academic |                | Quarter Hrs.-Applied |                |
| Total                  | 92             | Total                 | 97.5           | Total                 | 83             | Total                | 60.5           |
| Avg.                   | 13.1           | Avg.                  | 16.3           | Avg.                  | 16.6           | Avg.                 | 20.2           |

## APPENDIX G

APPENDIX G  
 EXPECTED MUSIC STAFF TEACHING LOAD IN THIRTY-SIX  
 SMALL CITY SOUTHERN PUBLIC COMMUNITY COLLEGES

| Semester Hrs. Academic | No. of Schools | Semester Hrs. Applied | No. of Schools | Quarter Hrs. Academic | No. of Schools | Quarter Hrs. Applied | No. of Schools |
|------------------------|----------------|-----------------------|----------------|-----------------------|----------------|----------------------|----------------|
| 6                      | 1              | 9                     |                | 9                     |                | 7                    | 1              |
| 8                      |                | 10                    |                | 10                    | 1              | 9                    |                |
| 9                      |                | 11                    | 1              | 11                    |                | 10                   |                |
| 10                     |                | 12                    |                | 12                    |                | 11                   |                |
| 11                     |                | 13                    |                | 13                    |                | 12                   |                |
| 12                     | 2              | 14                    |                | 14                    |                | 13                   |                |
| 13                     |                | 15                    | 2              | 15                    | 2              | 14                   |                |
| 14                     |                | 16                    |                | 16                    |                | 15                   |                |
| 15                     | 10             | 17                    |                | 17                    | 1              | 16                   |                |
| 16                     | 2              | 18                    | 6              | 18                    | 2              | 17                   |                |
| 17                     | 1              | 19                    |                | 19                    |                | 18                   |                |
| 18                     | 5              | 20                    | 5              | 20                    | 1              | 19                   |                |
| 19                     |                | 21                    |                | 21                    |                | 20                   | 1              |
| 20                     | 2              | 22                    | 6              | 22                    |                | 21                   |                |
| 21                     |                | 23                    |                | 23                    |                | 22                   | 2              |
| 22                     |                | 24                    | 1              | 24                    |                | 23                   |                |
|                        |                |                       |                | 25                    | 1              | 24                   | 1              |
|                        |                |                       |                |                       |                | 25                   | 2              |
|                        |                |                       |                |                       |                | 30                   | 1              |
| Not Applicable         | <u>2</u>       | Not Applicable        | <u>4</u>       | Not Applicable        | <u>3</u>       | Not Applicable       | <u>3</u>       |
| Total                  | 25             |                       | 25             |                       | 11             |                      | 11             |
| Summary:               |                |                       |                |                       |                |                      |                |
| Semester Hrs.-Academic |                | Semester Hrs.-Applied |                | Quarter Hrs.-Academic |                | Quarter Hrs.-Applied |                |
| Total                  | 359            | Total                 | 405            | Total                 | 138            | Total                | 168            |
| Avg.                   | 15.6           | Avg.                  | 19.3           | Avg.                  | 17.3           | Avg.                 | 21.0           |

## APPENDIX H

APPENDIX H  
 EXPECTED MUSIC STAFF TEACHING LOAD IN THIRTY-TWO  
 SMALL TOWN - RURAL SOUTHERN PUBLIC COMMUNITY COLLEGES

| Semester Hrs. No. of<br>Academic Schools | Semester Hrs. No. of<br>Applied Schools | Quarter Hrs. No. of<br>Academic Schools | Quarter Hrs. No. of<br>Applied Schools |
|------------------------------------------|-----------------------------------------|-----------------------------------------|----------------------------------------|
| 6                                        | 9                                       | 9                                       | 9                                      |
| 8                                        | 10                                      | 10                                      | 10                                     |
| 9                                        | 11                                      | 11                                      | 11                                     |
| 10                                       | 12                                      | 12                                      | 12                                     |
| 11                                       | 13                                      | 13                                      | 13                                     |
| 12                                       | 14                                      | 14                                      | 14                                     |
| 13                                       | 15                                      | 15                                      | 15                                     |
| 14                                       | 16                                      | 16                                      | 16                                     |
| 15                                       | 17                                      | 17                                      | 17                                     |
| 16                                       | 18                                      | 18                                      | 18                                     |
| 17                                       | 19                                      | 19                                      | 19                                     |
| 18                                       | 20                                      | 20                                      | 20                                     |
| 19                                       | 21                                      | 21                                      | 21                                     |
| 20                                       | 22                                      | 22                                      | 22                                     |
| 21                                       | 23                                      | 23                                      | 23                                     |
| 22                                       | 28                                      | 24                                      | 24                                     |
| 23                                       | 30                                      | 25                                      | 25                                     |
| 24                                       | 36                                      | 26                                      | 26                                     |
| 36                                       |                                         |                                         |                                        |
| Not Applicable                           | Not Applicable                          | Not Applicable                          | Not Applicable                         |
| 2                                        | 4                                       | 6                                       | 8                                      |
| 12                                       | 12                                      | 20                                      | 20                                     |
| Summary:                                 |                                         |                                         |                                        |
| Semester Hrs.-Academic                   | Semester Hrs.-Applied                   | Quarter Hrs.-Academic                   | Quarter Hrs.-Applied                   |
| Total 185                                | Total 188                               | Total 256                               | Total 283                              |
| Avg. 18.5                                | Avg. 23.5                               | Avg. 18.3                               | Avg. 23.6                              |

