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Caton, Benjamin Dickerson

A STUDY OF MUSIC EDUCATION MASTER'S DEGREES AT SELECTED COLLEGES AND UNIVERSITIES

The Ohio State University

Ph.D. 1982

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A STUDY OF MUSIC EDUCATION MASTER'S DEGREES
AT SELECTED COLLEGES AND UNIVERSITIES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Benjamin Dickerson Caton, B.S.M.E., M.A.

* * * * *

The Ohio State University
1982

Reading Committee:
Jerry E. Lowder
A. Peter Costanza
Joan K. Lehr

Approved By
Adviser
School of Music

Jerry E. Lowder
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VITA

October 29, 1946 . . . . Born - Newport, Tennessee

1968 . . . . . . . . . B.S.M.E., East Tennessee State University, Johnson City, Tennessee


1971-1972 . . . . . Teaching Associate, School of Music, The Ohio State University, Columbus, Ohio

1972 . . . . . . . . . M.A., The Ohio State University, Columbus, Ohio

1972-Present . . . . . Instructor of Music, Department of Music, East Tennessee State University, Johnson City, Tennessee

1979-1981 . . . . . Teaching Associate, School of Music, The Ohio State University, Columbus, Ohio

PUBLICATIONS


"Unifying the Group Piano Lesson Plan." Clavier 17 (September 1978): 41-43.

FIELDS OF STUDY

Major Field: Music Education

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CHAPTER I

INTRODUCTION AND PROBLEM

Introduction

Graduate education in music and music education has experienced significant growth since its inception in the 1920's. During this period of growth many public schools have employed teachers with master's degrees, and an increasing number of colleges and universities are requiring doctorates of their faculty. A steady increase in the number of graduate students and degrees awarded can be noted when examining published data in the National Association of Schools of Music's *Music in Higher Education*. In the 1969-1970 report, there were 5,881 students in pursuit of master's degrees with 2,679 degrees awarded,\(^1\) while the 1979-1980 report listed 10,329 students with 3,841 degrees conferred.\(^2\) In only ten years, there was a 75.6 percent increase in the number of master's students and a 43.4 percent increase in the number of master's degrees earned.

Fairfield describes graduate education:

Graduate education in the United States is a gigantic enterprise. It involves hundreds of thousands of students, thousands of professors and other personnel, millions of dollars worth of books, equipment, and materials, and capital investment for buildings and laboratories running into the billions.\(^3\)
House remarks:

Increasing competition for jobs in music will inevitably result in a larger number of candidates for advanced degrees. Again, it is expected that degree proliferation will be abandoned in favor of multipurpose, flexible programs—outlined in terms of specified levels of competence to be achieved in the particular areas elected by each student.4

Berelson writes that "the system of graduate education is growing and will continue to grow in the next years—in students, degrees, faculty, departments, institutions, and support."5

Some students seek graduate programs for educational enrichment and fulfillment, while others are motivated by the increased salary and improved employment opportunities which usually accompany advanced degrees. Students frequently complete state requirements for renewal or updating of teaching certificates by enrolling in graduate school courses. Morgan interviewed 52 graduate students, of whom 46 were master's degree students, in attendance at California colleges and universities. She found that 30 students (57.7%) believed that graduate degrees were necessary for aspired positions and that 21 students (40.4%) recognized the need and challenge for more education.6

The growth in graduate education has been accompanied by some problems and criticisms which include the following: (1) maintenance of quality, (2) recruitment of quality students, (3) need for flexibility, (4) need for versatility, (5) lack of definite goals, and (6) vagueness of requirements. Berelson concludes that the "body of knowledge to be handled by the graduate school is growing and will continue to grow, thus adding problems of complexity and specialization."7
Carmichael suggests that "the character of the master's degree in most universities is not such as to build respect for graduate work."⁸ Glenn points out that music educators are often criticized for "sponsoring masters programs that are little more than fifth year undergraduate work."⁹

The growth in graduate education has been accompanied by variety and diversity in university curricula. A report prepared for the International Society for Music Education begins with the following:

The schools in the United States of America are not under federal control. There is, to be sure, a certain uniformity in the instructional program, but great latitude prevails as to the processes and the machinery in attempting to attain the desired objectives. If there is uniformity, and there is to some extent, it is by common consent and not by top level control.

Therefore, in fitting into the ever widening and decentralized school program all over the United States of America, music education would also necessarily develop along lines of decentralization, with the result that we have a wide variety of techniques of instruction, a wide variety of materials, different philosophical applications concerning objectives, and an appreciable variance in the acceptance of music as part of curricula.¹⁰

Establishment of a graduate program at a university provides many challenges for its faculty and administration. Both the National Association of Schools of Music (NASM) and the Music Educators National Conference (MENC) have established and recommended some broad guidelines and principles, which are reviewed in Chapter II of this study, for graduate programs in music education. With the exception of these suggestions, there appears to be little information readily available about how schools may deal with growth, changing needs,
changing interests, and new career opportunities. Woolly writes:

In order to assure the highest possible quality in each school offering graduate music degrees and to provide for quality, similarity, and continuity in graduate music education as a whole, it is necessary for each school to be aware of the procedures and processes used in other institutions offering similar degrees. Woolly indicates that a school which was aware of procedures and processes at other schools would:

1. Be aware of trends and procedures in the field
2. Utilize fully its own resources
3. Make maximum use of the all-important processes of inspection, review, and revision
4. Provide for today's high student mobility
5. Retain its own sense of uniqueness and individuality.

Statement of the Problem

The problem with which this study was concerned was the lack of guidelines and information about current practices for schools which are planning to establish master's degree programs in music education. It was necessary to determine the essential criteria and current practices of master's degree programs at colleges and universities with established graduate programs in music education.

Purpose of the Study

The purpose of this study was to collect and analyze data regarding master's degree programs in music education at a limited number of institutions of higher learning in the United States. The
investigator designed a questionnaire that was mailed to 57 colleges and universities holding membership in the National Association of Schools of Music and located in 11 states within the Music Educators National Conference Southern Division. The questionnaire sought information about current practices, procedures, courses, and requirements for master's degrees in music education. Among the questions to be asked were:

1. What were the titles of the master's degrees awarded at the schools included in the study?
2. How long had each school granted the master's degree?
3. What were the policies toward remedial work at the schools included in the study?
4. How many schools offered a non-thesis option, and what were the requirements for this option?
5. How many schools administered a comprehensive examination prior to graduation, and what were the arrangements for its administration?
6. What was the extent of variation in the minimum and maximum number of credit hours for the following areas:
   (a) Music education courses
   (b) Music courses (other than music education courses)
   (c) Other courses (other than music and music education courses)?
7. What were the admission requirements at each school included in the study?
8. What areas of specialization or concentration were offered at each school included in the study?
9. What types of multi-disciplinary programs were offered?

10. What were the policies toward transfer credit and time limit for degree completion at the schools included in the study?

11. How did the schools differentiate between "required" and "elective" courses in such areas as history, psychology, philosophy of music education, research in music education, and applied study?

12. How many schools offered courses in new areas such as music therapy, music for the handicapped, computer assisted instruction, jazz, music as related art, and arts management?

13. What was the enrollment of (a) the total student body, (b) undergraduate music majors, and (c) graduate music majors at each school included in the study?

14. How many music faculty members were employed at each school included in the study?

The sub-purpose of the study was to make recommendations for the establishment of a master's degree program in music education to East Tennessee State University (ETSU) where this investigator is employed. The University, located in Johnson City with an enrollment of approximately 9,500 students, is a member of the State University and Community College System of Tennessee. The Department of Music employs 15 full-time faculty members and seven adjunct members. Of the 15 full-time members seven have doctorates, and three are doctoral candidates. The Department became an Associate Member of the National
Association of Schools of Music in 1977. The nearest Tennessee school with a master's degree in music education is located 100 miles from ETSU. A Music Department survey of students, alumni, and other individuals in the greater East Tennessee area, including a population of approximately one million people within a 50-mile radius of ETSU, revealed that more than 60 individuals would enroll in graduate courses if such courses were offered.

**Significance of the Study**

The results of the study should be useful to any college or university which is making plans for the establishment of a master's degree program in music education. Additionally, the study should provide information for review, evaluation, and revision to colleges and universities with existing master's degree programs.

**Facets of the Study**

The primary facets of this study included: (1) a brief description of the East Tennessee State University Department of Music and the population it serves, (2) the selection of the colleges and universities to be included in the study, (3) the development of the questionnaire, (4) a study of the limited amount of previous research, and (5) analysis of the data.

**Definitions**

Master's degrees in music education may be defined by the following degrees:
1. Master of Music Education
2. Master of Arts with a major in music education
3. Master of Music with a major in music education
4. Master of Science with a major in music education
5. Master of Education with a major or emphasis in music education
6. Master of Arts in Teaching with a major or emphasis in music education
7. Master of Fine Arts with a major or emphasis in music education.

Limitations

The study was limited to those colleges and universities which:
1. Were located within the approximate geographical area surrounding East Tennessee State University—the Southern Division of the Music Educators National Conference
2. Were Associate or Full Members of the National Association of Schools of Music
3. Granted some type of graduate degree in music education at the master's level.

Assumptions

It was assumed that accurate information about master's degree programs was given by the responding officials of the schools included in the survey.
Organization of the Study

The study was organized into five chapters. Chapter I includes an introduction, statement of the problem, purpose of the study, and significance of the study. A review of the related literature is presented in Chapter II. Chapter III describes the methods and procedures employed in the development of the study. Chapter IV includes the presentation and analysis of the data, and Chapter V includes a summary and recommendations.
ENDNOTES


12. Ibid.


CHAPTER II

REVIEW OF THE RELATED LITERATURE

Although there appears to be a dearth of information regarding programs and requirements for master's degrees in music education, general guidelines and principles for such degree programs have been established by the National Association of Schools of Music and the Music Educators National Conference. Included in this chapter are the aforementioned guidelines, as well as a limited amount of information contained in several dissertations and published articles.

The National Association of Schools of Music

The following statement is included in the "Foreword" of the NASM Handbook 1981:

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials.

In dealing with the functions of graduate study, the following is written:

The principal functions of graduate education in music are generally considered to be the continued development of:
Individual talents, interests, and philosophies which can be used creatively both to preserve and extend our cultural heritage

Professional competence in such disciplines as composition and performance

Scholarly competence in the organization, interpretation, and evaluation of knowledge

Professional competence in the communication and dissemination of knowledge

Individuals with the potential to solve contemporary problems in various aspects of music.²

In the area of resources, NASM recommends a significant investment in faculty, library space, and equipment to properly fulfill the aforementioned functions. The size and scope of the student body and the faculty should permit both formal and informal exchanges of experiences, ideas, and knowledge.³ NASM suggests flexibility within each school and among member schools and recommends provisions for innovative and carefully planned experimentation.⁴ Regarding national standards, the following is suggested:

Although national standards must exist in order to assure some uniformity of purpose, content, and achievement in specific curricula, and to provide a valid basis for evaluation in the accreditation process, national standards of a formulaic nature are inappropriate because of the variety of approaches for achieving the functions of graduate education.⁵

Member schools should expect students to develop expertise in a particular area or areas of specialization, and the schools should provide opportunities for students to relate these areas of specialization to such processes as performances, analysis, and composition. Member
schools should work to develop excellent faculties who are effective teachers and who present their work to the public as composers, performers, or scholars.\(^6\)

It is recommended that one-half of the credits required for graduation be in courses intended for graduate students only. A comprehensive review should be administered and may be accomplished through such mechanisms as written or oral examinations, seminars which provide summary evaluation, or a cumulative series of review.\(^7\) It is also recommended that entrance auditions and examinations appropriate to the objectives of the program be administered to determine the entering achievement level of students. Students who are admitted with deficiencies should be encouraged to remove these deficiencies as soon as possible.\(^8\)

NASM recognizes a general master's degree without reference to areas of specialization and a specific master's degree with the major field of study specified. Concerning the specific master's degree, the following is written:

Specific master's degrees require that at least one-third of the credits be in a major field, such as composition, conducting, performance, music education, music history, musicology, or sacred music. An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas. Completion of the program is most often identified by awarding the degree, Master of Music, Master of Arts, or Master of Science, with the major field of study specified.\(^9\)

To meet the specific requirements for a master's degree in music education, it is recommended that:
Studies in the major field, including instruction that will enable students to understand and evaluate research in music education, comprise at least one-third of the total curriculum. Other studies in music, such as performance, conducting, theory and analysis, and history and literature, comprise at least one-third of the total curriculum. For students anticipating doctoral studies, a thesis is strongly recommended.10

Music Educators National Conference

The Commission on Graduate Music Teacher Education of the Music Educators National Conference (MENC) has defined graduate music education as "the advanced study of the processes of teaching and learning music at any level, in any social context, past or present."11 The following bodies of knowledge should provide the theoretical bases of graduate music education:

1. History and philosophy of music teaching and music curriculums
2. Aesthetics
3. Psychology of music and music learning
4. Sociology of music in various cultures.12

The Commission identifies the following as characteristics which define the nature of graduate study:

1. Flexibility
2. Emphasis on independent studies with greater student involvement in planning programs of study
3. Emphasis on the development of intellectual skills
4. Emphasis on primary sources of information
5. Emphasis on creative scholarship
6. An environment that permits access to adequate facilities
7. An environment that allows close and continuing contact with faculty and other graduate students.\textsuperscript{13}

According to the Commission, graduate study in music should lead to the development of the following skills:

- The improvement of knowledge and competence in teaching and performing
- The development of insight into the nature and acquisition of music knowledge
- The development of a rational basis for professional commitment and continued growth
- The development of research competence
- The development of added depth and breadth in knowledge of the field of music (not limited to Western art music) and other liberal studies.\textsuperscript{14}

The minimum requirements for the master's degrees should be:

- A basic understanding of the historical, philosophical, and sociological foundations of music education
- A basic understanding of psychological principles and learning theories as applied to music education
- A functional acquaintance with the research literature in music education, with emphasis placed on guided, critical interpretation of research reports and practical application of valid research findings
- Basic knowledge of current teaching methods and techniques, and their philosophical, psychological, sociological, and aesthetic implications
- Functional performance skills
- Functional knowledge of music theory
- Basic knowledge of music literature, including jazz, popular, ethnic, and non-Western music
- An acquaintance with instructional materials for multicultural needs
Techniques for motivating and relating to students of diverse cultures

A basic understanding of the impact of technology on music and education.

