Evaluation of the music education curriculum at Montana State University

Donald Percy Schofield

The University of Montana

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AN EVALUATION OF THE MUSIC EDUCATION CURRICULUM
AT MONTANA STATE UNIVERSITY

by

DONALD P. SCHOFIELD
B.M., Montana State University, 1949

Presented in partial fulfillment
of the requirements for the degree of
Master of Music

MONTANA STATE UNIVERSITY
1953
This professional paper has been approved by the Board of Examiners in partial fulfillment of the requirements for the degree of Master of Music.

Stanley M. Taylor
Chairman of the Board of Examiners

Dean of the Graduate School

Date Aug 17 1953
The author is especially indebted to Dr. O. M. Hartsell who suggested and helped begin this dissertation and to Professor Stanley Teel for his generous assistance and constant guidance throughout the writing of the work. To Dr. Linus Carleton he is deeply indebted for the very helpful suggestions and the critical reading of this professional paper.

D. P. S.
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</tbody>
</table>
CHAPTER I

INTRODUCTION

The continuance of our democratic government and our American way of life depends upon the way our citizens are educated. During recent years many changes have been made in the American educational program through study and experimentation on the part of children and youth, teachers, parents, administrators, and members of the lay community groups. These changes are numerous and vary in scope, but the absolute solution for meeting the demands of modern day living has yet to be uncovered.

Never has the challenge to organize education been more urgent than now. Never before has the curriculum been examined, exposed and scrutinized in the entire history of education as it has the last thirteen years. There is a need for a re-design of education which will function effectively in the lives of all boys and girls. Basic curriculum issues need to be examined periodically to assure the public, the educators, the students that the road of learning that they are on is the main highway, and not a dead-end or a detour.

Administrators, in particular, must isolate themselves from the educational situation and observe all phases of the curriculum, so that the whole picture may be seen and not
just a minute portion which cannot be judged as being accurate. Utilization of a method which relates pertinent data that can be used as the main pillars of support in justifying, changing, analyzing, and re-affirming the present curriculum is necessary. Hollis Caswell has put forth the matter of testing the curriculum in this manner:

The ultimate criterion for testing all curriculum work is improvement in the experience of the pupils. No matter how elaborate a program may be or how enthusiastic the staff, unless in the end the experiences of the pupils are changed so that educational outcomes are better than before, the work cannot be considered successful. It is extremely difficult to apply this ultimate criterion, and every school system should have a carefully conceived plan of evaluation in continuous operation to secure as reliable evidence as possible upon which to base judgment. 1

No matter how effective and functional a curriculum, an evaluation made periodically will serve well by helping the administration to meet the needs of the community and the student by adjusting the curriculum to his desires, capacities, and professional qualifications.

Evaluation of the Curriculum

The term evaluation has been used and misused a great deal, but still remains as an effective method of determining gains or losses in educational standards. The means by which the evaluation is accomplished are varied, but some of the most common evaluation methods are --

research, experimentation, survey of interests, example, questionnaires, expert opinion, social problem studies, and community surveys. Each method mentioned has a definite purpose or area of disclosure and all obtain the desired results when properly used.

Analysis of the Importance of the Problem

This study was designed to gather comments and other evidence in an evaluation of the Music Education Curriculum at Montana State University. A study of this nature can offer much in the way of constructive criticism, guidance in curriculum procedure, and self-assurance on the part of the staff. This evaluation seeks to determine a number of things in particular and they are:

- the present occupations of all graduates from within a specified time area.
- whether required music courses should be increased, decreased, or have no change in time value, credit value, and total number of courses.
- if music elective courses are sufficient or if there should be additions to the curriculum.
- the value of non-music courses and comments on them.
- the role education courses take and attitudes concerning the scheduling, quality, and quantity of these subjects.
- the feeling concerning academic work, required and elective.
- courses of the most value and least value to the graduates since graduation and purposes for listing them as such.
- opinions on the length of time the curriculum requires for completion and general attitudes concerning music.
- suggestions for new courses by the people in the field who are in a position to judge the needs of the professional teacher.