## APPENDIX I

APPENDIX I  
 EXPECTED MUSIC TEACHING LOAD IN TENNESSEE  
 PUBLIC COMMUNITY COLLEGES

| Semester Hrs.<br>Academic | No. of<br>Schools | Semester Hrs.<br>Applied | No. of<br>Schools | Quarter Hrs.<br>Academic | No. of<br>Schools | Quarter Hrs.<br>Applied | No. of<br>Schools |
|---------------------------|-------------------|--------------------------|-------------------|--------------------------|-------------------|-------------------------|-------------------|
| 6                         |                   | 9                        |                   | 9                        |                   | 9                       |                   |
| 8                         |                   | 10                       |                   | 10                       |                   | 10                      |                   |
| 9                         |                   | 11                       |                   | 11                       |                   | 11                      |                   |
| 10                        |                   | 12                       |                   | 12                       |                   | 12                      |                   |
| 11                        |                   | 13                       |                   | 13                       |                   | 13                      |                   |
| 12                        |                   | 14                       |                   | 14                       |                   | 14                      |                   |
| 13                        |                   | 15                       |                   | 15                       | 5                 | 15                      | 1                 |
| 14                        |                   | 16                       |                   | 16                       | 1                 | 16                      |                   |
| 15                        |                   | 17                       |                   | 17                       |                   | 17                      |                   |
| 16                        |                   | 18                       |                   | 18                       |                   | 18                      |                   |
| 17                        |                   | 19                       |                   | 19                       |                   | 19                      |                   |
| 18                        |                   | 20                       |                   | 20                       | 1                 | 20                      |                   |
| 19                        |                   | 21                       |                   | 21                       |                   | 21                      | 3                 |
| 20                        |                   | 22                       |                   | 22                       |                   | 22                      |                   |
|                           |                   |                          |                   | 25                       | 2                 | 24                      | 1                 |
|                           |                   |                          |                   |                          |                   | 25                      | 2                 |
|                           |                   |                          |                   |                          |                   | 30                      | 1                 |
|                           |                   |                          |                   |                          |                   | 31                      | 1                 |
| Not Applicable            | ___               | Not Applicable           | ___               | Not Applicable           | <u>1</u>          | Not Applicable          | <u>1</u>          |
| Total                     |                   |                          |                   |                          | 10                |                         | 10                |

Summary

| Quarter Hrs.-Academic |      | Quarter Hrs.-Applied |      |
|-----------------------|------|----------------------|------|
| Total                 | 136  | Total                | 213  |
| Avg.                  | 15.1 | Avg.                 | 23.7 |

## APPENDIX J



# APPENDIX J

## DEGREES OFFERED IN MUSIC BY SOUTHERN PUBLIC COMMUNITY COLLEGES

| Degrees Offered               | Group |      |     |      |     |      |     |      | Tennessee    |      |       |      |           |
|-------------------------------|-------|------|-----|------|-----|------|-----|------|--------------|------|-------|------|-----------|
|                               | A     |      | B   |      | C   |      | D   |      | Institutions |      | Total |      |           |
|                               | No.   | %    | No. | %    | No. | %    | No. | %    |              |      | No.   | %    | 101 % 113 |
| Associate of<br>Arts<br>in    | 7     | 87.5 | 8   | 53.3 | 16  | 44.4 | 11  | 34.4 | 8            | 80.0 | 50    | 49.5 | 44.2      |
| Performance                   | 7     | 87.5 | 3   | 20.0 | 9   | 25.0 | 4   | 12.5 | 6            | 60.0 | 29    | 28.7 | 25.7      |
| Church Music                  | 1     | 12.5 | 1   | 6.7  |     |      | 1   | 3.1  | 1            | 10.0 | 4     | 3.9  | 3.5       |
| Fine Arts                     |       |      | 2   | 13.3 |     |      | 1   | 3.1  |              |      | 3     | 2.9  | 2.7       |
| Liberal Arts                  |       |      | 1   | 6.7  |     |      | 1   | 3.1  |              |      | 2     | 1.9  | 1.8       |
| Entertainment                 | 2     | 25.0 | 1   | 6.7  |     |      |     |      |              |      | 3     | 2.9  | 2.6       |
| General                       |       |      | 4   | 26.7 | 7   | 19.4 | 6   | 18.8 | 2            | 20.0 | 19    | 18.8 | 16.8      |
| Associate of<br>Science<br>In | 3     | 37.5 | 2   | 13.3 | 8   | 22.2 | 6   | 18.8 | 6            | 60.0 | 25    | 24.8 | 22.1      |
| Music Education               | 3     | 37.5 | 2   | 13.3 | 8   | 22.2 | 4   | 12.5 | 6            | 60.0 | 23    | 22.8 | 20.4      |
| Music Business                | 1     | 12.5 |     |      |     |      |     |      |              |      | 1     | .9   | .8        |
| Performance                   |       |      |     |      | 1   | 2.8  |     |      |              |      | 1     | .9   | .8        |
| Music Theatre                 |       |      |     |      |     |      | 1   | 3.1  |              |      | 1     | .9   | .8        |
| General                       |       |      |     |      |     |      | 1   | 3.1  |              |      | 1     | .9   | .8        |
| Associate of<br>Fine Arts     |       |      |     |      | 2   | 5.6  | 1   | 3.1  |              |      | 3     | 2.9  | 2.7       |