Functional knowledge of basic evaluation techniques.¹⁵

Regarding the qualification of the faculty, the Commission suggests that graduate faculty members hold a doctorate; demonstrate teaching competence and scholarly productivity; and be involved in advisement, scholarly or creative endeavors, and professional activities.¹⁶ The Commission identifies the following types of students:

1. Those who seek improved knowledge and skills, but who do not wish a degree
2. Those who wish a master's degree only
3. Those who seek a doctoral degree.¹⁷

Dissertations

Darnes (1958) sought to determine the most acceptable master's degree program for students planning to earn a doctorate in the same field through a study of catalogs, bulletins, pamphlets, and a questionnaire which was mailed to members of an MENC national committee. Some of his findings follow:

1. There should be a maximum time limit of six years for completion of the degree.
2. There were generally no accepted meanings, standards, or requirements for titles of degrees such as Master of Arts, Master of Music Education, Master of Music, or Master of Science in Music Education.
3. There was no agreement among the schools as to the amount of credit which should be granted for the thesis.

4. There should be a requirement of teaching experience, either prior teaching experience before becoming a graduate student or additional student teaching without graduate credit, for the music education master's degree.

5. There was no agreement concerning the role of applied music and ensemble playing in the requirements for the music education master's degree.\(^{18}\)

Fullbright (1960) conducted a study to trace the historical development of the master's degree in music in the United States. In addition to historical research, he constructed a questionnaire which was sent to all schools with graduate programs. He concluded that:

1. In some schools applied music was a requirement for all majors. At these schools, a student who was not an applied major could present a recital in lieu of the thesis or another requirement.

2. There were 185 schools which offered master's degrees in the field of music.

3. Less than 20 percent of the 185 schools required the Graduate Record Examination.

4. In most of the 185 schools, up to one-fifth of the total credit hours required for graduation could be transferred from other schools.

5. The average time allowed for completion of the degree was five or six years.
6. There were considerable differences of opinion regarding grades lower than B minus.

Mordenti (1971) investigated the organization of graduate music programs at the member universities of the Committee on Institutional Cooperation. His review of literature, which included books, catalogs, bulletins, pamphlets, reports, U. S. Office of Education publications, periodical articles, theses, and dissertations, revealed "a real paucity of printed information concerning the specific area of graduate music studies." Results from his research indicate that:

1. All schools included in the study administered entrance examinations and required remedial work for students who received less than the minimum required score.
2. One-half of the schools administered a comprehensive terminal examination for the master's degree.

Mordenti noted striking discrepancies between the institutions regarding credit hour requirements, transfer credits, and degree titles.

Woolly (1975) explored the policies, procedures, and requirements existing in the organization and administration of graduate music education programs in southern schools which offered the doctorate. He found that:

1. The average number of required hours for the degree was 34 semester hours.
2. Students could transfer from 6 to 16 hours from another school.
3. The average time limit for completion of the degree was six years.
4. Most of the schools studied required a minimal level of performance ability in some medium.

5. About half of the schools required student participation in ensemble experience for each term the student was enrolled in school.

6. The minimum grade point average required for graduation was 3.0 on a 4.0 scale.

7. Most schools provided a non-thesis option which required extra hours in lieu of the thesis.

8. Most of the schools required a comprehensive examination before graduation.\(^\text{23}\)

**Articles**

Soyars reports that multi-disciplinary program possibilities are severely limited by the traditional approach to specialized study and credit structure. Multi-disciplinary programs have been influenced by new career orientations, changing needs and interests, and concomitant multi-disciplinary activities. As examples, he gives music-business and music-engineering.\(^\text{24}\)

According to Cerny the purpose of the master's degree during the past 20 to 30 years was:

Essentially a vocational training program, super-imposed upon an undergraduate musical experience, that concentrates on the perfection of advanced musical skills together with academic knowledge in order to assure the development of a professionally capable musician within a particular area of concentration. Its objective is the attainment of some demonstrated advanced capability as designated by its speciality (i.e., Performance, Music Education, Theory,
Composition, etc.) along with supporting knowledge or ability in secondary areas that enhance, enrich, or better fulfill the principal concentration.\textsuperscript{25}

Regarding the present day master's degree, Cerny elaborates:

As a degree that is granted by an academic institution, it should validate more than just practical musical skill, but designate as well the acquisition of theoretical and historical knowledge relevant to the intellectual needs of the concentration. In this sense the master's degree implies considerable more academic involvement than a certificate or diploma program. Hence, the recipient of a Master's degree in music has been certified to have achieved that level of musical attainment and knowledge that permits both advanced practice and teaching in the field studied. . . . . in the fullest sense, the Master's degree should symbolize the professional skill and musical knowledge of a true "magister" or master practitioner of his/her trade.\textsuperscript{26}

Sutton predicts that experimentation will continue in newer and less common degree programs such as those in therapy, church music, jazz, and arts management. Schools must rely heavily upon testing to determine the needs of entering graduate students for remedial and supportive studies. He identifies the following types of students: (1) the non-traditional student, (2) the continuing education student, (3) the second-career student, (4) the older student, (5) the married student, and (6) the working student.\textsuperscript{27}

The Committee on Teacher Education of NASM suggests that the great diversity in the curricula of existing schools is a strength in American education. Considering this diversity, the committee recommends several courses which are not necessarily intended as substitutes for certain basic courses. They include: (1) Aesthetics and Aesthetic Education, (2) Psychological Study, (3) Philosophical Study, (4)
Creativity, (5) Ethnomusicology, and (6) Research. It is interesting to compare the 1954 MENC curriculum recommendation for the master's degree basic plan with the guidelines given by NASM which were reported earlier in this chapter. These MENC recommendations were:

1. Education, General and Music: 25 percent
2. Music Theory and Composition: 15 percent
3. Music History and Literature: 15 percent
4. Applied Music: 15 percent
5. Ensemble Music: No credit

Marple, in the discussion of graduate curricula in music education, identifies two general and obvious problems: "standards and raison d'etre for the offerings, too few distinguishing and unique features to separate them from undergraduate offerings." He points out that these problems are not recent and not restricted to the discipline of music, adding that:

In graduate music education, the area has continued to place too great an emphasis on the practical aspects of the field, and has not stressed the development of ideas which require depth of discernment through reliance upon principles, theories, and concepts; nor has the majority of professional literature in the field focused these principles, theories, and concepts upon the various facets of the practical program.

Marple recommends that graduate students choose from the following courses:

1. The Psycho-physiology of Music
2. Tests, Measurements, and Evaluations in Music
3. Learning and Music
4. Research Methods and Computer Skills of Music Education
5. History of Music Education in the United States
6. Philosophies of Music Education
7. Aesthetics in Music Education
8. International Music Education Coordinated with Ethnomusical and Anthropological Concerns.

Wendrich advocates interdisciplinary research programs with such departments as psychology and physiology to deal with the critical period of musical development between birth and 18 months and to investigate the psychomotor basis of musical perception and behavior. He suggests that music educators take a more global view of music in society which includes broadcast media, the press, governmental agencies, and the music industry.

Ross advises that new programs be realized in quality fashion. He notes the following new programs: (1) Music Therapy, (2) Music and Business, (3) Arts Administration, (4) Continuing Education, and (5) Arts-in-Education. Ross offers the following challenge:

I cannot close without voicing my opinion, however, that after all of these new and interesting career options have been examined, we need to re-affirm our present commitment to music education and music performance. While it is our right and, indeed, our obligation to lead in new directions, we cannot abdicate our responsibility to sustain traditional career tracks, improving the teaching in currently offered courses and programs. We can accomplish both, stressing quality, and assigning to each program (old and new) a theoretical base on which to upgrade the various music professions. Ultimately we will succeed in raising the level of practice in all areas of music, which is, after all, our primary raison d'etre.
ENDNOTES


2. Ibid., 55-56.

3. Ibid., 56.

4. Ibid.

5. Ibid.

6. Ibid., 57.

7. Ibid., 58.

8. Ibid., 60.

9. Ibid.

10. Ibid., 62.


12. Ibid.


15. Ibid.

16. Ibid., 49.

17. Ibid., 50.


21. Ibid.

22. Ibid.


26. Ibid.


31. Ibid.

32. Ibid., 218.


35. Ibid., 154-155.
CHAPTER III

METHODOLOGY

The investigator wished to make recommendations for the establishment of a master's degree program in music education at the Southern university where he was employed by surveying a limited number of institutions of higher learning within 11 states. Following the perusal of questionnaires used in studies by Bunch, Burkhalter, Fullbright, Lippmann, Poolos, Prince, Sonntag, and Woolly; analysis of the catalogs of the colleges and universities which were to be included in the study; and investigation of literature that dealt with graduate education in music, the investigator developed a questionnaire for the present study. The instrument was designed to solicit information regarding admission policies, graduation, courses and academic requirements, and respondent data. The questionnaire was submitted for appraisal to a panel of experts at The Ohio State University and East Tennessee State University. Recommendations from these individuals resulted in revisions and improvements both in the format and content of the instrument. A copy of the questionnaire may be found in Appendix A.

The first part of the questionnaire was entitled "Admission" and sought to determine the specific requirements for admission to graduate school, minimum undergraduate grade point average necessary
for admission, and the policy toward remedial work. Respondents were presented a list of 13 admission items and instructed to check those items required at their representative schools. This list contained the following: (1) GRE General Examination, (2) GRE Advanced Music Examination, (3) Performance Audition or Tape on major instrument, (4) Interview, (5) Candidate's written statement regarding purpose for graduate study, (6) Music History Examination, (7) Music Theory Examination, (8) Ear-Training (aural) Examination, (9) Sight-Singing Examination, (10) Music Education Examination, (11) Piano Proficiency Examination, (12) Letter(s) of Reference, and (13) Teaching Experience which included space in which to insert the number of years required. Following these 13 admission items, blank lines were provided to enable respondents to add other requirements of their particular schools. The next question asked the minimum undergraduate grade point average which was necessary for admission. This part of the questionnaire concluded with four statements regarding remedial policy. Respondents were asked to check the statement which best described their schools. The statements ranged from "do no remedial work" to "must do remedial work without graduate credit."

The second part of the questionnaire was entitled "Graduation" and included the following aspects: (1) transfer of credit, (2) time limit for degree completion, (3) non-thesis options, (4) comprehensive examination, and (5) minimum grade point average necessary for graduation. Respondents were asked to provide the maximum number of credit hours which students could transfer and the number of years for completion of the degree. For schools indicating a non-thesis
option, there were questions about extra hours and the writing of a paper or a series of papers. Blanks were provided to list other options. For institutions requiring a comprehensive examination prior to graduation, questions were included to find out whether the examination was (1) oral, written, or both and (2) timed, take-home, or both. Again, blanks were provided for respondents to include other pertinent information about the examination. Four choices were presented to determine who was responsible for the selection of the examination committee. The final question in this section pertained to the lowest grade point average with which a student could graduate.

The third part of the questionnaire, "Courses and Requirements," was divided into six sections. The first section was designed to ascertain the minimum and maximum number of credit hours for (1) music education courses, (2) music courses, excluding music education courses, and (3) other courses, excluding music and music education courses. The second section contained a list of 11 courses with instructions for the respondent to check each course as being either "required," "elective," or "not offered." This list included such course areas as philosophy of music education, research techniques in music education, history of music education, psychology of music, and applied study. Blank lines were provided to enable respondents to report other required courses which were not contained in the list of 11. The third section sought to identify the number of schools offering courses which generated either graduate or undergraduate credit. Section four contained a series of blanks for respondents
to identify multi-disciplinary programs which were offered at their schools. The fifth section contained a list of 12 areas for specialization or concentration with instructions for the respondents to indicate the areas which were possible at their schools. The sixth and final section contained a list of 33 courses with instructions for each course to be marked as either "offered," "not offered," "are considering," or "have considered." Blank lines following the course list were provided for respondents to give titles of new courses which they had recently considered, were planning to offer, or had recently added to their course offerings.

The fourth part of the questionnaire, "Respondent Information," was designed to collect data about (1) the name, title/position, and address of the person completing the questionnaire, (2) the calendar system by which the school operated, (3) the title(s) of the master's degree(s) which the school offered, and (4) the year the school first awarded the master's degree in music education. Using figures from the 1981-1982 school year, respondents were asked to provide data for: (1) undergraduate enrollment of music and music education majors, both full-time and part-time; (2) graduate enrollment of music and music education majors, both full-time and part-time; (3) number of music and music education faculty, both full-time and part-time; and (4) number of graduate teaching assistants in music and music education.

This study was conducted during the 1981-1982 academic year. The instrument was mailed to a total of 57 schools which were full or associate members of the National Association of Schools of Music.
(NASM) and located within the Southern Division of the Music Educators National Conference (MENC). The MENC Southern Division was selected because East Tennessee State University is located in this Division which includes the following 11 states: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

The Directory of Music Faculties in Colleges and Universities, U. S. and Canada: 1980-1982\(^2\) and the NASM Directory 1982\(^3\) were the sources used by the investigator to identify schools with a master's degree in music, while the Educational Directory: Colleges and Universities: 1981-1982\(^4\) was the source used to determine the total student enrollment and the control or affiliation of each school included in the study.

The questionnaire was addressed to the Director of Graduate Studies in Music Education at each school included in the study. Accompanying the questionnaire was a cover letter which contained an introduction, brief explanation of the project, and assurance of anonymity and a stamped, self-addressed envelope. An example of the cover letter may be found in Appendix B.

Four weeks after the initial mailing, 33 schools (58%) had responded. A follow-up letter accompanied by an additional questionnaire and an additional stamped, self-addressed envelope was mailed to the 24 schools which had not responded. Three weeks after the follow-up letter was mailed, a total of 49 schools (86%) had responded. A copy of the follow-up letter may be found in Appendix C.
Of these 49 schools, six were excluded from further study due to the following reasons:

1. Two people replied that their schools did not have master's degrees.

2. Two people replied that their schools had master's degrees in church music.

3. One person replied that the school's degree was the Master of Arts in Teaching which was largely an education degree with some courses in music, but it was in no way comparable to a Master of Music Education degree.

4. One person, representing a school with a master's degree in music education, gave incomplete and partial information.

A list of the remaining 43 schools may be found in Appendix D.

The data for each question were tabulated and transferred to IBM cards for analysis by the Statistical Analysis System (SAS) at The Ohio State University Instructional and Research Computer Center. The results of the analysis are presented in tabular form in Chapter IV.
ENDNOTES


Judyth Carolyn Lippmann, "A Program in Piano Accompanying at The Ohio State University: A Feasibility Study" (Ph.D. dissertation, The Ohio State University, 1979), 82-85.