- this survey is not in any way a criticism of the present curriculum or its teaching methods. It is hoped that this survey will offer some material on evaluation that may be of some benefit to those concerned.
CHAPTER II

FOR THE READERS INFORMATION

A brief but concise picture of the ensuing chapters is necessary before a complete understanding of the entire project can be had. Background on the present curriculum is given and the locale of the study is stated. Also stated is the procedure used to gather information, definitions of terms used, and statistical basis for the assumptions made.

Locale of the Study

Music courses were first offered at Montana State University in 1895, when the University had just been founded. Although in a very limited degree, this was the beginning of a musical era in Montana that is still climbing toward great educational and cultural goals. The curriculum had been enlarged through the years and new courses were added and old courses expanded and broadened in scope. In the year 1939, there came a change in the course of study in Music Education that was to be the foundation for the present curriculum. Up until 1939, there were not too many graduates in music. From the school year 1923-1924 through the school year 1938-1939, there were a total number of 83 graduates in music. This total includes those who graduated
in another field, but had a music major. In a professional paper written by John Cowan, the exact number of graduates is reported.¹

In the year 1939, the faculty of the School of Music and the University launched a music curriculum that today contains many of the original objectives of music education. The growth in the number of graduates and the enrollment is evidence of its growing and the peak enrollment came in the school year 1947-1948, when the veterans of World War II, were in attendance. The number of students enrolled during that year was 143, but there were over 900 students taking part in a musical activity. Since the decline of the veteran enrollment from school, the Music School enrollment has dropped to approximately 115, and it is felt that this is more or less stabilized at present.

The curriculum of the Music School in the years 1951-1953, illustrate that there are several courses that are being offered now that were offered in the 1939 curriculum, and some of the courses have merely substituted one title for another. The fact that there has been a change in curriculum indicates that a great deal of evaluation has taken place. Whenever the faculty and the administration add or subtract courses from the curriculum, there must be

a reason. This reason is generally based on information obtained by various methods to prove the value of the course. A procedure of this nature is desirable in all fields of curriculum evaluation, and is highly recommended for continued use.

Present Curriculum

By listing the curriculums of the school years 1939-1940, and 1951-1953, the reader can observe the changes or evaluation that has taken place during the last fourteen years. The curriculum for the Bachelor of Music Degree in Music Education in 1939-1940 is as follows:¹

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>Autumn</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Music 1</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Wind Instrument Methods</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Psychology II and Electives</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Military Science</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>17</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Music 1</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>String Instrument Methods</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Elementary Harmony</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Advanced Sight Singing</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Conducting</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>English and Education</td>
<td>3-4</td>
<td>3-4</td>
<td>3-4</td>
</tr>
<tr>
<td>Electives</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Military Science</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>18-19</td>
<td>18-19</td>
<td>18</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior</th>
<th></th>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td>Applied Music 1</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Harmony</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

¹University of Montana Bulletin, Montana State University, Missoula, Montana, Number 373, 1940. p.110
### The curriculum for Bachelor of Music Degree in Music Education at Montana State University during 1951-1953 is as follows:

#### Freshman Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Autumn</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Elective (Major)</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Choral Groups, Band and Orchestra</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Theory I</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Voice in Class, String Instruments in Class, Winds in Class</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Piano in Class</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Listening to Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Language in Action</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Military Science</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15-16</td>
<td>15-16</td>
<td>15-16</td>
</tr>
</tbody>
</table>

#### Sophomore Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Autumn</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Elective (Major)</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Choral Groups, Band or Orchestra</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Voice in Class, String Instruments in Class, Winds in Class</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Intermediate Piano in Class</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Conducting and Instrumentation</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Theory II</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>General Psychology</td>
<td>5</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15-16</td>
<td>15-16</td>
<td>15-16</td>
</tr>
</tbody>
</table>

---

Electives (non-music) | Autumn | Winter | Spring
--- | --- | --- | ---
Physical Education | 1 | 4 | 4
Military Science | 1 | 1 | 1