Appendix J (Cont'd)

| Degrees Offered                 | Group |      |     |      | Tennessee |      | Total |      |                     |
|---------------------------------|-------|------|-----|------|-----------|------|-------|------|---------------------|
|                                 | A     |      | B   |      | C         |      | D     |      | Institutions        |
|                                 | No.   | %    | No. | %    | No.       | %    | No.   | %    |                     |
| Associate of Applied Arts       |       |      |     |      | 1         | 2.8  |       |      | 1 .9 .8             |
| Association of Elective Studies |       |      |     |      | 1         | 2.8  |       |      | 1 .9 .8             |
| Performance Certificate         |       |      |     |      | 1         | 2.8  |       |      | 1 .9 .8             |
| Technical Certificate           |       |      |     |      | 1         | 2.8  |       |      | 1 .9 .8             |
| No Degree                       | 1     | 12.5 | 7   | 46.7 | 16        | 44.4 | 16    | 50.0 | 2 20.0 42 21.6 37.2 |

## APPENDIX K

# APPENDIX K

## SERVICE IN THE COMMUNITY OF 87 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Music Services                             | Institutions in<br>Groups A,B,C,D |      | Tennessee<br>Institutions |      | Total |       |
|--------------------------------------------|-----------------------------------|------|---------------------------|------|-------|-------|
|                                            | No.                               | % 98 | No.                       | % 10 | No.   | % 101 |
| Sponsoring of community performance groups |                                   |      |                           |      |       |       |
| College - Community Chorus                 | 28                                | 28.6 | 1                         | 10.0 | 29    | 28.7  |
| College - Community Symphony               | 8                                 | 8.2  | 2                         | 20.0 | 10    | 9.9   |
| College - Community Band                   | 19                                | 19.4 | 3                         | 30.0 | 22    | 21.8  |
| College - Community Opera                  | 6                                 | 6.1  | 1                         | 10.0 | 7     | 6.9   |
| College - Community Operettas & Musicals   | 2                                 | 2.1  | 1                         | 10.0 | 3     | 2.9   |
| College - Community Jazz/Stage Band        | 3                                 | 3.1  | 1                         | 10.0 | 4     | 3.9   |
| College - Community Chamber Singers        |                                   |      | 1                         | 10.0 |       |       |
| Support of performance groups              |                                   |      |                           |      |       |       |
| Financial backing of community groups      | 22                                | 22.4 | 3                         | 30.0 | 25    | 24.8  |
| Staff participation in community groups    | 36                                | 36.7 | 6                         | 60.0 | 42    | 41.6  |
| Literature for community groups            | 30                                | 30.6 | 5                         | 50.0 | 35    | 34.7  |
| Equipment for community groups             | 32                                | 32.7 | 4                         | 40.0 | 36    | 35.6  |
| Facilities for community groups            | 44                                | 44.9 | 4                         | 40.0 | 48    | 47.5  |

APPENDIX K (Cont'd)

| Music Services                                     | Institutions in<br>Groups A,B,C,D |      | Tennessee<br>Institutions |      | Total |       |
|----------------------------------------------------|-----------------------------------|------|---------------------------|------|-------|-------|
|                                                    | No.                               | % 98 | No.                       | % 10 | No.   | % 101 |
| Fine Arts Committee                                |                                   |      |                           |      |       |       |
| Concerts: visiting "classical"<br>artists          | 52                                | 53.1 | 5                         | 50.0 | 57    | 56.4  |
| Entertainment by visiting "pops"<br>groups         | 28                                | 28.6 | 1                         | 10.0 | 29    | 28.7  |
| Exchange programs with other<br>schools            | 33                                | 33.8 | 0                         | 0    | 33    | 32.7  |
| Co-sponsorship of visiting<br>artists              | 36                                | 36.7 | 2                         | 20.0 | 36    | 35.6  |
| Service to other institutions<br>and organizations |                                   |      |                           |      |       |       |
| Programs off-campus by professors                  | 66                                | 67.3 | 7                         | 70.0 | 73    | 72.3  |
| Hosting workshops, clinics, etc.                   | 53                                | 51.1 | 6                         | 60.0 | 59    | 58.4  |