CHAPTER IV

ANALYSIS OF THE DATA

Chapter IV contains the analysis of the data generated by the questionnaires and has been divided into the following sections:

1. General Information
2. Admission Requirements
3. Graduation Requirements
4. Courses and Requirements
5. Respondent Information

General Information

A list of the 43 colleges and universities whose data are presented in this chapter may be found in Appendix D. Of the total schools, 38 (88.4%) were state supported, three (7.0%) were church supported, and two (4.7%) were independently supported. Eleven schools (25.6%) offered the doctorate in music education, one school (2.3%) offered the Specialist in Education (Ed.S.), and the remaining 31 schools (72.1%) offered the master's degree in music education beyond the baccalaureate. The total undergraduate and graduate student enrollment at the 43 institutions has been divided into six groups and is shown in Table 1.
TABLE 1
TOTAL STUDENT ENROLLMENT

<table>
<thead>
<tr>
<th>Total Student Enrollment</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000-5,000 students</td>
<td>9</td>
<td>20.9</td>
</tr>
<tr>
<td>5,000-10,000 students</td>
<td>13</td>
<td>30.2</td>
</tr>
<tr>
<td>10,000-15,000 students</td>
<td>8</td>
<td>18.6</td>
</tr>
<tr>
<td>15,000-20,000 students</td>
<td>4</td>
<td>9.3</td>
</tr>
<tr>
<td>20,000-25,000 students</td>
<td>7</td>
<td>16.3</td>
</tr>
<tr>
<td>25,000-35,000 students</td>
<td>2</td>
<td>4.7</td>
</tr>
</tbody>
</table>

The largest number of institutions in any single group was 13 (30.2%), representing those schools with student enrollments of 5,000-10,000. Nine schools (20.9%) had enrollments of 1,000-5,000 students, while eight (18.6%) had enrollments of 10,000-15,000 students. The next highest number was seven (16.3%), representing those institutions with 20,000-25,000 students. Only two schools (4.7%) were included in the 25,000-35,000 range. A total of 514,350 undergraduate and graduate students were in attendance at the 43 schools with the range of from 1,036 to 33,242, an average enrollment of 11,962, and a median of 9,979.

Admission Requirements

Part One of the questionnaire, "Admission," dealt with specific items required for admission and included the necessary minimum undergraduate grade point average and remedial work designed to remove deficiencies. The specific requirements prescribed for admission with the
number and percentage of schools requiring each item are ranked by frequency in Table 2.

### TABLE 2

<table>
<thead>
<tr>
<th>Item Description</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRE General Examination</td>
<td>33</td>
<td>76.7</td>
</tr>
<tr>
<td>Music Theory Examination</td>
<td>32</td>
<td>74.4</td>
</tr>
<tr>
<td>Music History Examination</td>
<td>31</td>
<td>72.1</td>
</tr>
<tr>
<td>Letter(s) of Reference</td>
<td>27</td>
<td>62.8</td>
</tr>
<tr>
<td>Performance Audition or Tape</td>
<td>22</td>
<td>51.2</td>
</tr>
<tr>
<td>Ear-Training (aural) Examination</td>
<td>21</td>
<td>48.8</td>
</tr>
<tr>
<td>GRE Advanced Music Examination</td>
<td>12</td>
<td>27.9</td>
</tr>
<tr>
<td>Candidate's written statement regarding purpose for graduate study</td>
<td>11</td>
<td>25.6</td>
</tr>
<tr>
<td>Piano Proficiency Examination</td>
<td>10</td>
<td>23.3</td>
</tr>
<tr>
<td>Interview</td>
<td>9</td>
<td>20.9</td>
</tr>
<tr>
<td>Sight-Singing Examination</td>
<td>8</td>
<td>18.6</td>
</tr>
<tr>
<td>Music Education Examination</td>
<td>8</td>
<td>18.6</td>
</tr>
<tr>
<td>Teaching Experience</td>
<td>5</td>
<td>11.6</td>
</tr>
</tbody>
</table>

\(^a\) Two respondents added: "or Miller Analogies Test."

\(^b\) Two respondents added: "or National Teacher Examinations."

Approximately three-fourths of the schools required the GRE General Examination, Music Theory Examination, and Music History Examination. More exactly, 33 schools (76.7%) required the GRE General Examination, 32 schools (74.4%) required a Music Theory Examination, and 31 schools (72.1%) required a Music History Examination. There were 27
institutions (62.8%) requiring Letter(s) of Reference. About one-half of the schools required a Performance Audition or Tape and an Ear-Training Examination. The Performance Audition or Tape was required by 22 schools (51.2%), including one school which required it only for performance-oriented students, and the Ear-Training Examination was required by 21 schools (48.8%). Approximately one-fourth of the schools required the GRE Advanced Music Examination, the Candidate's Written Statement, and a Piano Proficiency Examination. Specifically, 12 schools (27.9%) required the GRE Advanced Music Examination, including one school which would accept either the Advanced Exam in Music or Education; 11 schools (25.6%) required the Candidate's Written Statement; and 10 schools (23.3%) required a Piano Proficiency Examination. An Interview, Sight-Singing Examination, and Music Education Examination were required by about one-fifth of the schools. The Interview was required at nine schools (20.9%), and both a Sight-Singing Examination and Music Education Examination were required at eight schools (18.6%). Only five schools (11.6%) required Teaching Experience, and a minimum of two years was the requirement at one of these schools.

The 43 schools checked a total of 229 requirements, resulting in a mean of 5.3. Not shown in Table 2 was the range, from as few as two admission requirements to as many as 10.

One respondent added that examinations in music history, music theory, and ear-training were used for diagnostic purposes only. Another replied that examinations in music history, music theory, ear-training, and performance were used for placement purposes and could not exclude a student from admission. Finally, one college administered
examinations in music history, music theory, ear-training, performance, and piano proficiency after admission.

Respondents were asked to provide other requirements for admission in the space given by Item 14. The responses, representing 20 schools (46.5%), included transcripts, teaching certificates, and undergraduate degrees in music. Other responses may be summarized by the following:

1. Conducting (after admission)
2. Vocal proficiency
3. Entrance Examination prepared by the school of music
4. Miller Analogies Test
5. National Teacher Examinations
6. Minimum level acceptable on GRE or NTE.

Thirty-one respondents (72.1%) gave answers for the minimum undergraduate grade point average acceptable for admission. This resulted in a range from 2.5 to 3.0 and a mean of 2.77. One school required either a 3.0 grade average or a minimum score of 800 on the GRE Aptitude or a minimum score of 550 on the National Teacher Examination. Four respondents did not give a numerical figure, but each added one of the following:

1. No C's or D's in the major areas of music education, theory or history
2. Music education students need a minimum score of 1750, obtained by multiplying the GRE score by the GPA or undergraduate work.
3. 2.75 GPA in music courses
4. Minimum score of 1,000 on GRE or "B" average in the last two years of undergraduate work.
Eight respondents (18.6%) gave no answer.

All but one person responded to the Remedial Work section, and the results are outlined in Table 3.

**TABLE 3**

**REQUIREMENT FOR REMEDIAL WORK**

<table>
<thead>
<tr>
<th>Remedial Response</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students must do remedial work without graduate credit.</td>
<td>22</td>
<td>51.2</td>
</tr>
<tr>
<td>Students may be required to do remedial work, depending upon students' goals and purposes for graduate studies.</td>
<td>12</td>
<td>27.9</td>
</tr>
<tr>
<td>Students must do remedial work for which they receive graduate credit.</td>
<td>3</td>
<td>7.0</td>
</tr>
<tr>
<td>Students do no remedial work.</td>
<td>2</td>
<td>4.7</td>
</tr>
<tr>
<td>No Response</td>
<td>1</td>
<td>2.3</td>
</tr>
</tbody>
</table>

As can be seen in Table 3, most schools required some type of remedial work to remove deficiencies revealed by entrance examinations. Only two schools (4.7%) did not require remedial work. Three schools (7.0%) gave graduate credit for remedial work, including one school where the credit did not apply toward degree requirements. At 12 schools (27.9%), students' goals and purposes for graduate studies helped determine the amount of remedial work required. The majority of the schools, 22 (51.2%), required remedial work without graduate credit. One person (2.3%) did not respond to this section. One respondent added that remedial work without graduate credit was required for music theory,
while remedial work with graduate credit was required for music history. One person inserted "may" instead of "must" for required remedial work with and without graduate credit.

Graduation

Part Two of the questionnaire "Graduation," began with an item which asked about the maximum number of credit hours students could transfer. Most schools in this study operated by the semester plan. Therefore, credit hours reported by schools which operated by the quarter plan have been converted to semester hours by multiplying quarter hours by $2/3 (0.66)$ and rounding-off to the nearest whole number.

All but one respondent answered the question about the maximum number of credit hours transferable, resulting in a mean of 7.8 and a range from 6 to 15 hours. In response to the question about the time limit for degree completion, the range for 39 schools (90.7%) was from 5 to 10 years, and the mean was 6.2. One respondent (2.3%) added that students had six years to complete the degree after filing candidate's forms.

Thirty-six schools (83.7%) offered a non-thesis option, five schools (11.6%) did not have a non-thesis option, and two schools (4.7%) were not represented. The question about extra hours in lieu of the thesis was completed by 23 respondents (53.5%), representing a range of 2 to 6 hours and a mean of 5. Only four respondents (9.3%) indicated that a paper or series of papers was another option at their schools.
Three respondents (7.0%) reported only a non-thesis program in the space provided to list other options. Other responses added for 13 schools (30.2%) have been summarized below:

1. Recital
2. Recital with Paper or Lecture
3. Lecture
4. Project
5. Independent Study

A comprehensive examination prior to graduation was administered by 40 schools (93.3%), while one school (2.3%) did not give this examination. Two schools (4.7%) were not represented. Information about the requirements for the comprehensive examination is contained in Table 4.
TABLE 4
REQUIREMENTS FOR COMPREHENSIVE EXAMINATION

<table>
<thead>
<tr>
<th>Examination Description</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Oral-Written Option</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oral</td>
<td>13</td>
<td>30.2</td>
</tr>
<tr>
<td>Written</td>
<td>12</td>
<td>27.9</td>
</tr>
<tr>
<td>Both</td>
<td>12a</td>
<td>27.9</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>4.7</td>
</tr>
<tr>
<td>No Response</td>
<td>4</td>
<td>9.3</td>
</tr>
<tr>
<td><strong>Timed/Take-Home Option</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timed</td>
<td>27</td>
<td>62.8</td>
</tr>
<tr>
<td>Take-Home</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Both</td>
<td>2</td>
<td>4.7</td>
</tr>
<tr>
<td>No Response</td>
<td>14</td>
<td>32.5</td>
</tr>
</tbody>
</table>

aOne respondent added: "Both if thesis is selected; both if written is not strong."

An almost equal number of schools required either the oral, the written, or both the oral and written. Thirteen schools (30.2%) administered an oral examination, 12 schools (27.9%) administered a written examination, and 12 schools (27.9%) administered a combination of oral and written examinations. One respondent (2.3%) added "either," and another respondent (2.3%) added "oral and/or written."

In response to the question about a timed or take-home examination, 27 schools (62.8%) administered a timed examination, while 14 respondents (32.5%) gave no answer to the question. Both a timed and a
take-home examination were given at two schools (4.7%).

Five people replied in the blanks provided for respondents to insert other options for the comprehensive examination. Three responses gave additional information about the comprehensive examination, rather than options. Two persons submitted very interesting responses, namely the option of a "Teaching Demonstration via video tape" and a required "Master's Talk." This Master's Talk was a lecture-demonstration on a topic related to the candidate's major field and was prepared in consultation with the music education department and the major adviser.

Information about the selection of the Examination Committee is reported in Table 5.

**TABLE 5**

<table>
<thead>
<tr>
<th>Committee Selected By</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student and Adviser</td>
<td>21</td>
<td>48.8</td>
</tr>
<tr>
<td>Student's Adviser</td>
<td>6</td>
<td>14.0</td>
</tr>
<tr>
<td>Chairman of Department</td>
<td>6</td>
<td>14.0</td>
</tr>
<tr>
<td>Added Response</td>
<td>4</td>
<td>9.3</td>
</tr>
<tr>
<td>No Response</td>
<td>4</td>
<td>9.3</td>
</tr>
<tr>
<td>The Student</td>
<td>2</td>
<td>4.7</td>
</tr>
</tbody>
</table>

Almost half of the respondents indicated that the committee was selected by the student and adviser. Specifically, the student and adviser selected the committee at 21 schools (48.8%). The student's adviser selected the committee at six schools (14.0%), while the chairman of
the department of six other schools (14.0%) selected the committee. At two schools (4.7%), only the student selected the committee, and four schools (9.3%) were not represented for this question. One person replied that the National Teacher Examination was given instead of the committee examination, and each of three respondents (7.0%) added one of the following:

1. Graduate Studies Committee
2. Director of Graduate Studies in Music
3. Graduate Coordinator.

In response to the question about the lowest grade point average with which students could graduate, 41 schools (95.3%) required a 3.0 for graduation, one school (2.3%) required a 2.0, and one school (2.3%) was not represented. This resulted in a mean of 2.98. One person replied: "Not specified this way. However, the student is dropped if he receives an 'F,' or more than two 'C's.' No 'D' grade is given."

Courses and Requirements

Part Three of the questionnaire, "Courses and Requirements," began with a question about the minimum and maximum credit hour for music education courses, music courses other than music education, and other courses outside music and music education. This question produced considerable variation as can be noted in Table 6.
TABLE 6
MINIMUM AND MAXIMUM CREDIT HOURS

<table>
<thead>
<tr>
<th>Area</th>
<th>MINIMUM</th>
<th>MAXIMUM</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>Mean</td>
</tr>
<tr>
<td>Music Education</td>
<td>38</td>
<td>10.2</td>
</tr>
<tr>
<td>Courses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Courses</td>
<td>37</td>
<td>11.7</td>
</tr>
<tr>
<td>Other Courses</td>
<td>31</td>
<td>6.2</td>
</tr>
</tbody>
</table>

a If "none" was reported, a score of "0" was listed. An area left blank was not given a score.

b If "none" was reported, no score was listed. An area left blank was not given a score.

The minimum number of credit hours required in music education by 38 schools (88.4%) ranged from 4 to 18 hours, and the mean was 10.2, approximately one-third of a 30-hour degree program. The maximum number of credit hours permitted in music education by 18 schools (41.9%) ranged from 6 to 25 hours, and the mean was 15.5, almost one-half of a 30-hour degree program. "None" was the reported maximum for seven schools (16.3%).