17-18 16-17 16-17

Junior Year
Applied Elective (Major) | 1 | 1 | 1
Choral Groups, Band or Orchestra | 1 | 1 | 1
Voice in Class, String Instruments in Class, Winds in Class | 1 | 1 | 1
Music Elective (Applied or Ensemble) | 1 | 1 | 1
Counterpoint | 3 | 3 | ---
Educational Psychology, Introduction to Secondary Education, and Secondary School Teaching Procedures | 4 | 4 | 4
Electives (non-music) | 5 | 5 | 5

16 16 16

Senior Year
Applied Elective (Major) | 1 | 1 | 1
Choral Groups, Band or Orchestra | 1 | 1 | 1
Music Electives (Applied or Ensemble) | 1 | 1 | 1
School Music | 3 | 3 | 3
History of Music | 2 | 2 | 2
Observation and Teaching | 3 | 4 | ---
Electives (non-music) | 3 | 4 | 7

16 16 15

Procedure and Source of Data

The method used to gather information for this study was the questionnaire. This questionnaire was mailed to graduates in Music Education from the year 1940 through 1951. Only persons who received a degree in Music Education were asked to participate.

The procedure for obtaining the names and addresses

1A Copy of this Questionnaire Appears in the Appendix, p. 40
was by securing the list of alumni from the files in the School of Music. Commencement programs in the Registrar's office were reviewed to procure all names of those who graduated in Music Education.

The location of the graduates was not as easily accomplished as it may appear. The effects of the war years made the task more difficult. Between the years 1942 and 1945, the graduates were mostly women with very few men. Many of the women have changed their names through marriage, and moved from their last known forwarding address. Also, Military Personnel are the transient type, and forwarding of mail is not always done. These factors had a decided influence on the number of questionnaires returned.

**Statistical Basis**

Of the 141 questionnaires sent, 71 were returned completed. Thirteen were returned unopened because of failure to leave a forwarding address or else persons could not be located. There were 128 graduates who presumably received questionnaires. This gives a return of 55.5% on the total number contacted. All figures and tables in this study are based on the 71 questionnaires which the writer received and analyzed.
CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

Experience is said to be the best teacher. People who have gone through a particular experience are considered better qualified to give a more accurate picture of a situation than someone who has not had that stimulus. Music Education graduates who have completed the Music Education course are in a position to give an evaluation of the curriculum and offer comments, suggestions and changes, if they feel that it is necessary.

Table I, page 12, indicate the type of occupation the seventy-one graduates from 1940 through 1951 were in at the time the questionnaire was completed. The total number of graduates who have indicated that they were a school music teacher was 52. Those who have indicated that they were private music teachers was 29. Twenty graduates stated that they were professional performers, and 17 were acting as a music supervisor or consultant. Among the graduates were 12 housewives, 2 businessmen, and 12 persons in other fields of endeavor. It should be remembered that there is an overlapping of professions. It is possible for a housewife to be a professional performer or a school music teacher, and a school music teacher may be a music consultant also.
TABLE I

OCCUPATIONAL DATA ON GRADUATES IN MUSIC EDUCATION FROM YEAR 1940 THROUGH 1951

<table>
<thead>
<tr>
<th>Profession</th>
<th>Vocal</th>
<th>Piano</th>
<th>String</th>
<th>Winds</th>
<th>Total Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>School Music Teacher</td>
<td>32</td>
<td>13</td>
<td>16</td>
<td>31</td>
<td>52</td>
</tr>
<tr>
<td>Private Teacher</td>
<td>9</td>
<td>12</td>
<td>4</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>Professional Performer</td>
<td>5</td>
<td>2</td>
<td>8</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>Music Supervisor or Consultant</td>
<td>11</td>
<td></td>
<td>10</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Housewife</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Businessman</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>
Theory Evaluation

Figure I, page 14, shows graphically the number of people who wanted either fewer, additional, or no change in present theory courses.

Of the 67 graduates answering this question, 10, or 15%, were in favor of fewer courses in Theory. Twenty-five graduates, or 37.5%, wanted additional courses added to the curriculum. Graduates who wanted no change in the present curriculum were 31, or 46.5%. Five people did not indicate any preference, and two persons indicated that they wanted a change in content in addition to more courses offered.