## APPENDIX L

# APPENDIX L

## TYPES OF PERFORMANCES AND CONCERTS BY COLLEGE STUDENTS, FACULTY, AND NUMBER OF PERFORMANCES BY OUTSIDE GROUPS IN 101 SOUTHERN PUBLIC COMMUNITY COLLEGES

| Performances                                                                       | Groups A, B, C, D |      | Tennessee |       | Total |       |
|------------------------------------------------------------------------------------|-------------------|------|-----------|-------|-------|-------|
|                                                                                    | No.               | % 98 | No.       | % 101 | No.   | % 101 |
| Performance media                                                                  |                   |      |           |       |       |       |
| Faculty recitals                                                                   | 60                | 61.2 | 4         | 40.0  | 64    | 63.4  |
| Student recitals                                                                   | 63                | 64.3 | 6         | 60.0  | 69    | 68.3  |
| Choral concerts                                                                    | 74                | 75.5 | 9         | 90.0  | 83    | 82.2  |
| Orchestral concerts                                                                | 15                | 15.3 | 2         | 20.0  | 17    | 16.8  |
| Band concerts                                                                      | 59                | 60.2 | 6         | 60.0  | 65    | 64.4  |
| Opera                                                                              | 18                | 18.4 | 2         | 20.0  | 20    | 19.8  |
| Musical comedy                                                                     | 40                | 40.8 | 6         | 60.0  | 46    | 45.5  |
| Stage band concerts                                                                | 4                 | 4.8  | 0         | 0     | 4     | 3.9   |
| Pop groups                                                                         | 3                 | 3.1  | 1         | 10.0  | 4     | 3.9   |
| Variety shows                                                                      | 3                 | 3.1  | 1         | 10.0  | 4     | 3.9   |
| Madrigal dinners                                                                   | 2                 | 2.1  | 0         | 0     | 2     | 1.9   |
| Christmas dinner -<br>concert                                                      | 0                 | 0    | 1         | 10.0  | 1     | .9    |
| P.D.Q. Bach concert                                                                | 0                 | 0    | 1         | 10.0  | 1     | .9    |
| Number of performances by<br>outside groups during<br>the 1978-79 academic<br>year |                   |      |           |       |       |       |
| 1                                                                                  | 2                 | 2.1  | 1         | 10.0  | 3     | 2.9   |
| 2-5                                                                                | 47                | 47.9 | 7         | 70.0  | 54    | 53.5  |
| 6-10                                                                               | 24                | 25.5 | 1         | 10.0  | 25    | 24.8  |
| 11-15                                                                              | 4                 | 4.8  | 0         | 0     | 4     | 3.9   |
| 16 or more                                                                         | 6                 | 6.1  | 0         | 0     | 6     | 5.9   |

APPENDIX L (Cont'd)

| Performances                                        | Groups A, B, C, D |      | Tennessee |       | Total |       |
|-----------------------------------------------------|-------------------|------|-----------|-------|-------|-------|
|                                                     | No.               | % 98 | No.       | % 101 | No.   | % 101 |
| Adjudicators and clinicians<br>at area schools      | 64                | 65.3 | 6         | 60.0  | 70    | 69.3  |
| Faculty participation on<br>boards and committees   | 45                | 45.9 | 5         | 50.0  | 60    | 59.4  |
| Student volunteers: music<br>for scouts, etc.       | 15                | 15.3 | 1         | 10.0  | 16    | 15.8  |
| Cultural enrichment through<br>the public media     |                   |      |           |       |       |       |
| Speakers bureau                                     | 14                | 14.3 | 0         | 0     | 14    | 13.7  |
| Radio - television<br>programs                      | 30                | 30.6 | 1         | 10.0  | 31    | 30.6  |
| Concert reviews and/or<br>newspaper column          | 44                | 44.9 | 4         | 40.0  | 48    | 47.5  |
| Publicity for music<br>activities at the<br>college | 80                |      | 9         | 90.0  | 89    | 88.1  |
| Music in recreation                                 |                   |      |           |       |       |       |
| Senior citizens                                     | 9                 | 7.2  | 1         | 10.0  | 10    | 9.9   |
| Summer parks program                                | 3                 | 3.1  | 0         | 0     | 3     | 2.9   |
| Continuing Education Courses                        |                   |      |           |       |       |       |
| Childrens programs &<br>classes                     | 1                 | 1.0  | 1         | 10.0  | 2     | 1.9   |