Excluding music education courses, the minimum number of credit hours required in music courses by 37 schools (86.0%) ranged from 5 to 24 hours, and the mean was 11.7, about 40 percent of a 30-hour degree program. The maximum number of credit hours permitted in music courses by 18 schools (41.9%) ranged from 6 to 27, and the mean was 16.1, about one-half of a 30-hour degree program. "None" was the reported maximum
for six schools (14.0%).

For courses excluding music and music education, 31 schools (72.1%) required minimum credit hours which ranged from 0 to 15 hours, resulting in a mean of 6.2, approximately one-fifth of a 30-hour degree program. Eighteen schools (41.9%) permitted maximum credit hours which ranged from 3 to 20 hours, resulting in a mean of 8.6, a little more than one-fourth of a 30-hour degree program. "None" was the reported maximum for five schools (11.6%).

It should be noted that the same schools did not necessarily reply to each minimum and maximum area. Respondents wrote additional comments in the margin, including the following replies:

1. One respondent wrote that the minimum and maximum areas depended upon the program track selected.

2. One person divided the degree as follows:
   - Music Education: 14-16 hours
   - Applied, including Conducting: 6-10 hours
   - Music History, Literature, Theory: 6-9 hours
   - Thesis: 0-4 hours.

3. Another respondent suggested a fourth area, elective and other requirements: 14 hour minimum

4. A fourth respondent divided the area of Other Courses into the following:

<table>
<thead>
<tr>
<th>minimum</th>
<th>maximum</th>
<th>area</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>none</td>
<td>Education</td>
</tr>
</tbody>
</table>
   | 5       | none    | from Areas 1, 2, 3

The next part of the questionnaire contained a list of 11 courses which were to be marked as "required," "elective," or "not offered." The data are ranked by frequency of the "required" response in Table 7.
<table>
<thead>
<tr>
<th>Course</th>
<th>n Required</th>
<th>%</th>
<th>n Elective</th>
<th>%</th>
<th>Not Offered</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Techniques in Music Education</td>
<td>31</td>
<td>72.1</td>
<td>7</td>
<td>16.3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Philosophy of Music Education</td>
<td>26</td>
<td>60.5</td>
<td>7</td>
<td>16.3</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Applied Study</td>
<td>22</td>
<td>51.2</td>
<td>17</td>
<td>39.5</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Vocal/Instrumental Ensemble</td>
<td>16</td>
<td>37.2</td>
<td>22</td>
<td>51.2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>History of Music Education</td>
<td>11</td>
<td>25.6</td>
<td>8</td>
<td>18.6</td>
<td>19</td>
<td>5</td>
</tr>
<tr>
<td>Evaluation and Measurement in Music Education</td>
<td>10</td>
<td>23.3</td>
<td>14</td>
<td>32.6</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>Theories of Learning</td>
<td>9</td>
<td>20.9</td>
<td>14</td>
<td>32.6</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Psychology of Music</td>
<td>8</td>
<td>18.6</td>
<td>14</td>
<td>32.6</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>Aesthetic Education</td>
<td>6</td>
<td>14.0</td>
<td>11</td>
<td>25.6</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td>Sociology of Music Education</td>
<td>4</td>
<td>9.3</td>
<td>4</td>
<td>9.3</td>
<td>26</td>
<td>9</td>
</tr>
<tr>
<td>Keyboard Harmony</td>
<td>2</td>
<td>4.7</td>
<td>15</td>
<td>34.9</td>
<td>16</td>
<td>10</td>
</tr>
</tbody>
</table>
As can be observed in Table 7, the top three courses, Research Techniques in Music Education, Philosophy of Music Education, and Applied Study, were required by more than half of the institutions in the study. Research Techniques in Music Education was required at 31 schools (72.1%), Philosophy of Music Education was required at 26 schools (60.5%), and Applied Study was required at 22 schools (51.2%). Ranked next to Applied Study was Vocal/Instrumental Ensemble, required at 16 schools (37.2%), followed by History of Music Education, required at 11 schools (25.6%), and Evaluation and Measurement in Music Education, required at 10 schools (23.2%). Approximately one-fifth of the schools required Theories of Learning and Psychology of Music. Nine schools (20.9%) required Theories of Learning, and eight schools (18.6%) required Psychology of Music. Courses which were required least frequently included Aesthetic Education, required at six schools (14.0%); Sociology of Music Education, required at four schools (9.3%); and Keyboard Harmony, required at two schools (4.7%)

The 43 respondents checked the "required" column a total of 145 times, resulting in a mean of 3.4. Not shown in Table 7 was the range of 0 to 8 required courses. The 43 respondents also checked the "elective" column a total of 133 times, resulting in a mean of 3.1. Also not shown in Table 7 was the range of 0 to 11 elective courses listed by the respondents.

The "required" and "elective" responses have been combined in Table 8.
<table>
<thead>
<tr>
<th>Course</th>
<th>n Schools</th>
<th>Marking Required or Elective</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Study</td>
<td>39</td>
<td></td>
<td>90.7</td>
</tr>
<tr>
<td>Research Techniques in Music Education</td>
<td>38</td>
<td></td>
<td>88.4</td>
</tr>
<tr>
<td>Vocal/Instrumental Ensemble</td>
<td>38</td>
<td></td>
<td>88.4</td>
</tr>
<tr>
<td>Philosophy of Music Education</td>
<td>33</td>
<td></td>
<td>76.7</td>
</tr>
<tr>
<td>Evaluation and Measurement in Music Education</td>
<td>24</td>
<td></td>
<td>55.8</td>
</tr>
<tr>
<td>Theories of Learning</td>
<td>23</td>
<td></td>
<td>53.5</td>
</tr>
<tr>
<td>Psychology of Music</td>
<td>22</td>
<td></td>
<td>51.2</td>
</tr>
<tr>
<td>History of Music Education</td>
<td>19</td>
<td></td>
<td>44.2</td>
</tr>
<tr>
<td>Aesthetic Education</td>
<td>17</td>
<td></td>
<td>39.5</td>
</tr>
<tr>
<td>Keyboard Harmony</td>
<td>17</td>
<td></td>
<td>39.5</td>
</tr>
<tr>
<td>Sociology of Music Education</td>
<td>8</td>
<td></td>
<td>18.6</td>
</tr>
</tbody>
</table>

The four courses in Table 8 which received the highest number of responses were the same, although not in the same order, as the first four courses in Table 7. The first four courses listed in Table 9 were Applied Study, which was offered by 39 schools (90.7%); both Research Techniques in Music Education and Vocal/Instrumental Ensemble, which were offered at 38 schools (88.4%); and Philosophy of Music Education, which was offered at 33 schools (76.7%). These four courses, along with Evaluation and Measurement in Music Education, Theories of Learning, and Psychology of Music, were offered by more than half of the schools. Evaluation and Measurement in Music Education was offered at 24 schools.
Theories of Learning was offered at 23 schools (53.5%), and Psychology of Music was offered at 22 schools (51.2%). History of Music Education was offered at 19 schools (44.2%). The bottom three courses were identical, although not in the same order, to the bottom three courses in Table 7 where courses were ranked by frequency of the required response. Aesthetic Education was offered at 17 schools (39.5%), Keyboard Harmony was offered at 17 schools (39.5%), and Sociology of Music Education was offered at eight schools (18.6%).

After the 11 courses appeared on the questionnaire, spaces were provided for respondents to list other required courses. Without question, more data were recorded here than in any other space on the questionnaire. Several respondents indicated that although their master's degree curriculum did not include a course entitled History of Music Education, the topic was covered in other course work. The same was true for other topics. Of the 43 institutions included in the study, 35 respondents (81.4%) replied to the request to list other required courses. Several persons indicated requirements in administration and supervision and in choral or instrumental conducting. As might be expected, many respondents reported requirements in music history and music theory. The list of the required courses provided for 35 schools (81.4%) may be found in Appendix E.

In response to the question about courses which generated either graduate or undergraduate credit, 34 schools (79.1%) had such courses, five schools (11.6%) did not have these courses, and four schools (9.3%) were not represented.
In the blanks provided for respondents to give multi-disciplinary programs offered, seven schools (16.3%) were represented. Five schools each offered one program, one school offered three, and one school offered four. One person reported music therapy but did not indicate whether it was associated with another discipline. The multi-disciplinary programs offered at these schools are listed below:

1. Music-Physics
2. Music-Business (three schools)
3. MFA with Music
4. Music-English
   Music-Journalism
   Music-History
5. Music-Engineering
   Music-Business
   Therapy
   Musical Theatre.

A student who earns a master's degree often specializes or concentrates in a particular academic area. The next part of the questionnaire contained a list of 13 areas for specialization or concentration, and respondents were asked to identify the areas which were available at their schools. Table 9 presents these responses which have been ranked by frequency.
### Table 9

**AREAS OF SPECIALIZATION/CONCENTRATION**

<table>
<thead>
<tr>
<th>Area</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary School General Music (vocal)</td>
<td>29a</td>
<td>67.4</td>
</tr>
<tr>
<td>Junior High/Middle School General Music (vocal)</td>
<td>23a</td>
<td>53.5</td>
</tr>
<tr>
<td>Instrumental Pedagogy</td>
<td>22</td>
<td>51.2</td>
</tr>
<tr>
<td>Choral Conducting/Literature</td>
<td>22</td>
<td>51.2</td>
</tr>
<tr>
<td>Instrumental Conducting/Literature</td>
<td>21</td>
<td>48.8</td>
</tr>
<tr>
<td>Piano Pedagogy</td>
<td>20</td>
<td>46.5</td>
</tr>
<tr>
<td>Vocal Pedagogy</td>
<td>17</td>
<td>39.5</td>
</tr>
<tr>
<td>Supervision and Administration</td>
<td>12</td>
<td>27.9</td>
</tr>
<tr>
<td>Special Education</td>
<td>7</td>
<td>16.3</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>5</td>
<td>11.6</td>
</tr>
<tr>
<td>Church Music</td>
<td>5</td>
<td>11.6</td>
</tr>
<tr>
<td>Early Childhood</td>
<td>5</td>
<td>11.6</td>
</tr>
</tbody>
</table>

*a One respondent made Items 6 and 7 as one concentration.

The area of concentration most frequently checked was Elementary School General Music (vocal) which was offered by 29 schools (67.4%). Junior High/Middle School General Music (vocal) was offered at 23 schools (51.2%), while concentrations in both Instrumental Pedagogy and Choral Conducting/Literature were possible at 22 schools (51.2%). Twenty-one schools (48.8%) offered specialization in Instrumental Conducting/Literature, and 20 schools (46.5%) offered specialization in Piano Pedagogy. Vocal Pedagogy was available.
at 17 schools (39.5%), and a concentration in the area of Supervision and Administration was possible at 12 institutions (27.9%). A concentration in Special Education was offered at seven schools (16.3%). The least frequently checked areas of concentration were those in Music Therapy, Church Music, and Early Childhood. Each of these areas was checked by five schools (11.6%).

The 43 respondents checked the specialization areas a total of 188 times, resulting in a mean of 4.4. Not shown in Table 9 was the range of 0 to 10 specializations. Following the list of specializations was a space for respondents to insert other areas in which concentrations were possible. Four respondents (9.3%) indicated that specializations were not possible at their schools, and one of them added that the degree could be adapted to fit the needs of the candidate, due to the limited number of required courses. One person replied that most areas were connected to studio teaching. Areas of concentration or specialization which were added included the following:

1. Psychological Foundations/Research
2. Music Teaching in the Public Schools
3. Music Teaching in the Community/Junior College
4. Instrumental, Choral, or Elementary Music Education.

In the next part of the questionnaire, the respondent was presented with a list of 33 courses and requested to respond to the following columns: "offered," "not offered," "are considering," and "have considered." The results are presented in Table 10 by the frequency of the "offered" response.
<table>
<thead>
<tr>
<th>Course</th>
<th>Offered</th>
<th>%</th>
<th>Not Offered</th>
<th>Are Considering</th>
<th>Have Considered</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Pedagogy</td>
<td>41</td>
<td>95.3</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Vocal Pedagogy</td>
<td>39</td>
<td>90.7</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Instrumental Pedagogy</td>
<td>35</td>
<td>81.4</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Supervision and Administration of Public School Music</td>
<td>34</td>
<td>79.1</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Orff</td>
<td>29</td>
<td>67.4</td>
<td>8</td>
<td>1</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Kodaly</td>
<td>26</td>
<td>60.5</td>
<td>10</td>
<td>2</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Jazz</td>
<td>24</td>
<td>55.8</td>
<td>12</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Theory Pedagogy</td>
<td>23</td>
<td>53.5</td>
<td>12</td>
<td>2</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Acoustics</td>
<td>23</td>
<td>53.5</td>
<td>14</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Keyboard Improvisations</td>
<td>20</td>
<td>46.5</td>
<td>17</td>
<td>0</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Score Reading and Preparation</td>
<td>20</td>
<td>46.5</td>
<td>17</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Church Music</td>
<td>16</td>
<td>37.2</td>
<td>14</td>
<td>7</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Music and Special Education/Music for the Handicapped</td>
<td>13</td>
<td>30.2</td>
<td>15</td>
<td>9</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

TABLE 10
COURSE OFFERINGS
<table>
<thead>
<tr>
<th>Course</th>
<th>Offered</th>
<th>%</th>
<th>Not Offered</th>
<th>Are Considering</th>
<th>Have Considered</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki</td>
<td>13</td>
<td>30.2</td>
<td>18</td>
<td>4</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Creativity</td>
<td>13</td>
<td>30.2</td>
<td>18</td>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Dalcroze</td>
<td>12</td>
<td>27.9</td>
<td>21</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Music in Higher Education</td>
<td>11</td>
<td>25.6</td>
<td>24</td>
<td>1</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Computer Skills for the Music Educator</td>
<td>9</td>
<td>20.9</td>
<td>21</td>
<td>7</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Techniques for CAI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music in Recreation</td>
<td>8</td>
<td>18.6</td>
<td>22</td>
<td>4</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>7</td>
<td>16.3</td>
<td>24</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Schenker Analysis</td>
<td>7</td>
<td>16.3</td>
<td>28</td>
<td>0</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Piano Tuning/Maintenance</td>
<td>7</td>
<td>16.3</td>
<td>26</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Music as Related Art</td>
<td>6</td>
<td>14.0</td>
<td>26</td>
<td>3</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Audio/Recording</td>
<td>5</td>
<td>11.6</td>
<td>27</td>
<td>2</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Music for the Gifted</td>
<td>4</td>
<td>9.3</td>
<td>25</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Music in the Junior College/Community College</td>
<td>4</td>
<td>9.3</td>
<td>29</td>
<td>1</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Course</td>
<td>Offered</td>
<td>%</td>
<td>Not Offered</td>
<td>Are Considering</td>
<td>Have Considered</td>
<td>No Response</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------</td>
<td>---------</td>
<td>----</td>
<td>-------------</td>
<td>----------------</td>
<td>----------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Fundamentals of Music for Use in Broadcasting, Film, and TV</td>
<td>4</td>
<td>9.3</td>
<td>31</td>
<td>1</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Adult and Continuing Education Pedagogy</td>
<td>3</td>
<td>7.0</td>
<td>29</td>
<td>1</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>Music Librarian</td>
<td>3</td>
<td>7.0</td>
<td>32</td>
<td>0</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Music for Senior Citizens</td>
<td>2</td>
<td>4.7</td>
<td>28</td>
<td>3</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Community Involvement in the Arts</td>
<td>2</td>
<td>4.7</td>
<td>31</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Arts Management</td>
<td>1</td>
<td>2.3</td>
<td>27</td>
<td>4</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Grant Funding in the Arts</td>
<td>0</td>
<td>0.0</td>
<td>31</td>
<td>3</td>
<td>1</td>
<td>8</td>
</tr>
</tbody>
</table>
As can be seen in Table 10, Piano Pedagogy, offered by 41 schools (95.3%), was the course most frequently offered at the 43 schools, while Arts Management, offered by one school (2.3%), was the course least frequently offered. Grant Funding in the Arts was not offered at any of the schools included in the study. In addition to Piano Pedagogy, more than half of the schools offered the following courses: Vocal Pedagogy at 39 schools (90.7%), Instrumental Pedagogy at 35 schools (81.4%), Supervision and Administration of Public School Music at 34 schools (79.1%), Orff at 29 schools (67.4%), Kodaly at 26 schools (60.5%), Jazz at 24 schools (55.8%), Theory Pedagogy at 23 schools (53.5%), and Acoustics at 23 schools (53.5%).