There were many comments on this question, as on most of the questions asked in the survey. Since the answers are somewhat subjective, some of the personal comments on the individual questions should be included at this point. The author has taken the liberty to exclude comments that were not pertinent to the question or were seemingly repetitious. Comments by graduates on theory and counterpoint are:

"Fewer courses but only to have more time for music education courses."

"There should be more correlation made between theory and its application in other courses. This could be partially accomplished by improving the content in theory and possibly substituting a course for counterpoint."

"Some attention to the high school course in theory."

"This was one of my favorite courses and seemed to give me more insight into music than any other course."
### FIGURE I

**COMPARISON OF RESULTS ON THE EVALUATION OF THEORY AND COUNTERPOINT, APPLIED MUSIC IN CLASS, ACADEMIC COURSES, LANGUAGE IN ACTION AND PSYCHOLOGY, AND COURSES IN EDUCATION**

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>Number of Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Applied Music in Class</td>
<td></td>
</tr>
<tr>
<td>Language in Action and Psychology</td>
<td></td>
</tr>
<tr>
<td>Courses in Education</td>
<td></td>
</tr>
<tr>
<td>Theory and Counterpoint</td>
<td></td>
</tr>
</tbody>
</table>

- Fewer Courses
- Additional Courses
- No Change in Courses
"Counterpoint could be condensed into one quarter for about 3 or 4 credits, freeing 2 or 3 credits for somewhere else."

"Courses dealing with modern trends in harmony should be included."

"An explanation of how knowledge of required courses can apply in various occupations would make it more interesting."

"One quarter of re-arranging band and orchestra arrangements and making small arrangements for band, orchestra, and ensembles."

It is interesting to note that some of the graduates writing the comments were seeking changes of content or emphasis which have already been incorporated into the curriculum or have been expressed during the course, depending upon the instructor.

**School Music**

The Music School requires that School Music Methods be taken for three quarters. Graduates were asked to recommend additional courses, suggest a change in content or emphasis, or to suggest that there be no change in the course. Figure II, page 16, give the proportions of participants who expressed themselves in regard to School Music. There were a total of 73 answers out of a total of 71 returned questionnaires. Two people did mark their responses in both change of content and emphasis and additional courses. Fifteen, or 20.4%, graduates favored the addition of more courses, while a larger per cent, 37.1% wanted to see the courses changed in content and emphasis, but remain for 3 quart-
### Comparison of Results on the Evaluation of School Music Methods, Other Music Courses, and Applied Music

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>Number of Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10</td>
</tr>
<tr>
<td>School Music Methods</td>
<td></td>
</tr>
<tr>
<td>Listening to Music</td>
<td></td>
</tr>
<tr>
<td>History of Music</td>
<td></td>
</tr>
<tr>
<td>Conducting</td>
<td></td>
</tr>
<tr>
<td>Applied Music</td>
<td></td>
</tr>
</tbody>
</table>

- **Fewer Courses**
- **Additional Courses**
- **No Change in Course**
- **Change in Content and Emphasis**

**FIGURE II**
The highest percentage, and that was 31, or 42.6%, favored no change in the present course.

The results seem to indicate that there should be no change in the present course. However, the number who indicated that they would like to have a change in content and emphasis is significant enough to warrant consideration.

Selected comments are as follows:

"Not near enough emphasis on instrumental methods and materials, both in grades and high school."

"More classes on every day problems."

"More observations and laboratory needed. Definitely good and should be expanded."

"I feel that the Music School is far in advance of the other departments in its methods courses."

"The method courses adequately cover what one can expect in actual teaching."

"Have a definite prescribed course of study for each grade in school."

"Montana State University gives better preparation than many schools in the Northwest."

"Very necessary course. Could be given earlier in school or spread out over 2 years instead of one."