## APPENDIX M

APPENDIX M  
INSTITUTIONAL RESOURCES AVAILABLE AT 101  
SOUTHERN PUBLIC COMMUNITY COLLEGES

| Institutional Resources             | Group |    |    |    | Tennessee<br>Institutions | Total |      |
|-------------------------------------|-------|----|----|----|---------------------------|-------|------|
|                                     | A     | B  | C  | D  |                           | No.   | %    |
| Instructional space available for:  |       |    |    |    |                           |       |      |
| Academic classes                    | 8     | 14 | 32 | 29 | 9                         | 92    | 91.1 |
| Large group rehearsals              | 8     | 11 | 25 | 29 | 10                        | 83    | 82.2 |
| Ensemble rehearsal                  | 6     | 9  | 23 | 17 | 5                         | 60    | 59.4 |
| Private lessons                     | 7     | 11 | 29 | 19 | 9                         | 75    | 74.3 |
| Office for staff                    | 8     | 13 | 31 | 23 | 9                         | 84    | 83.2 |
| On-campus performances              | 7     | 13 | 22 | 20 | 6                         | 68    | 67.3 |
| Piano                               | 7     | 13 | 29 | 30 | 9                         | 88    | 87.1 |
| Individual practice                 | 7     | 11 | 27 | 20 | 8                         | 73    | 72.3 |
| Storage for materials               | 7     | 12 | 27 | 26 | 8                         | 80    | 79.2 |
| Storage for equipment               | 7     | 12 | 24 | 24 | 10                        | 77    | 76.2 |
| Electronic music studio             | 3     | 4  | 10 | 7  | 2                         | 26    | 25.7 |
| Post-concert reception              | 8     | 8  | 17 | 14 | 3                         | 50    | 49.5 |
| Library and audio-visual resources: |       |    |    |    |                           |       |      |
| Music references books              | 8     | 13 | 33 | 28 | 10                        | 92    | 91.1 |
| Music books                         | 8     | 14 | 30 | 27 | 10                        | 89    | 88.1 |
| Music periodicals                   | 7     | 12 | 30 | 24 | 9                         | 82    | 81.2 |
| Music scores                        | 7     | 10 | 19 | 19 | 7                         | 62    | 61.4 |
| Disc and tape recordings            | 8     | 8  | 30 | 28 | 10                        | 84    | 83.2 |
| Listening stations                  | 7     | 5  | 29 | 18 | 6                         | 65    | 64.4 |
| Phonographs                         | 7     | 13 | 33 | 27 | 9                         | 89    | 88.1 |
| Audio-tape recorders                | 8     | 13 | 32 | 29 | 9                         | 91    | 90.1 |
| Video tape recorders                | 8     | 13 | 30 | 29 | 8                         | 88    | 87.1 |

## APPENDIX M (Cont'd)

| Institutional Resources                        | Group |    |    |    | Tennessee<br>Institutions | Total |      |
|------------------------------------------------|-------|----|----|----|---------------------------|-------|------|
|                                                | A     | B  | C  | D  |                           | No.   | %    |
| Instruments and performance equipment on hand: |       |    |    |    |                           |       |      |
| Grand piano(s)                                 | 7     | 11 | 28 | 19 | 8                         | 73    | 72.3 |
| Studio, classroom piano(s)                     | 8     | 14 | 32 | 29 | 10                        | 93    | 91.1 |
| Practice piano(s)                              | 7     | 10 | 28 | 22 | 9                         | 76    | 75.2 |
| Pipe organ                                     | 1     | 6  | 4  | 2  | 0                         | 13    | 12.9 |
| Electronic organ                               | 5     | 7  | 12 | 10 | 4                         | 38    | 37.6 |
| Electric pianos                                | 6     | 9  | 21 | 20 | 6                         | 62    | 61.4 |
| Synthesizer                                    | 2     | 5  | 5  | 3  | 2                         | 17    | 16.8 |
| Harp                                           | 2     | 1  | 2  | 0  | 0                         | 5     | 4.9  |
| Mixing system                                  | 6     | 9  | 16 | 14 | 5                         | 50    | 49.5 |
| Music stands                                   | 7     | 13 | 25 | 21 | 9                         | 75    | 74.3 |
| Upper strings                                  | 5     | 8  | 4  | 5  | 2                         | 24    | 23.8 |
| Lower strings                                  | 5     | 8  | 7  | 10 | 3                         | 33    | 32.7 |
| Upper woodwinds                                | 6     | 12 | 20 | 16 | 6                         | 60    | 59.4 |
| Lower woodwinds                                | 6     | 11 | 21 | 18 | 6                         | 62    | 61.4 |
| Upper brass                                    | 6     | 12 | 18 | 13 | 6                         | 55    | 54.5 |
| Lower brass                                    | 7     | 11 | 22 | 17 | 7                         | 64    | 63.4 |
| Percussion, symphonic                          | 7     | 12 | 18 | 16 | 7                         | 60    | 59.4 |
| Percussion, combo                              | 7     | 6  | 19 | 13 | 4                         | 49    | 48.5 |
| Electric bass                                  | 4     | 6  | 11 | 8  | 1                         | 30    | 29.7 |
| Electric guitar                                | 4     | 9  | 6  | 3  | 0                         | 22    | 21.8 |
| Acoustic guitar                                | 1     | 0  | 0  | 0  | 0                         | 1     | .9   |
| Harpsichord                                    | 1     | 0  | 1  | 0  | 1                         | 3     | 2.9  |
| Early instruments                              | 1     | 0  | 0  | 0  | 0                         | 1     | .9   |
| Recorders                                      | 0     | 1  | 0  | 0  | 0                         | 1     | .9   |