Eight courses were offered by one-fourth to one-half of the schools, including Keyboard Improvisation and Score Reading and Preparation. Keyboard Improvisation was offered at 20 schools (46.5%), Score Reading and Preparation at 20 schools (46.5%), Church Music at 16 schools (37.2%), Music and Special Education/Music for the Handicapped at 13 schools (30.2%), Suzuki at 13 schools (30.2%), Creativity at 13 schools (30.2%), Dalcroze at 12 schools (27.9%), and Music in Higher Education at 11 schools (25.6%). Included in the courses offered by 10 to 20 percent of the schools were Computer Skills for the Music Educator/Techniques for CAI at nine schools (20.9%); Music in Recreation at eight schools (18.6%); Music Therapy, Schenker Analysis, and Piano Tuning/Maintenance, each at seven schools (16.3%); Music as Related Art at six schools (14.0%); and Audio/Recording at five schools (11.6%).

The remaining nine courses were offered by less than 10 percent of the schools. These courses included Music for the Gifted, Music in
the Junior College/Community College, and Fundamentals of Music for Use in Broadcasting, Film, and TV, each offered at four schools (9.3%); Adult and Continuing Education Pedagogy and Music Librarian, each offered at three schools (7.0%); Music for Senior Citizens and Community Involvement in the Arts, each offered by two schools (4.7%); and Arts Management, which was reported earlier to be offered by only one school (2.3%). Again, Grant Funding in the Arts was not offered at the institutions included in the study.

The 43 respondents checked the "offered" column a total of 464 times, resulting in a mean of 10.8. Not shown in Table 10 was the range of from 0 to 22 courses offered. Occasionally a person checked both the "not offered" column and the "are considering" column. When this occurred, the response was counted in the "are considering" column. Similarly, the few respondents who marked both "are considering" and "have considered" were counted in the "are considering" column. The 43 respondents checked the "are considering" column a total of 81 times, resulting in a mean of 1.9. Not shown in Table 10 was the range from no response to as many as 10 responses. The "have considered" column was checked a total of 30 times, resulting in a mean of 0.7. Again, not shown in the table was the range from no response to as many as 15 responses.

Music in Special Education/Music for the Handicapped received a total of nine "are considering" responses, while both Church Music and Computer Skills for the Music Educator/Techniques for CAI received seven "are considering" responses. Music for the Gifted received five "are considering" responses, while Music in Recreation, Arts Management, and
Suzuki each received four "are considering" responses. The following courses each received three "are considering" responses: Jazz, Music for Senior Citizens, Music as Related Art, Score Reading and Preparation, and Grant Funding in the Arts. The courses which each received two "are considering" responses were Theory Pedagogy, Music Therapy, Audio/Recording, Community Involvement in the Arts, Dalcroze, Kodaly, Acoustics, Creativity, and Piano Tuning/Maintenance. Each of the following eight courses received one "are considering" response: Vocal Pedagogy; Instrumental Pedagogy; Adult and Continuing Education Pedagogy; Supervision and Administration of Public School Music; Music in the Junior College/Community College; Orff; and Fundamentals for Music for Use in Broadcasting, Film, and TV. The remaining four courses received no response in this column.

In the "have considered" column, Music Therapy received four responses, and Arts Management received three. Each of the following six courses received two "have considered" responses: Music for the Gifted, Music in Recreation, Music for Senior Citizens, Audio/Recording, Music in Higher Education, and Creativity. Twelve courses each received one response in the "have considered" column, and these courses included: Instrumental Pedagogy, Adult and Continuing Education Pedagogy, Jazz, Music and Special Education/Music for the Handicapped, Music Librarian, Music in the Junior College/Community College, Schenker Analysis, Keyboard Improvisation, Computer Skills for the Music Educator/Techniques for CAI, Church Music, Acoustics, and Grant Funding in the Arts. The remaining 13 courses received no response in this column.
In addition to the 33 listed courses, the questionnaire supplied spaces for respondents to provide titles of new courses which had recently been considered, were going to be offered, or had recently been added to course offerings. Several respondents indicated that many of the topics in the 33 course list were included in other courses. For example, one person added: "Dalcroze, Orff, Suzuki, and Kodaly are in existing courses." This probably can be interpreted as meaning that these subjects were included in general methodology courses. In the following list, the word "new" does not necessarily mean new in the sense of courses in contemporary subjects or recent innovations, such as musical analysis by computer. Courses like Piano Pedagogy and Opera Literature appear because they were new course offerings at the particular schools being represented. Some respondents reported as many as six new courses, other reported only one, and 23 respondents listed no new courses. The following list includes courses given for 20 schools:

School 1: Research in Music
   Performance Practicum

School 2: Contemporary Trends

School 3: Introduction to Musicology
   Analytical Techniques

School 4: Readings in Philosophical Foundations of Music Education
   Class Piano Pedagogy/Practicum
   Choral Music Literature for Young Choruses

School 5: Suzuki Violin Methods
   Suzuki Piano Methods
   Jazz/Commercial/Studio Courses

School 6: Improvisation
   Directed Readings in Music Education

School 7: Organ Improvisation and Service Playing
| School 8: | Style and Analysis  
|          | Choral Music Literature |
| School 9: | Marching Band Arranging  
|          | Piano Pedagogy  
|          | Woodwind Pedagogy |
| School 10: | History and Philosophy of Music Education  
|          | Assessment in Music Education  
|          | Piano Pedagogy I, II, III  
|          | Church Music |
| School 11: | Research in Music Education |
| School 12: | Studio Writing and Production  
|          | Studio Jazz Writing |
| School 13: | Ethnomusicology |
| School 14: | Contemporary Trends in Music Education  
|          | Orff in the Music Classroom  
|          | Behavior Modification in Music Achievement  
|          | Music for the Exceptional Child |
| School 15: | Philosophies of Music Education  
|          | Selected Trends in the Teaching and Learning of Music  
|          | Contemporary Curriculum Issues in Music Education  
|          | Foundations of Musical Behavior |
| School 16: | Music Therapy Introduction  
|          | Opera Literature  
|          | Ancient and Medieval Music  
|          | Computer Applications in Music Teaching |
| School 17: | Seminar in Performance Practice of Early Music  
|          | Louisiana French Folk Music  
|          | Aesthetics of Music  
|          | Rock, Jazz, and Broadway Shows |
| School 18: | Sacred Choral Literature  
|          | Jazz Improvisation |
| School 19: | Music Literature for Children  
|          | Kodaly Study-Tour  
|          | Kodaly Concept in American Music Education  
|          | Instrumental Music Teaching Seminar |
| School 20: | Jazz Improvisation  
|          | Vocal Pedagogy  
|          | Piano Pedagogy  
|          | Woodwind/Brass Specialists |
Respondent Information

Part Four of the questionnaire, "Respondent Information," sought information about the individual schools including titles of degrees, the number of years that master's degrees had been offered, undergraduate music major population, graduate music major population, and music faculty population. Analysis of the data revealed that 36 (83.7%) of the 43 institutions followed the semester plan and that five different titles for the master's degree in music were used. Table 11 includes the types of degrees awarded and the number of schools offering each type.

<table>
<thead>
<tr>
<th>Title of Degree</th>
<th>n</th>
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<td>Master of Music Education</td>
<td>17</td>
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<tr>
<td>Master of Music</td>
<td>13</td>
</tr>
<tr>
<td>Master of Arts</td>
<td>8</td>
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<td>Master of Education</td>
<td>6</td>
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<tr>
<td>Master of Science</td>
<td>3</td>
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</table>

As can be noted in Table 11, Master of Music Education and Master of Music were the two degrees most frequently offered at the 43 institutions included in this study. Thirty-seven schools (86.0%) offered one type of degree, while five schools (11.6%) offered two types. The response from one person was not included in Table 11 since he gave the title of the degree he earned, rather than the degree awarded by the
school being represented. One respondent added that the school's Master of Education degree was "in limbo" and would become either the Master of Music or the Master of Music Education degree. There were 17 schools which offered the Master of Music Education degree, and 13 schools which offered the degree, Master of Music. The Master of Arts degree was offered by eight schools, and the Master of Education degree was available at six schools. Only three schools offered the Master of Science degree.

In response to the question about the number of years the degree had been awarded, 32 answers (74.4%) were given. Many of the responses included a "?" or a "ca." in the margin. The number of years which the degree had been offered ranged from 4 to 35 years, and the mean was 18.

The figures for undergraduate and graduate enrollment of music majors and the number of music faculty failed to provide complete information to the investigator. Comments appearing in the margins included "impossible," "approximate," "estimation," and "cannot separate full-time from part-time." Although not all persons reported this information, there were sufficient replies to indicate that the sample included small departments with as few as 17 full-time undergraduate music majors and large departments with as many as 538 full-time undergraduate music majors. The largest full-time graduate music major enrollment was 236, and the largest part-time enrollment was 130. The number of music faculty indicated small departments with as few as five full-time members and large departments with as many as 66 full-time faculty members. The data for undergraduate and graduate enrollment and the number of music faculty members are presented in Table 12.
<table>
<thead>
<tr>
<th>Population</th>
<th>n</th>
<th>Mean</th>
<th>Range</th>
<th>S.D.</th>
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<td>Music/Music Education</td>
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<td></td>
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<td></td>
</tr>
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<td>177.1</td>
<td>17-538</td>
<td>110.1</td>
</tr>
<tr>
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<td>26</td>
<td>13.7</td>
<td>2-075</td>
<td>15.9</td>
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<td>15-236</td>
<td>51.4</td>
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<td>11.1</td>
<td>0-075</td>
<td>17.3</td>
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<tr>
<td>Music/Music Education</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Full-Time</td>
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<td>25.3</td>
<td>0-241</td>
<td>40.7</td>
</tr>
<tr>
<td>Part-Time</td>
<td>32</td>
<td>16.6</td>
<td>2-130</td>
<td>23.1</td>
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<tr>
<td><strong>Graduate</strong></td>
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<td>Part-Time</td>
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<td>13.3</td>
<td>0-125</td>
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<td>Music/Music Education</td>
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</tr>
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<td>Full-Time</td>
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<td>5-066</td>
<td>12.7</td>
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<td>0-035</td>
<td>8.9</td>
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<tr>
<td><strong>Faculty</strong></td>
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<tr>
<td>Music Education Only</td>
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<td></td>
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<tr>
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<td>0-020</td>
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<tr>
<td>Associates in Music/Music Education</td>
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</tbody>
</table>
| 39                                     | 8.6| 0-098| 16.1
A total of 38 respondents (88.4%) indicated the number of their full-time undergraduate music and music education enrollment, representing a range from 17 to 538 students and a mean of 177.1. Twenty-six respondents (60.5%) indicated the number of their part-time undergraduate music and music education enrollment, representing a range from 2 to 75 students and a mean of 13.7. A mean of 101.4 within a range from 15 to 236 students was determined for full-time undergraduate music education enrollment at 32 schools (74.4%). A mean of 11.1 within a range from 0 to 75 students was determined for part-time undergraduate music education enrollment at 27 schools (62.8%).

There were from 0 to 241 full-time graduate music and music education students in attendance at 36 schools (83.7%), representing a mean of 25.3. There were from 2 to 130 part-time graduate music and music education students at 32 schools (74.4%), representing a mean of 16.6. A mean of 9.5 within a range from 0 to 51 students represented the number of full-time graduate music education majors at 34 schools (79.1%). A mean of 13.3 within a range from 0 to 125 students represented the number of part-time graduate music education majors at 30 schools (69.8%).

There were from 5 to 66 full-time music and music education faculty members at 38 schools (88.4%), representing a mean of 23.8. There were from 0 to 35 part-time music and music education faculty members at 35 schools (81.4%), representing a mean of 8.1. The range for full-time music education faculty members was from 0 to 20, representing a mean of 5.7 for 32 schools (74.4%). The range for part-time music education faculty members was from 0 to 8, representing
a mean of 2.1 for 23 schools (53.5%).

There was a total of 334 graduate teaching associates at 39 schools (90.7%). The range was calculated to be from 0 to 98 teaching associates, resulting in a mean of 8.6. A few respondents indicated that their graduate teaching associates assisted with research rather than with teaching.

Although it was difficult to make comparisons in Table 12 because of the varying number of schools for which data were reported, it was apparent that a relatively large number of part-time students were enrolled in graduate courses. This is easily understood when one considers the number of graduate students who hold full- and part-time employment in the teaching profession and who attend class one or two days a week in the late afternoons or evenings.