**Related Courses in School Music**

Forty of the 63 respondents indicated that they wanted no change in any of the following courses: Voice in Class, Strings in Class, Winds in Class. Nineteen, or 28.7 per cent, of the graduates felt that some additional courses should be required. Four people recommended a change in content and only 3 stated that fewer courses should be required. It is
interesting to note that Class Piano was not introduced
into the required curriculum until the school year 1951-
1952, which was after all the graduates contacted in this
study had left school, and 60.6% recommended that there be
no change in the present courses. This would indicate that
piano in class is completely acceptable in the eyes of those
who have completed their undergraduate work. 4.6% recom-
mended fewer courses and 6.1% suggested a change in content.
Eight people failed to indicate any answer at all. Attitudes
expressed by some of the graduates verify reasons for such
decisions:

"If a student intends to do instrumental teaching, he
should learn more about all instruments that are offered."

"These Class Methods Courses were a wonderful help ---
only needed lots more of them."

"My voice work was impractical as far as usefulness in
a rural community goes."

"Piano accompaniments should be stressed; one must be
able to play simple accompaniments."

"More work in strings and woodwinds."

"You just begin to understand the fundamentals of dif-
ferent instruments and you have to stop."

"All good."

"Add work in literature selection and use."

**Ensemble Groups**

Seventy-one respondents indicated that their time
was well spent in the choral groups, band, or orchestra.
On this question there was 100% agreement on the value of
ensemble groups, and a few negative replies or suggestions for any alteration of time or content. The fact that this complete unity of thought of the graduates toward the training received, and that their time was well spent would be indicative enough to conclude that the now required courses in band, orchestra or choral groups is completely satisfactory. Comments on this subject are as follows:

"Yes, very definitely. Ensemble groups did more for me with sight-reading and learning a little about interpretation than any other class."

"This is one of the best mediums for practical teaching of band and glee club you can have."

"These courses are enjoyment for all music lovers."

"The student should be urged to spend as much time as he can in a group."

"Band was one of the most enjoyable courses I have ever taken."

"Since the majority of the music teachers jobs deal with producing performing groups, this experience is most valuable."

"Active participation in these groups is a must for all prospective teachers. Their value far outweighs any credit given them."

"It is an easy way to learn - by watching and hearing others at work."

**Applied Music**

Private lessons in voice or major instrument are required for 12 quarters. Figure II, page 16, shows that of the 67 recipients, 44 replied that they would recommend no change in the present private study course requirements. Those favoring more time for study totaled 21, or 31.6%. 
Two alumni suggested less time. On the basis of the figures accumulated on this question, a total of 66.1% of the graduates favored the "no change" selection. Comments by the respondents vary in scope and intent as can be observed by the following quotations:

"For the student in school it seems hard to find that necessary time for practice and lessons, but looking back, I wish I had taken more."

"The student in music education is always handicapped over the applied music major since he cannot get time to practice in his major field."

"One can get so much from private study."

"The student should feel the need for extra lessons, he can study to his own discretion - one needs to know his instrument well."

"More emphasis within the private lessons on materials and methods for the voice and instrument."

"Techniques of rehearsal become set in private practice through a medium with which one is familiar."

"This is probably when most of us do our best playing - for when on the job, all free hours are spent teaching others how and your own playing may begin to decline. It's now or never."

"We need more methods in private lessons so that we can teach effectively and with confidence."

Other Music Courses

There are three more required music courses for completion of the Music Education Curriculum. These courses are: Listening to Music, History of Music, and Conducting. All of which are required for three quarters each. On this question, only two choices were offered and they were additional courses, or no change in course. It is generally assumed
that anything less than these would not be advisable to adequately train the future teacher. Whether or not the absence of the negative reply blank was the reason the response was low on the question or because the graduates were undecided on the stand they would recommend, is unknown. In regard to listening to music, 39 recommended no change and 9 would like to see additional courses. In history of music, 36 favored no change and 10 suggested additional courses. Thirty-two people felt that conducting was satisfactory the way it is now, and 18 wanted additional courses. The per cent for no change in listening to music was 81.9%. For history of music it was 79.2% and for conducting it was 64%. The results reached from this verifies the importance of listening to music and history of music. 36% of the people answering this question were in favor of increasing the requirements in conducting. The following comments express varying viewpoints:

"I have done lots of directing of church choirs, and small ensembles since I graduated and have wished many times I had more experience along these lines."