## APPENDIX N

## APPENDIX N

COLLATION OF CHARACTERISTICS AMONG  
MUSIC PROGRAMS IN TENNESSEE AND SOUTHERN  
ASSOCIATION PUBLIC COMMUNITY COLLEGES WITH  
M.E.N.C. AND N.A.S.M. GUIDELINES

| Characteristics                                            | Class of<br>Characteristics | Tennessee<br>Colleges | Southern<br>Colleges | Stover's<br>Findings | M.E.N.C.<br>Guidelines | N.A.S.M.<br>Guidelines |
|------------------------------------------------------------|-----------------------------|-----------------------|----------------------|----------------------|------------------------|------------------------|
| The Community College                                      |                             | S                     | S                    | S                    | S                      | S                      |
| Nature of location distribution                            | A                           | S                     | S                    | NI                   | NI                     | NI                     |
| Full-time equivalent enroll-<br>ments                      | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| No music offered                                           | A                           | D                     | S                    | S                    | NI                     | NI                     |
| Structural organization of<br>music                        | B                           | S                     | S                    | S                    | NI                     | NI                     |
| N.A.S.M. member                                            | A                           | S                     | S                    | NI                   | NI                     | NI                     |
| The Music Faculty                                          |                             | S                     | S                    | S                    | D                      | D                      |
| Make-up of the Music Faculty                               | A                           | S                     | S                    | D                    | D                      | D                      |
| Number of full-time staff                                  | A                           | S                     | S                    | D                    | S                      | D                      |
| Number of part-time staff                                  | B                           | S                     | S                    | D                    | NI                     | D                      |
| Music faculty academic degrees                             | A                           | D                     | S                    | S                    | NI                     | S                      |
| Minimum academic degree<br>(full-time)                     | A                           | S                     | S                    | S                    | S                      | S                      |
| Minimum academic degree<br>(part-time)                     | B                           | D                     | S                    | S                    | NI                     | S                      |
| Teaching experience important                              | B                           | S                     | S                    | NI                   | NI                     | NI                     |
| Types of professional experi-<br>ence reported (full-time) | B                           | D                     | D                    | NI                   | NI                     | NI                     |
| Source of part-time faculty                                | B                           | S                     | S                    | S                    | NI                     | NI                     |
| Performance skill required                                 | A                           | S                     | S                    | D                    | D                      | D                      |

## Key:

S = Similar to any other group marked similar  
D = Differ from any group  
NI = No information for that characteristic

## Class:

A = Essential, a necessary characteristic  
B = Desirable characteristic

## APPENDIX N (Cont'd)

| Characteristics                                                                        | Class of<br>Characteristics | Tennessee<br>Colleges | Southern<br>Colleges | Stover's<br>Findings | M.E.N.C.<br>Guidelines | N.A.S.M.<br>Guidelines |
|----------------------------------------------------------------------------------------|-----------------------------|-----------------------|----------------------|----------------------|------------------------|------------------------|
| Instructors familiar with the history and philosophy of the community college movement | A                           | S                     | S                    | NI                   | NI                     | NI                     |
| Faculty development/enrichment                                                         | A                           | S                     | S                    | NI                   | NI                     | NI                     |
| Professional rank and tenure                                                           | B                           | D                     | S                    | S                    | NI                     | NI                     |
| Teaching assignment (number of areas)                                                  | A                           | S                     | D                    | S                    | D                      | D                      |
| Teaching load (contact hours)                                                          | B                           | S                     | S                    | D                    | D                      | D                      |
| The Student                                                                            |                             |                       |                      |                      |                        |                        |
| Student age range                                                                      | B                           | S                     | S                    | NI                   | NI                     | NI                     |
| Number of music students                                                               | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| High school diploma only required for admission                                        | B                           | S                     | S                    | NI                   | NI                     | D                      |
| Growth rate of music enrollment                                                        | B                           | D                     | D                    | NI                   | NI                     | NI                     |
| Availability of student scholarships                                                   | B                           | S                     | S                    | NI                   | NI                     | NI                     |
| Course offerings determination                                                         | A                           | S                     | S                    | NI                   | D                      | D                      |
| Provisions for student deficiencies                                                    | B                           | S                     | S                    | NI                   | S                      | S                      |
| Nature of the Current Music Program                                                    |                             |                       |                      |                      |                        |                        |
| Music-major transfer program                                                           | A                           | S                     | S                    | S                    | D                      | D                      |
| General Education/Enrichment                                                           | A                           | S                     | S                    | S                    | S                      | S                      |
| Terminal program                                                                       | A                           | S                     | S                    | S                    | NI                     | NI                     |
| Community Services                                                                     | A                           | S                     | S                    | S                    | NI                     | NI                     |