**Statistical Analysis**

The Pearson product-moment coefficient was used to determine correlations between the following variables from the questionnaire:

1. Total Enrollment of the School
2. Number of Years the Master's Degree Had Been Offered
3. Number of Full-Time Undergraduate Music Majors
4. Number of Full-Time and Part-Time Undergraduate Music Majors
5. Number of Full-Time Graduate Music Majors
6. Number of Full-Time and Part-Time Graduate Music Majors
7. Number of Full-Time Music Faculty
8. Number of Full-Time and Part-Time Music Faculty
9. Number of Graduate Teaching Associates
10. Number of Courses Offered (See Questionnaire, III. C.)
11. Number of Admission Requirements (See Questionnaire, I. A.)
12. Number of Specifically Required Courses (See Questionnaire, III. B.)
13. Number of Elective Courses (See Questionnaire, III. B.)
14. Number of Specialization or Concentration Areas (See Questionnaire, III. E.)
15. Minimum Credit Hours Required for Music Education Courses
16. Maximum Credit Hours Permitted for Music Education Courses
17. Minimum Credit Hours Required for Music Courses (excluding Music Education Courses)
18. Maximum Credit Hours Permitted for Music Courses (excluding Music Education Courses)
19. Minimum Credit Hours Required for Courses other than Music and Music Education Courses
20. Maximum Credit Hours Permitted for Courses other than Music and Music Education Courses.

These variables with correlation coefficients and levels of significance are presented in a correlation matrix in Table 13.
### TABLE 13

**CORRELATION MATRIX OF QUESTIONNAIRE VARIABLES**

<table>
<thead>
<tr>
<th>Description</th>
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<th>6</th>
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<tbody>
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<td>1 Total Enrollment of School</td>
<td>43</td>
<td>.137</td>
<td>.494&lt;sup&gt;c&lt;/sup&gt;</td>
<td>.516&lt;sup&gt;d&lt;/sup&gt;</td>
<td>.488&lt;sup&gt;c&lt;/sup&gt;</td>
<td>.551&lt;sup&gt;e&lt;/sup&gt;</td>
<td>.639&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.551&lt;sup&gt;e&lt;/sup&gt;</td>
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<tr>
<td>2 Number of Years Master's Degree Had Been Offered</td>
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<td>.372&lt;sup&gt;a&lt;/sup&gt;</td>
<td>.391&lt;sup&gt;a&lt;/sup&gt;</td>
<td>.332</td>
<td>.234</td>
<td>.493</td>
<td>.363</td>
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<tr>
<td>3 Full-Time Undergraduates*</td>
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<td>.991&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.688&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.597&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.866&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.704&lt;sup&gt;f&lt;/sup&gt;</td>
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<td></td>
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<td>.589&lt;sup&gt;e&lt;/sup&gt;</td>
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<td>.863&lt;sup&gt;f&lt;/sup&gt;</td>
<td>.724&lt;sup&gt;f&lt;/sup&gt;</td>
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<td>8 Total* Faculty*</td>
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</table>

+ = Music/Music Education  
* = Part-Time and Full-Time  

a = .05  
<sup>b</sup> = .01  
<sup>c</sup> = .005  
<sup>d</sup> = .001  
<sup>e</sup> = .0005  
<sup>f</sup> = .0001
TABLE 13 (Continued)

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+ = Music/Music Education
* = Part-Time and Full-Time
a = .05   b = .01   c = .005   d = .001   e = .0005   f = .0001
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<sup>+</sup> = Music/Music Education

<sup>*</sup> = Part-Time and Full-Time

<sup>a</sup> = .05  <sup>b</sup> = .01  <sup>c</sup> = .005  <sup>d</sup> = .001  <sup>e</sup> = .0005  <sup>f</sup> = .0001
The correlation matrix contains several correlations between obviously related variables such as Full-Time Graduate Music Majors and Total Graduate Music Majors (Variables 5 and 6), Full-Time Undergraduate Music Majors and Full-Time Faculty (Variables 3 and 7), Total Enrollment of the School and Full-Time Music Faculty (Variables 1 and 7), and Minimum Credit Hours Required for Music Education Courses and Maximum Credit Hours Permitted for Music Education Courses (Variables 15 and 16). These and other obviously related variables will not be discussed.

There was a moderate negative correlation ($r = -0.364$, $p = 0.05$) between Total Undergraduate Music Majors and the Number of Specifically Required Courses for master's degree students. Thus, schools with larger undergraduate music major enrollments tended to require fewer specific courses than those with smaller music major enrollments. There was also a negative correlation ($r = -0.441$, $p = 0.005$) between Courses Specifically Required and Elective Courses. This seemed to indicate that schools which required more specific courses tended to have fewer elective courses, or schools which required fewer specific courses tended to have more elective courses.

There was a moderate correlation ($r = 0.417$, $p = 0.01$) between the Number of Elective Courses and the Number of Specialization Areas. Thus, schools which offered students more elective courses tended to have more areas for specialization than schools which offered fewer elective courses.

There was a negative correlation between the Number of Full-Time Faculty Members and the Minimum Credit Hours Required for Courses other than Music and Music Education ($r = -0.391$, $p = 0.05$). There was a
positive correlation between the Number of Full-Time Faculty Members and the Minimum Hours Required for Music Education Courses ($r = .381, p = .05$). Thus, the schools that had larger faculties tended to require their master's degree students to take fewer courses outside music and music education and more courses in music education than institutions with smaller music faculties.

The correlations between Total Enrollment of the School and Number of Admission Requirements ($r = .429, p = .005$) and Total Graduate Music Majors and the Number of Admission Requirements ($r = .376, p = .05$) seemed to indicate that larger schools tended to prescribe more admission requirements than smaller schools. The correlations between the Number of Years the Master's Degree Had Been Offered and (1) Total Undergraduate Music Majors ($r = .391, p = .05$), (2) Minimum Credit Hours Required for Music Education Courses ($r = .394, p = .05$), (3) Number of Full-Time Music Faculty ($r = .493, p = .01$) seemed to indicate that schools which had offered degrees for many years tended to have larger undergraduate music major enrollments, required more music education courses, and had a larger faculty than schools whose degrees had not been established as long.

To ascertain whether there were significant differences between schools which offered the master's degree and schools which offered both the master's degree and the doctorate, the investigator divided the 43 schools into two groups: those with the doctorate, 11 schools (25.6%), and those without the doctorate, 32 schools (74.4%). Analysis of Variance tests were conducted for the two groups using the following questionnaire variables:
1. Number of Courses Offered (See Questionnaire, III. C.)
2. Number of Admission Requirements (See Questionnaire, I. A.)
3. Number of Specifically Required Courses (See Questionnaire, III. B.)
4. Number of Elective Courses (See Questionnaire, III. B.)
5. Number of Specialization or Concentration Areas (See Questionnaire, III. E.)
6. Total Enrollment of the School
7. Number of Years the Master's Degree Had Been Offered
8. Minimum Credit Hours Required for Music Education Courses
9. Maximum Credit Hours Permitted for Music Education Courses
10. Minimum Credit Hours Required for Music Courses (excluding Music Education Courses)
11. Maximum Credit Hours Permitted for Music Courses (excluding Music Education Courses)
12. Minimum Credit Hours Required for Courses other than Music and Music Education Courses
13. Maximum Credit Hours Permitted for Courses other than Music and Music Education Courses
14. Number of Full-Time Undergraduate Music Majors
15. Number of Full-Time Graduate Music Majors
16. Number of Part-Time Graduate Music Majors
17. Number of Part-Time and Full-Time Graduate Music Majors
18. Number of Full-Time Music Faculty.

The means and standard deviations are presented in Table 14, and the Analysis of Variance data are reported in Table 15.
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### TABLE 15

ANALYSIS OF VARIANCE OF SELECTED QUESTIONNAIRE VARIABLES FOR DOCTORAL-DEGREE-GRANTING INSTITUTIONS AND MASTER’S-DEGREE-GRANTING INSTITUTIONS

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<td><strong>Full-Time Music Faculty</strong></td>
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As can be observed in Table 15, which compares schools with the doctorate and schools without the doctorate, there were no significant differences for the following variables: (1) Number of Admission Requirements, (2) Number of Specifically Required Courses, (3) Number of Elective Courses, (4) Number of Specialization or Concentration Areas, (5) Minimum Credit Hours Required for Music Courses (excluding Music Education Courses), (6) Maximum Credit Hours Permitted for Music Courses (excluding Music Education Courses), (7) Minimum Credit Hours Required for Courses other than Music and Music Education, (8) Maximum Credit Hours Permitted for Courses other than Music and Music Education, and (9) Number of Part-Time Graduate Music Majors.

For the remainder of the chapter, Group D will refer to those schools which offered the doctorate, and Group M will refer to those schools which did not offer the doctorate. Analysis of variance indicated that there was a significant difference between the two groups for the number of courses offered, \( F(1, 41) = 12.26, p = .01 \). The mean for Group D was 14.6, while the mean for Group M was 9.5.

There was a significant difference between the two groups for the total enrollment at the schools, \( F(1, 41) = 19.14, p = .01 \), with a mean of 19,143.4 for Group D and a mean of 9,492.9 for Group M. There was a significant difference between the two groups for the number of years the master's degree had been offered, \( F(1, 30) = 6.58, p = .05 \). Schools in Group D had been awarding the master's degree for an average of 25 years, while schools in Group M had been awarding the master's degree for an average of 16 years.
There was a significant difference between the two groups for the Minimum Required Credit Hours for Music Education Courses, \( F(1, 36) = 6.98, p = .05 \). The minimum requirement for Group D was calculated to be a mean of 12.5, while the mean for Group M was 9.3. It naturally follows that there would be a significant difference between the groups for the Maximum Credit Hours Permitted for Music Education Courses, \( F(1, 16) = 4.53, p = .05 \). The mean for Group D was 19.0, and the mean for Group M was 14.2.

There were significant differences between the two groups for the (1) Full-Time Undergraduate Music Major Enrollment, \( F(1, 36) = 7.43, p = .01 \), and (2) Full-Time Graduate Music Major Enrollment, \( F(1, 34) = 9.61, p = .01 \). Group D had an average of 258 full-time undergraduate music majors and 58 full-time graduate music majors, while Group M had an average of 152 full-time undergraduate music majors and 14 full-time graduate music majors.

There was a significant difference between the two groups for the Number of Full-Time and Part-Time Graduate Music Majors, \( F(1, 35) = 5.20, p = .05 \). Group D had an average of 66 graduate students, and Group M had an average of 30 graduate students.

Earlier it was reported that there was no significant difference between the two groups for the Number of Part-Time Graduate Music Majors. As there was no significant difference between the groups for the number of part-time graduate music majors, and because there were significant differences between the groups for (1) the number of full-time graduate music majors and (2) the number of full-time and part-time graduate music majors, it may be said that schools in Group M had more part-time
students working on the master's degree than those schools in Group D.

Finally, there was a significant difference between the two groups for the Number of Full-Time Faculty Members, \( F(1, 36) = 13.00, p = .01 \). Group D had an average of 35 full-time faculty members, while Group M had an average of 20 full-time faculty members.

In summation of the variables where significant differences between the two groups were found, the following may be said:

When compared to schools without the doctorate, the schools with the doctorate:

1. Had larger total enrollments
2. Had more music faculty members
3. Had more undergraduate music majors
4. Had more graduate music majors
5. Had offered the master's degree for a longer period of time
6. Offered more music and music education courses
7. Required more credit hours in music education courses.

Therefore, schools without the doctorate that are evaluating their graduate programs and schools which are planning to establish a master's degree should compare the seven criteria listed above to determine what would be feasible for a master's degree program.
CHAPTER V

SUMMARY AND RECOMMENDATIONS

This chapter includes a review of the study, a summary of the findings, recommendations to East Tennessee State University, and suggestions for future studies.

Review of the Study

Schools which are cognizant of procedures and processes used by other institutions will: (1) be aware of trends and directions in the field, (2) utilize their own resources more fully, (3) be more effective in the review, inspection, and revision of their graduate programs, and (4) retain a sense of uniqueness and individuality.¹ The review of related literature included general guidelines and principles published by the National Association of Schools of Music (NASM) and the Music Educators National Conference (MENC). The review also included information from a limited number of doctoral dissertations and published periodical articles which addressed the issue of graduate music education, suggesting an apparent dearth of information on programs and requirements for the master's degree in music education. Thus, the problem with which this study dealt was the lack of guidelines and information about current practices for schools which are planning to establish master's degree programs in music education. It was
necessary to determine the essential criteria and current practices of master's degree programs at schools with established graduate programs in music education. The purpose of the study was to collect and analyze data regarding master's degree programs in music education at a limited number of institutions of higher learning in the United States. The sub-purpose of the study was to make recommendations for the establishment of a master's degree program in music education to East Tennessee State University (ETSU) where this investigator is employed. A questionnaire was mailed to 57 schools holding membership in the National Association of Schools of Music and located in the Southern Division of the Music Educators National Conference. The questionnaire sought information about current practices, procedures, courses, and requirements for master's degrees in music education. Among the questions to be answered were:

1. What were the titles of the master's degrees awarded at the schools included in the study?
2. How long had each school granted the master's degree?
3. What were the policies toward remedial work at the schools included in the study?
4. How many schools offered a non-thesis option, and what were the requirements for this option?
5. How many schools administered a comprehensive examination prior to graduation, and what were the arrangements for its administration?
6. What were the admission requirements at each school included in the study?
7. What was the extent of variation in the minimum and maximum number of credit hours for the following areas:
   (a) Music education courses
   (b) Music courses (other than music education courses)
   (c) Other courses (other than music and music education courses)?

8. What areas of specialization or concentration were offered at each school included in the study?

9. What types of multi-disciplinary programs were offered?

10. What were the policies toward transfer credit and time limit for degree completion at the schools included in the study?

11. How did the schools differentiate between "required" and "elective" courses in such areas as history, psychology, philosophy of music education, research in music education, and applied study?

12. How many schools offered courses in new areas such as music therapy, music for the handicapped, computer assisted instruction, jazz, music as related art, and arts management?

13. What was the enrollment of (a) the total student body, (b) undergraduate music majors, and (c) graduate music majors at each school included in the study?

14. How many music faculty members were employed at each school included in the study?
The questionnaire was mailed to 57 schools which offered a master's degree in music education, were full or associate members of the National Association of Schools of Music, and were located in the Music Educators National Conference Southern Division. A total of 49 schools (86%) returned the questionnaire, and six schools were excluded for reasons discussed in Chapter III. Thus, data from 43 schools were presented in Chapter IV.