"More actual conducting of live groups."

"In Montana less history and more downright listening for a general background would be helpful."

"Additional outside assignments could be made in all of these courses. Too much conducting experience cannot be given."

"In listening and history, too much ground is covered in too short a time."

"More credit in History."
"The appreciation course should be extended to cover the listening to music for all phases of public school music."

"Conducting should be one of the first courses and practiced during Listening to Music. History should be given a more dramatic presentation."

Courses in Education

In regard to education courses, 35% favored fewer courses, while 20% favored additional courses, and 42% wanted no change. Sixty-six persons answered and 5 failed to indicate their preference. From the many comments the following statements are exerted:

"Most the content of education courses is not practical enough. They are all necessary, but seldom are taught from an applied basis."

"If the content quality of the course could be improved they would be worth taking. Suppose a course entitled The Child or Adolescent to be substituted in which the drives and outlets of children can be studied, and these brought to bear on education. More emphasis on student understanding."

"Would recommend more practice teaching, more workshops and exchange ideas, less theory."

"More education in School Music."

"Equalize the education, that is, more work on the elementary level."

"The courses offered are good."

"More practice teaching would be valuable."

"More stress should be put on cadet teaching. A year would be better than two quarters."

Other Academic Courses

One graduate checked that he would recommend fewer
courses in English or General Psychology. Of the 70 who answered this question, 61.5% favored no change in present requirements and 37.1% favored the addition of more academic courses to the Music Education Curriculum. The majority of those who wrote comments felt that a so called well rounded education is extremely desirous and beneficial and should be required by all music education majors. The written comments by the graduates who have completed their undergraduate education verify their feelings in regard to this assumption.

Comments are as follows:

"Too many music majors are 'music nuts' because they do not have a rounded education."

"Humanities and a business course might open a few eyes."

"More courses, but where is the time coming from unless music is made a five year course."

"Perhaps a public speaking or speech course should be added. Speaking sells our product."

"No change. Students should be encouraged to take other academic courses to broaden understanding. As it is now, music curriculum has little time available for expansion beyond major and minor."

"If the student could be more enlightened in fields other than music it would help."

"I took additional academic courses which have been invaluable; but there are the constant conflicts of time involved."

"Impossible to get broad cultured background within these limits."

Music Electives

There was a wide span of thought on this question.
Thirty participants believed that the number of quarter hours set aside for music electives now offered is adequate, while 29 people felt that the number of hours is not sufficient. By the opinions voiced by the participants in the survey, it is difficult to judge the desired outcomes of the group, see Figure III, page 25. Two people expressed belief that six quarters hours were too many. Since the final tabulation on this particular survey question indicates that there is a difference of opinion of only 1.6% as to whether or not there are enough hours now offered, it is logical to assume that there would be no reduction in the six quarter hours now offered. Quotations below are extracted from the questionnaires received.

"Should require current events, elocution, one quarter speech."

"I never noticed that I ever had an elective."

"Don't need anymore of this to be a good teacher."

"Ensemble training is not given the importance it deserves. It is often a hit-or-miss proposition and not well organized as it should be."

"The refined courses plus electives give a well rounded knowledge to the future music teacher."

"This allows a student to enrich his music education."

"The demands made on all music students, and especially music majors, are incredible. More varied experience is better but there is always the problem of credit."

"Students should be required to do more ensemble work, both in participation and instruction."

"The six quarter hours are about all the average student can get into his crowded schedule, although in my own experience I wished I could have had more."
FIGURE III

COMPARISON OF RESULTS ON THE EVALUATION OF MUSIC ELECTIVES, AND NON-MUSIC ELECTIVES
Non-Music Electives

A minor is required of at least thirty credits and the Music Education Curriculum allows for forty non-music credits. Forty-one, or 64.9%, of the 63 replied that this is a justifiable number. 28.6% of the group felt that the time required for non-music electives is too little. Four, or 6.5%, of the total number of the total graduates replying, felt that 40 credit hours involved too much time. Comments were as follows:

"Normally the time required would be average, but because many courses in the Music School require more time for the same amount of credit, enough time is not remaining for non-music courses."