## APPENDIX N (Cont'd)

| Characteristics                                     | Class of<br>Characteristics | Tennessee<br>Colleges | Southern<br>Colleges | Stover's<br>Findings | M.E.N.C.<br>Guidelines | N.A.S.M.<br>Guidelines |
|-----------------------------------------------------|-----------------------------|-----------------------|----------------------|----------------------|------------------------|------------------------|
| Degrees offered                                     | B                           | D                     | D                    | NI                   | NI                     | NI                     |
| Success of music-major<br>matriculation             | A                           | S                     | D                    | S                    | NI                     | NI                     |
| Counseling liaison committee                        | B                           | D                     | S                    | NI                   | S                      | S                      |
| Credits readily accepted                            | A                           | S                     | S                    | D                    | NI                     | NI                     |
| Maintain follow-records                             | B                           | D                     | D                    | NI                   | NI                     | NI                     |
| Course offerings                                    | A                           | S                     | S                    | S                    | S                      | S                      |
| Theoretical courses                                 | A                           | S                     | S                    | NI                   | S                      | S                      |
| History/Appreciation courses                        | A                           | S                     | S                    | NI                   | S                      | S                      |
| Music education methods<br>courses                  | A                           | S                     | S                    | D                    | D                      | D                      |
| Class instruction-performance<br>skills             | A                           | S                     | S                    | D                    | D                      | D                      |
| Performance organizations                           | A                           | S                     | S                    | S                    | S                      | S                      |
| Individual instruction-<br>performance skills       | A                           | S                     | S                    | S                    | S                      | S                      |
| Independent study                                   | B                           | S                     | S                    | NI                   | NI                     | NI                     |
| Number of courses offered                           | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| Enrollment-Theoretical courses                      | A                           | S                     | S                    | NI                   | NI                     | NI                     |
| Enrollment-History/<br>Appreciation courses         | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| Enrollment-Music Education<br>courses               | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| Enrollment-Class instruction-<br>performance skills | A                           | S                     | S                    | NI                   | NI                     | NI                     |

## APPENDIX N (Cont'd)

| Characteristics                                      | Class of<br>Characteristics | Tennessee<br>Colleges | Southern<br>Colleges | Stover's<br>Findings | M.E.N.C.<br>Guidelines | N.A.S.M.<br>Guidelines |
|------------------------------------------------------|-----------------------------|-----------------------|----------------------|----------------------|------------------------|------------------------|
| Enrollment-performance organizations                 | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| Enrollment-individual instruction-performance skills | A                           | D                     | D                    | NI                   | NI                     | NI                     |
| Service to the Community                             |                             |                       |                      |                      |                        |                        |
| Community performance organizations                  | A                           | S                     | S                    | S                    | S                      | S                      |
| Number of community performance organizations        | B                           | S                     | S                    | D                    | NI                     | NI                     |
| Types of performances given                          | B                           | S                     | D                    | S                    | NI                     | NI                     |
| Institutional Resources                              |                             |                       |                      |                      |                        |                        |
| Institutional resources                              | A                           | D                     | S                    | NI                   | NI                     | S                      |
| Facilities                                           | A                           | D                     | S                    | NI                   | NI                     | S                      |
| Library and audio visual                             | A                           | S                     | S                    | NI                   | NI                     | S                      |
| Budget                                               | A                           | D                     | S                    | NI                   | NI                     | S                      |
| Release time for faculty                             | B                           | S                     | S                    | NI                   | NI                     | NI                     |
| Music equipment                                      | A                           | S                     | S                    | NI                   | NI                     | S                      |
| Innovation                                           | B                           | D                     | S                    | NI                   | S                      | NI                     |