The results of this study should be useful to any college or university which is making plans for a music education master's program. It is hoped that the study will also provide information for review, evaluation, and revision at colleges and universities with existing master's degree programs in music education.

Summary of the Findings

General Information

Of the 43 schools, 38 were state supported, three were church supported, and two were independently supported. Eleven schools offered the doctorate, one offered the Specialist in Education (Ed.S), and the remaining 31 offered the master's degree as their highest degree. Most of the schools operated by the semester plan, therefore, quarter hours were converted into semester hours. The total student body enrollment ranged from 1,036 to 33,242, with an average enrollment of 11,962 and a median of 9,979.

Admission Requirements

The 43 schools prescribed an average of five to six admission items. The six most frequently selected were: (1) GRE General
Examination, (2) Music Theory Examination, (3) Music History Examination, (4) Letter(s) of Reference, (5) Performance Audition or Tape on major instrument, and (6) Ear-Training (aural) Examination. Several respondents indicated that these tests were used for placement purposes. Schools occasionally used the Miller Analogies Test and the National Teacher Examinations. Five schools required teaching experience prior to admission, and only one of these indicated that a student must have had two years of experience before admission.

Most respondents reported a minimum undergraduate grade point average required for admission which ranged from 2.5 to 3.0, with an average of 2.77. Most of the schools required some remedial work.

Graduation

The data revealed that from 6 to 15 hours could be transferred from other schools, with an average of about eight hours for the 42 schools represented. Forty-two respondents indicated a time limit for completion of the degree, namely, 5 to 10 years, with an average time of six years. Of the 43 schools, 36 had a non-thesis option, including three schools which had only a non-thesis track. Five schools did not have a non-thesis option, and the following requirements were given for the non-thesis option: (1) extra hours, (2) paper or series of papers, (3) recital, (4) recital with paper or lecture, (5) lecture, (6) project, and (7) independent studies.

Most schools required a comprehensive examination prior to graduation. The form of the examination was oral, written, or both oral and written, and more than one-half of the schools administered a timed
examination. One respondent indicated that a teaching demonstration via video tape could be selected as an alternative to the comprehensive examination. For selection of the examination committee, about one-half of the schools permitted selection by student and adviser.

One school required a "Master's Talk" of all its graduates. This talk was a lecture-demonstration on a topic related to the candidate's major field, which was to be prepared in consultation with the music education department and the major adviser.

Forty-one schools required for graduation a 3.0 grade point average on a 4.0 scale.

**Courses and Requirements**

The average minimum credit hour requirement for music education courses was 10 hours, with a range from 4 to 18. The average maximum credit hours permitted in music education was about 16 hours, with a range from 6 to 26. The average minimum requirement for music courses, excluding music education, was 12 hours, with a range from 5 to 24. The average maximum credit hours permitted for music courses was 16 hours, with a range from 6 to 27. The average minimum credit hour requirement for courses outside music and music education was six hours, with a range from 0 to 15. The average maximum credit hours permitted outside music and music education was nine, with a range from 3 to 20. It was interesting to note that the average of 10 hours for the minimum music education requirement was about one-third of a 30-hour degree program, exactly as NASM recommends. Also, the average of 12 hours for the minimum music requirement outside music education was about 40
percent of a 30-hour degree program, a little more than the 33 percent suggested by NASM.³


Thirty-four schools had courses which generated either graduate or undergraduate credit. Seven schools indicated one or more multidisciplinary programs. Specifically, five schools had one program, one school had three, and one had four. Programs offered included music-physics, music-business, MFA with music, music-English, music-journalism, music-history, music-engineering, music therapy, and musical theatre.

Approximately one-half of the schools provided specialization or concentration in the following areas: (1) Elementary School General Music (vocal), (2) Junior High/Middle School General Music (vocal), (3) Instrumental Pedagogy, (4) Choral Conducting/Literature, (5) Instrumental Conducting/Literature, and (6) Piano Pedagogy. Approximately one-third of the schools offered specializations in Vocal Pedagogy, and Supervision and Administration. Less than 20 percent offered specializations in Special Education, Music Therapy, Church Music, and Early Childhood. Other areas added by the respondents
included Psychological Foundations/Research and Music Teaching in the Community/Junior College.

Responses from the 33 courses to be checked as "offered," "not offered," "are considering," or "have considered" indicated that approximately one-half of the schools offered the following courses: (1) Piano Pedagogy, (2) Vocal Pedagogy, (3) Instrumental Pedagogy, (4) Supervision and Administration of Public School Music, (5) Orff, (6) Kodaly, (7) Jazz, (8) Theory Pedagogy, (9) Acoustics, (10) Keyboard Improvisation, and (11) Score Reading and Preparation.

Approximately one-third of the schools offered the following courses: (1) Music and Special Education/Music for the Handicapped, (2) Suzuki, (3) Creativity, (4) Dalcroze, (5) Music in Higher Education, and (6) Computer Skills for the Music Educator/Techniques for CAI.

Less than 20 percent of the schools offered the following: (1) Music in Recreation, (2) Music Therapy, (3) Schenker Analysis, (4) Piano Tuning/Maintenance, (5) Music as Related Art, and (6) Audio/Recording. Less than 10 percent offered the following: (1) Music for the Gifted; (2) Music in the Junior College/Community College; (3) Fundamentals of Music for Use in Broadcasting, Film, and TV; (4) Adult and Continuing Education Pedagogy; (5) Music Librarian; (6) Music for Senior Citizens; (7) Community Involvement in the Arts; and (8) Arts Management. Grant Funding in the Arts was not offered at any school included in the study.

Among the courses which were being considered, Music and Special Education/Music for the Handicapped was listed by nine schools, while Computer Skills for the Music Educator/Techniques for CAI and Church
Music each were listed by seven schools. Among the courses which had been considered, Music Therapy was listed by four schools. If the "are considering" and "have considered" responses are combined, the following courses each received five or more responses: (1) Music for Senior Citizens, (2) Music in Recreation, (3) Music Therapy, (4) Music for the Gifted, (5) Arts Management, (6) Church Music, (7) Computer Skills for the Music Educator/Techniques for CAI, and (8) Music and Special Education/Music for the Handicapped. Of special note was Music and Special Education/Music for the Handicapped which received 10 "considering" responses and was offered at 13 other schools.

The respondents checked the "offered" column an average of 11 times, with a range from 0 to 22 courses offered. A significant difference was determined between doctoral-degree-granting institutions, which offered an average of 15 courses, and master's-degree-granting institutions, which offered an average of 10 courses. However, it should be noted that the school which offered 22 of the 33 courses was an institution which offered only the master's degree.

Respondent Information

Of the 43 schools, 37 offered one type of master's degree, and five schools offered two types. The Master of Music Education degree (M.M.E.), offered at 17 schools, and Master of Music degree (M.M.), offered at 13 schools, were the two degree titles most frequently reported. Other titles included Master of Arts (M.A.), Master of Education (M.Ed.), and Master of Science (M.S.).

Thirty-two schools have been awarding the master's degrees from
4 to 35 years, resulting in an average of 18 years. Doctoral-degree-granting schools had been offering master's degrees for an average of 25 years, while master's-degree-granting schools had been offering the degrees for an average of 16 years. This difference was found to be significant.

There was a range from 17 to 538 and an average of 177 for the number of full-time undergraduate music and music education majors at the 38 schools for which data were supplied. There was a range from 2 to 75 and an average of 14 for the number of part-time undergraduate music and music education majors at 26 schools for which data were supplied. A range from 0 to 241 with an average of 25 was determined for the number of full-time graduate music and music education majors at 36 schools. A range from 2 to 130 with an average of 17 was determined for the number of part-time graduate music and music education majors at 32 schools. The number of full-time music and music education faculty members ranged from 5 to 66, with an average of 24, at 38 schools. The number of part-time music and music education faculty members ranged from 0 to 35, with an average of 8, at 35 schools. There were significant differences between schools with doctorates and schools without doctorates for the number of full-time undergraduate music majors, full-time graduate music majors, and full-time music faculty. The number of graduate teaching associates in music and music education ranged from 0 to 98, with an average of 9, at 39 schools.
Recommendations to East Tennessee State University

The sub-purpose of this study was to make recommendations for the establishment of a master's degree in music education at East Tennessee State University where this investigator is employed. The following recommendations are based on the findings which were summarized in the preceding section of this chapter.

General

Master's degrees are being offered at small schools with as few as 1,036 students, 17 undergraduate music majors, two graduate music majors, and five full-time music faculty members. In contrast, large universities had as many as 33,242 students, 538 undergraduate music majors, 236 graduate majors, and 66 full-time faculty members. The average student enrollment was 11,962, and 13 of the schools had enrollments from 5,000 to 10,000 students. ETSU has an enrollment of approximately 9,500 students, 100 undergraduate music majors, 15 full-time faculty members, and several adjunct faculty members. It was reported in Chapter I that a Music Department study found that more than 60 people intended to enroll for graduate courses if such courses were offered. With these facts in mind, it would appear feasible for the Department of Music at East Tennessee State University to offer a graduate program in music education which leads to the Master of Music degree (M.M.) with a major in music education.
Admission

The fact that many schools required the GRE General Examination and few required the GRE Advanced Music Examination may indicate that schools: (1) administered the GRE General Examination because of graduate school policy and (2) placed more emphasis on examinations given in music history, music theory, and performance auditions. Although most schools required from five to six entrance examinations, they should administer only those tests necessary to determine skills, knowledge, conceptual understanding, abilities, and scholarship of entering students.

The following examinations, which should be used for diagnostic purposes, should be part of the admission process:

1. Music Theory Examination
2. Music History Examination
3. Music Education Examination
4. Keyboard Proficiency Examination
5. Sight-Singing Examination
6. Ear-Training (aural) Examination
7. Performance Audition or Tape (on major instrument).

Additionally, the following should be required:

1. Letter(s) of Reference
2. Candidate's written statement regarding purpose for graduate study.

Required remedial work shall be determined by the results of the entrance examinations, the student's goals and purposes for graduate study, and the recommendations of the student's adviser. Remedial
course work may generate graduate credit but should not be applied
towards degree fulfillment.

An applicant should have a minimum of a 3.0 undergraduate grade
point average. An applicant whose undergraduate grade point average
is below 3.0 may be admitted conditionally.

Graduation

A student may transfer, based on the recommendation of the
adviser, a maximum of eight semester hours from other schools. The
student must have earned the grade of "B" or higher on course work being
considered for transfer credit. The time limit for completion of
the degree should be six years.

A non-thesis option should be included in the degree program,
and possible alternatives to the writing of a thesis may be:
(1) extra credit hours, (2) writing a paper or a series of papers,
(3) recital with or without a paper or lecture, or (4) lecture.
For students who write a thesis, a minimum of 30 credit hours should
be required, and for students who select the non-thesis option, a
minimum of 34 credit hours should be required.

A comprehensive examination should be administered prior to
graduation, the details of which should be decided by the student and
adviser. A possible alternative to the examination may be a teaching
demonstration via video tape.

A student must maintain a minimum graduate grade point average
of 3.0 on a 4.0 scale. Grades received for course work which has been
transferred will not be included in the determination of the grade
point average.
The "Master's Talk" is an idea worth pursuing. It could be an excellent way to attract publicity to the student and to the school's graduate program.

Courses and Requirements

One-third of the course work should be in music education, one-third in music, and one-third in supporting areas which may include both music and music education. Course work should be determined by the student's goals and purposes for graduate study and the recommendations of the student's adviser.

The following courses should be required:

(1) Research Techniques in Music Education—This may include introduction to research, formulating and organizing research proposals, bibliography, techniques for critiquing research, evaluation and measurement, and the library and resource materials.

(2) Seminar(s) in Music Education—Topics should include philosophy, history, aesthetics, and sociology of music education.

(3) Psychology of Music Education—Topics should include psychology of music, psychology of music education, and theories of learning.

(4) Applied Study and Vocal/Instrumental Ensemble—This will assist in the growth of musicianship.

Courses should be offered which generate either undergraduate or graduate credit. This is an excellent way to strengthen
undergraduate course offerings and, at the same time, meet part of the requirements for master's degree students. Following NASM suggestions, the master's degree students should enroll in no more than half of these courses to fulfill total course requirements.  

Courses in music and business, developed in cooperation with the rapidly expanding College of Business, should be offered and lead to a multi-disciplinary degree program. Courses in music therapy, developed in cooperation with the recently established College of Medicine, should be offered. 

Areas of specialization or concentration should be provided through course offerings and/or independent studies, depending upon the faculty's experience and expertise. The student's goals and purposes for graduate study and the recommendation of the adviser will determine whether an area is appropriate for the student. 

From the list of 33 courses, the data revealed that schools without doctorates offered an average of 10 courses. A specific number is not being recommended, but it is suggested that ETSU use the list in the following manner: (1) Offer some of the most frequently offered courses, which may be called "bread and butter" courses, (2) Offer some of the courses in the middle range, and (3) Offer some of the courses which were least frequently offered. By following this suggestion, the Music Department can establish some individuality and identity which can help enhance recruitment efforts. 

The data indicated considerable interest in the following courses: (1) Music for Senior Citizens, (2) Music in Recreation, (3) Music Therapy, (4) Music for the Gifted, (5) Arts Management,
(6) Church Music, (7) Computer Skills for the Music Educator/Techniques for CAI, and (8) Music and Special Education/Music for the Handicapped. The Department should strive to develop courses in these areas.

In considering the area and the needs of the area in which the University is located, ETSU should:

1. Meet the needs of the area elementary music specialists, junior high/middle school vocal and instrumental specialists, and the high school instrumental and vocal specialists, by offering courses in such areas as:
   (a) Music in Early Childhood
   (b) Elementary School General Music/Kodaly/Orff/Literature for Children's Chorus
   (c) General Music in the Junior High/Middle School
   (d) Instrumental Conducting/Literature/Pedagogy/Arranging
   (e) Choral Conducting/Literature/Pedagogy/Arranging
   (f) Supervision and Administration of Public School Music
   (g) Music Appreciation/Theory Pedagogy

2. Meet the needs of the area church musicians by providing courses in History/Organization/Administration/Repertoire of Church Music Programs

3. Meet the needs of the area private music teachers by making available courses in Piano Pedagogy/Literature and Vocal Literature/Pedagogy

4. Meet the demand for piano technicians in the greater East Tennessee area by offering courses in Piano Tuning/Maintenance.
5. Meet the needs of the anticipated substantial number of part-time students by providing courses which meet in the late afternoons and evenings.

Even though the number of music faculty members at ETSU is small when compared to some of the larger schools included in this study, with creative and imaginative scheduling for two- or three-year periods and utilization of the faculty, many varied courses may be offered during the academic years and summer sessions. To provide optimum flexibility, required courses, except those recommended earlier in this section, should be kept to a minimum. This will enable the student and adviser to plan a program of courses which can best meet the needs and goals of each individual student.

**Suggestions for Future Studies**

The investigator suggests that future studies include:
1. Similar studies conducted in different parts of the country
2. A follow-up study designed to note future trends and to compare changes with findings of the present study. For example, how many more schools would be offering Music and Special Education/Music for the Handicapped five years from now?
3. A comparative and evaluative study of admission requirements for master's degree students to determine the function, rationale, and use of each requirement
4. A study of music facilities and music library holdings of schools with established master's degree programs
5. A study of recruitment of master's degree students and promotion strategies of graduate programs

6. A study of the role of the adviser in the master's degree program

7. A study of the graduates of the schools included in this study which may include: (a) employment data, (b) subsequent education and degrees, and (c) an evaluation of the adequacy of courses and curricula encountered in their master's degree programs.
ENDNOTES

2. See Chapter II.
3. Ibid.
4. See Chapter I.
MUSIC EDUCATION MASTER'S DEGREE QUESTIONNAIRE

Please consider your master's degree(s) in music education when answering these questions.

_____ Check if you would like a copy of the results of this questionnaire.

I. ADMISSION

A. Which of the following are required for admission? (Please check.)

_____ 1. GRE General Examination
_____ 2. GRE Advanced Music Examination
_____ 3. Performance Audition or Tape (on major instrument)
_____ 4. Interview
_____ 5. Candidate's written statement regarding purpose for graduate study
_____ 6. Music History Examination
_____ 7. Music Theory Examination
_____ 8. Ear-Training (aural) Examination
_____ 9. Sight-Singing Examination
_____ 10. Music Education Examination
_____ 11. Piano Proficiency Examination
_____ 12. Letter(s) of Reference
_____ 13a. Teaching Experience (in addition to student teaching)
If none, please proceed to number 14.
_____ 13b. Number of years
_____ 14. Please list other requirements below:
   a. _____________________________________________________
   b. _____________________________________________________
   c. _____________________________________________________

_____ 15. Minimum undergraduate grade point average accepted
   (Write "N" for none; scale: A=4.0, B=3.0, etc.)
B. Check the box which best describes remedial courses designed to remove deficiencies revealed from the entrance examinations listed in Part A.

___ 1. Students do no remedial work.
___ 2. Students must do remedial work without graduate credit.
___ 3. Students must do remedial work for which they receive graduate credit.
___ 4. Students may be required to do remedial work, depending upon students' goals and purposes for graduate studies.

II. GRADUATION

___ A. Maximum number of credits (hours) a student may transfer?
___ B. What is the time limit for completing the degree? If none, write "N."

___ C1. Is there a non-thesis option? If no, proceed to D.
Which of the following are possible?
___ C2a. Extra hours?
___ C2b. How many hours?
___ C3. Paper or series of papers?
Please give other options
___ C4.
___ C5.
___ C6.

___ D1. Is a comprehensive examination administered prior to graduation? If no, proceed to E.
D2. The examination is:
___ a. Oral
___ b. Written
___ c. Both
D3. The examination is:
___ a. Timed
___ b. Take-home
___ c. Both
D4. Please give other options for this examination:
   a. ________________________________
   b. ________________________________
D5. Who selects the examination committee?
___ a. The student
___ b. The student's adviser
___ c. The student and adviser
___ d. The chairman of the department
E. What is the lowest grade point average with which a student may graduate? (Scale: A=4.0, B=3.0, etc.)

III. COURSES AND REQUIREMENTS

A. Please give the minimum and maximum credit hours for the following areas: (Use "N" if there is no minimum or no maximum.)

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<td>2. Music Courses (other than music education)</td>
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<td>3. Other Courses (courses outside music and music education—for example: art history, history of education, child psychology)</td>
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B. Check the box which best describes the following courses in your music/music education course offerings:

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<td>1. Philosophy of Music Education</td>
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<td>2. Sociology of Music Education</td>
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<td>3. Research Techniques in Music Education</td>
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<td>6. Theories of Learning</td>
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<td>7. Aesthetic Education</td>
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<td>8. Applied Study</td>
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<td>9. Keyboard Harmony</td>
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<td>10. Vocal/Instrumental Ensemble</td>
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<td>11. Evaluation and Measurement in Music Education</td>
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List other courses which are required:

12. __________________________________________

13. __________________________________________

14. __________________________________________

C. Are courses offered which generate either graduate or undergraduate credit?
D. List multi-disciplinary programs possible at your school:
   (For example: music-business, music-engineering)
   1. 
   2. 
   3. 

E. In which of the following areas may students concentrate or specialize?
   1. Piano Pedagogy
   2. Vocal Pedagogy
   3. Instrumental Pedagogy
   4. Instrumental Conducting/Literature
   5. Choral Conducting/Literature
   6. Elementary School General Music (vocal)
   7. Jr. High/Middle School General Music (vocal)
   8. Music Therapy
   9. Special Education
   10. Supervision and Administration
   11. Church Music
   12. Early Childhood
   List other areas:
   13. 
   14. 
   15. 

F. Check the box which best describes the course offerings of your music/music education departments:

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<thead>
<tr>
<th>OFFERED</th>
<th>NOT OFFERED</th>
<th>ARE CONSIDERING</th>
<th>HAVE CONSIDERED</th>
<th>COURSE</th>
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<td>1. Vocal Pedagogy</td>
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<td>3. Instrumental Pedagogy</td>
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<td>4. Theory Pedagogy</td>
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<td>5. Adult and Continuing Education Pedagogy</td>
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<td>6. Jazz</td>
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<td>7. Music for the Gifted</td>
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<td>ARE CONSIDERING</td>
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<td>8. Music and Special Education/Music for the Handicapped</td>
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<td>9. Music in Recreation</td>
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<td>10. Music Therapy</td>
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<td>11. Music for Senior Citizens</td>
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<td>12. Arts Management</td>
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<td>13. Audio/Recording</td>
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<td>14. Supervision and Administration of Public School Music</td>
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<td>15. Music Librarian</td>
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<td>16. Music in the Junior College/Community College</td>
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<td>17. Music in Higher Education</td>
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<td>18. Music as Related Art</td>
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<td>19. Schenker Analysis</td>
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<td>20. Keyboard Improvisation</td>
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<td>21. Computer Skills for the Music Educator/Techniques for CAI</td>
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<td>22. Church Music</td>
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<td>23. Community Involvement in the Arts</td>
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<td>24. Score Reading and Preparation</td>
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<td>25. Dalcroze</td>
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<td>26. Orff</td>
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<td>27. Suzuki</td>
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<td>28. Kodaly</td>
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<td>29. Acoustics</td>
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<td>30. Creativity</td>
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IV. RESPONDENT INFORMATION

A. Name, title/position, and address of person completing questionnaire:


B. Name of School

C. Check appropriate blank: _____Quarter _____Semester

D. Give the title(s) of your music education master’s degree(s):


E. In what year was the music education master’s degree first awarded?
Please use the 1981-1982 school year for the following, if possible.

F. Undergraduate enrollment
   1. Music/Music Education Majors
      a. ____________________ Full Time
      b. ____________________ Part Time
   2. Music Education Majors Only
      a. ____________________ Full Time
      b. ____________________ Part Time

G. Graduate enrollment at the Master's Level
   1. Music/Music Education Majors
      a. ____________________ Full Time
      b. ____________________ Part Time
   2. Music Education Majors Only
      a. ____________________ Full Time
      b. ____________________ Part Time

H. Music Faculty
   1. Music/Music Education Faculty
      a. ____________________ Full Time
      b. ____________________ Part Time/Adjunct
   2. Music Education Faculty Only
      a. ____________________ Full Time
      b. ____________________ Part Time/Adjunct

I. Number of Graduate Teaching Assistants in Music/Music Education

   ____________________

Thank you for your cooperation. Please return in the self-addressed, stamped envelope to:

Benjamin Caton
Department of Music
East Tennessee State University
Johnson City, Tennessee 37614
APPENDIX B

QUESTIONNAIRE COVER LETTER
May 1, 1982

Dear Colleague:

The subject of my doctoral dissertation at The Ohio State University will be a study of music education master's degrees at NASM members in the MENC Southern Division. This study is being conducted with the intent of making recommendations to the Department of Music at East Tennessee State University for establishing a master's degree.

I would appreciate it if you could share your valuable time and answer the enclosed questionnaire. Your reply will be treated confidentially. Please check the appropriate space if you desire a copy of the results of this questionnaire.

Please complete all pages of this questionnaire and return by May 20, 1982, to:

Benjamin Caton
Department of Music
East Tennessee State University
Johnson City, Tennessee 37614

An addressed, postage-paid envelope has been enclosed for your convenience.

Thank you for your assistance.

Sincerely,

Benjamin Caton
Instructor of Music
APPENDIX C

QUESTIONNAIRE FOLLOW-UP LETTER
Dear Colleague:

In early May you received a questionnaire dealing with Master's Degrees in Music Education at NASM members in the MENC Southern Division. The results from this questionnaire will be included in my doctoral dissertation at The Ohio State University.

Could you please help me by sharing your valuable time and completing the questionnaire? Your reply will be treated confidentially. Please check the appropriate box if you desire a copy of the results of this questionnaire.

Please complete all pages of this questionnaire and return by June 8, 1982, to:

Benjamin Caton  
Department of Music  
East Tennessee State University  
Johnson City, Tennessee 37614

For your convenience I have enclosed another questionnaire and an addressed, postage-paid envelope.

Thank you for your assistance.

Sincerely,

Benjamin Caton  
Instructor of Music
APPENDIX D

COLLEGES AND UNIVERSITIES INCLUDED IN THE STUDY
COLLEGES AND UNIVERSITIES INCLUDED IN THE STUDY
(Arranged Alphabetically by States)

Alabama
Auburn University
Samford University
The University of Alabama
The University of Montevallo

Florida
Florida Atlantic University
Florida State University
The University of Central Florida
The University of Florida
The University of Miami

Georgia
Columbus College
Georgia State University
The University of Georgia

Kentucky
Morehead State University
Murray State University
The University of Kentucky
The University of Louisville
Louisiana
   Louisiana Tech University
   Loyola University
   McNeese State University
   Northeast Louisiana University
   Southeastern Louisiana University
   The University of Southwestern Louisiana

Mississippi
   Delta State University
   Mississippi College
   The University of Mississippi
   The University of Southern Mississippi

North Carolina
   Appalachian State University
   East Carolina University
   The University of North Carolina at Greensboro

South Carolina
   Converse College
   The University of South Carolina
   Winthrop College

Tennessee
   Austin Peay State University
   Memphis State University
   Middle Tennessee State University
Tennessee State University

**Virginia**

James Madison University
Norfolk State University
Radford University
Virginia Commonwealth University
Virginia State University

**West Virginia**

Marshall University
West Virginia University
APPENDIX E

REPLIES GIVEN FOR 35 SCHOOLS IN RESPONSE
TO THE REQUEST TO LIST OTHER REQUIRED COURSES
REPLIES GIVEN FOR 35 SCHOOLS IN RESPONSE
TO THE REQUEST TO LIST OTHER REQUIRED COURSES

1. Theory
   Music History

2. No specific requirements. Students must take 12 hours of music education, 3 hours of history, 3 hours of theory, and 4 hours of applied study.

3. Courses 1, 2, 4, 6, and 7 are all included in required music education courses.

4. Curriculum Theory and Development in Music Education
   Conducting is included in the Applied Study.

5. Foundations of Education
   Teaching Music Comprehensively
   One theory course
   One history course

6. Advanced Vocal/Instrumental Techniques
   Music Literature
   Theory Review

7. Philosophy of Music
   Research and Bibliography in Music

8. Foundations of Education
   Counterpoint or Structure and Analysis
   Musicianship

9. Students choose one:  
   (a) Philosophy of Education  
   (b) History of American Education  
   (c) History of Education
   Improving Instruction in Music
   Music History

10. Analytical Techniques
    20th Century Music

11. Theory of Music
    Literature

12. Conducting
    Current Trends in Music Education
    Teaching Practica
13. Conducting Vocal and Instrumental Methods Courses
   Music History and Literature (various choices)

14. Seminar: Problems in Music Education—an overview course required of all music education graduate students

15. Conducting Vocal or Instrumental Methods

16. Advanced Methods in Music Education
   Public School Music Supervision

17. Conducting
   Music History and Literature
   Music Theory and Composition

18. Studies in Musical Style
   Directed Study
   Music History and Literature (elective)

19. Bibliography and Research in Music

20. Vocal Methods and Materials (for choral emphasis)
   Foundations of Curricula

21. Introduction to Graduate Study in Music Education
   Music Administration and Curriculum
   Critique of Literature

22. Introduction to Graduate Studies in Music Education

23. Courses 1, 2, 4, 5, 6, and 7 are all included in one course.
   General Music Methods K-12
   Instrumental Pedagogical/Rehearsal Technics K-12
   Choral Pedagogical/Rehearsal Technics K-12

24. History of Music Education is not a course, but it is required.

25. Foundations of Music Education
   Graduate History and Literature
   Graduate Theory

26. Seminar in Music Education
   Administration
   Conducting
   Music History/Literature
   Period Courses
   Bibliography
   Advanced Theory
27. Music Education Administration
   Practical in Music Education
   Advanced Music History

28. Administration and Supervision of School Music Programs

29. Principles and Practices of Music Education: Philosophy, Aesthetics, Sociology, Theories of Learning, History

30. Specific courses are not required. There is flexibility within the established minimum in Music, Music Education, and "Humanistic and Behavioral Studies."

31. Research Project
   Teaching Performing Organizations
   Advanced General Music
   Practica in Music Education
   Seminar: Music to Bach
   Seminar: Music Since Bach
   Advanced Conducting
   Arrangement and Composition

32. Music Administration and Curriculum
   Materials Seminar in Music Education
   Specialized Area Studies in Music Education

33. Six hours of music literature
   Four hours of theory (pedagogy and history of)
   Six hours of Instrumental or Vocal Techniques

34. Curriculum Problems and Trends
   General Music in the Elementary School or General Music in the Secondary Schools

35. Advanced Conducting
   Advanced Music Literature
   History of American Music
BIBLIOGRAPHY

Books


Articles


Unpublished Works


Stafford, James E. "Memorandum to the University Curriculum Committee," East Tennessee State University, October 20, 1976.