## APPENDIX O

APPENDIX O  
COLLATION OF CHARACTERISTICS OF  
SOUTHERN PUBLIC COMMUNITY COLLEGES  
BY NATURE OF LOCATION CATEGORIES

| Characteristics                                                                                | Large City -<br>Inner Core | Large City -<br>Suburban | Small City | Small Town -<br>Rural | Tennessee |
|------------------------------------------------------------------------------------------------|----------------------------|--------------------------|------------|-----------------------|-----------|
| The Community College                                                                          |                            |                          |            |                       |           |
| Number of institutions                                                                         | A                          | A                        | B          | B                     | B         |
| Full-time equivalent enrollment                                                                | A                          | A                        | B          | B                     | B         |
| No music offered                                                                               | A                          | B                        | B          | B                     | A         |
| Organization of music                                                                          | A                          | A                        | A          | A                     | A         |
| N.A.S.M. members                                                                               | A                          | B                        | B          | B                     | B         |
| The Music Faculty                                                                              |                            |                          |            |                       |           |
| Number of faculty                                                                              | A                          | B                        | B          | C                     | C         |
| Make-up of music staff                                                                         | A                          | A                        | B          | B                     | B         |
| Number of part-time faculty                                                                    | A                          | A                        | B          | C                     | A         |
| Minimum academic degree required<br>(full-time)                                                | A                          | A                        | A          | A                     | A         |
| Minimum academic degree required<br>(part-time)                                                | A                          | A                        | A          | A                     | B         |
| Faculty academic training                                                                      | A                          | A                        | B          | B                     | C         |
| Performance skill required                                                                     | A                          | B                        | B          | B                     | B         |
| Instructor familiarity with the<br>history and philosophy of the<br>community college movement | A                          | A                        | A          | A                     | A         |
| Teaching experience                                                                            | A                          | A                        | A          | A                     | A         |

Key:

A = Similar to any other group marked "A"  
B = Similar to any other group marked "B"  
C = Similar to any other group marked "C"

## APPENDIX O (Cont'd)

| Characteristics                      | Large City -<br>Inner Core | Large City -<br>Suburban | Small City | Small Town -<br>Rural | Tennessee |
|--------------------------------------|----------------------------|--------------------------|------------|-----------------------|-----------|
| Source of part-time faculty          | A                          | A                        | B          | B                     | B         |
| Faculty development/enrichment       | A                          | A                        | A          | A                     | A         |
| Professional rank and tenure         | A                          | B                        | B          | A                     | C         |
| Teaching assignment (no. of areas)   | A                          | B                        | C          | C                     | C         |
| Teaching load (contact hours)        | A                          | B                        | C          | C                     | C         |
| The Student                          |                            |                          |            |                       |           |
| Student age range                    | A                          | A                        | A          | A                     | A         |
| Requirement for admission            | A                          | B                        | B          | C                     | C         |
| Music enrollment                     | A                          | B                        | B          | C                     | B         |
| Student scholarships                 | A                          | B                        | B          | B                     | B         |
| Course offering determination        | A                          | A                        | A          | A                     | A         |
| Provisions for student deficiencies  | A                          | B                        | C          | C                     | B         |
| Nature of the Music Program          |                            |                          |            |                       |           |
| Music Major transfer program         | A                          | A                        | A          | B                     | A         |
| General Education/enrichment         | A                          | A                        | A          | A                     | A         |
| Terminal program                     | A                          | C                        | B          | B                     | B         |
| Community service                    | A                          | A                        | A          | B                     | B         |
| Degrees offered                      | A                          | B                        | C          | B                     | C         |
| Counseling liaison                   | A                          | B                        | A          | A                     | C         |
| Credits accepted                     | A                          | B                        | B          | B                     | C         |
| Maintain follow records              | A                          | A                        | B          | B                     | C         |
| Course offerings                     | A                          | A                        | A          | A                     | A         |
| Theoretical courses                  | A                          | A                        | B          | B                     | B         |
| History/Appreciation courses         | A                          | A                        | B          | B                     | B         |
| Music Education courses              | A                          | A                        | B          | B                     | C         |
| Class Instruction-performance skills | A                          | B                        | C          | B                     | C         |
| Performance organizations            | A                          | B                        | B          | C                     | C         |

## APPENDIX O (Cont'd)

| Characteristics                            | Large City -<br>Inner Core | Large City -<br>Suburban | Small City | Small Town -<br>Rural | Tennessee |
|--------------------------------------------|----------------------------|--------------------------|------------|-----------------------|-----------|
| Performance Organizations (number)         | A                          | A                        | B          | B                     | B         |
| Service to the Community                   |                            |                          |            |                       |           |
| No. of community performance organizations | A                          | A                        | B          | B                     | B         |
| Types of performances                      | A                          | A                        | B          | B                     | B         |
| Institutional Resources                    |                            |                          |            |                       |           |
| Facilities                                 | A                          | A                        | A          | B                     | B         |
| Library and audio visual                   | A                          | A                        | A          | B                     | A         |
| Budget                                     | A                          | A                        | A          | B                     | B         |
| Release time for faculty                   | A                          | A                        | B          | B                     | C         |
| Music equipment                            | A                          | A                        | B          | B                     | B         |
| Innovation                                 | A                          | A                        | A          | A                     | B         |