"No comment -- my curriculum was crowded with requisites."

"We would be better musicians if we were more thoroughly grounded in the humanities; art, literature, philosophy."

"In most teaching situations, knowledge in fields other than music is essential."

"More if it could be practical. Music majors need a broad education program."

"While a minor seems necessary, many teachers throughout the state are not using their minor, nor will they."

"Again the paucity in outside courses is grave."

"There are many courses in the general curriculum that are desirable."

Suggestions For New Courses

Many of the recipients listed courses in the "new" category that are now being taught at the University during the regular session or summer session. Since many of the grad-
uates are not familiar with the music electives that are now available during the school year, it is quite readily understood why such courses were suggested as they have been.

The author has not eliminated the courses suggested by the graduates as new courses for two reasons regardless of the fact that they are not "new" in a sense. A course which is now being taught renders it "used" rather than "new".

1. Courses suggested by the music education graduates as new courses which have already been adopted illustrate the progressiveness of the Music School which is constantly striving to improve its curriculum and to have its graduates prepare themselves more thoroughly with the constantly changing new trends. It is possible to make a comparison.

2. By listing all courses, new and otherwise, it is possible to analyze the suggestions in regard to being a suggested elective or a suggested required course.

The list of suggestions is an ambitious one, covering many phases that have not been explored or are impractical to inject into the curriculum for reasons of scheduling, procuring qualified personnel to instruct the course, time involved, or establishing credit acceptable to the State of Montana, Montana State University, and the School of Music. Table II gives a comprehensive picture of the suggested courses, required or elective, and the number of times each course was suggested.

The indication is that more graduates suggested "Repair, Care and Buying of Instruments" as the most needed elective course. "Marching Band Pagentry" was suggested a number of times as an elective course. Some of the material
<table>
<thead>
<tr>
<th>Name of Course</th>
<th>Required</th>
<th>Elective</th>
<th>Number of Times Suggested</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Music Methods and Materials</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Winds, Strings in Class for 4 years</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Current Events and Elocution</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Speech</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Problems of Prospective Voice Teacher</td>
<td>1</td>
<td>1</td>
<td></td>
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<td>More Graduate Courses</td>
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</tr>
<tr>
<td>Piano Tuning</td>
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<td>1</td>
<td></td>
</tr>
<tr>
<td>*Music Audio-Visual Aids</td>
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<td>1</td>
<td></td>
</tr>
<tr>
<td>*Repair, Care, and Buying of Instruments</td>
<td>1</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>More Instruments in Applied Music</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Instrumental and Choral Management</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Practical Arranging</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Advance Listening</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Teaching String Instruments</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Use of Mechanical Aids in Teaching</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Percussion Methods</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Marching Band</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Pagentry</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*General Business Course</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Humanities</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>**The child or Adolescent</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*The Class Piano</td>
<td>2</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Giving Music Tests</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public Relations</td>
<td>1</td>
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</tbody>
</table>
TABLE II
NEW COURSES SUGGESTED BY GRADUATES

<table>
<thead>
<tr>
<th>Name of Course</th>
<th>Required</th>
<th>Elective</th>
<th>Number of Times Suggested</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Therapy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Church</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Choir</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer Music in the Community</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Composition</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arranging</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Advanced Conducting</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Rehearsal Procedures</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Cataloging and Buying Music</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Practical Teaching</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Modern Music</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>*Early History of Music</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>*Religious Music</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Transposition in Private Work</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Twirling and Flag Work</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Dance Band Arranging</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modern Piano Arranging</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Operetta</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staging</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>*Instrumentation and Orchestration</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Commerical Uses of Music</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

*Denotes courses already offered at Montana State University or offered in courses under different titles.
of this nature is also given in the course "School Instrument-
al Program", but the assumption is that this course should be a regular course in just marching band pagentry and field drill work. The courses suggested most often as a required course was "Public Relations" and "Practical Arranging". The validity of a number of the courses could be questioned. Many are substantially strong on reason and appeal.

Most Valuable Courses

The author questioned the alumni on the subject of music, and what music courses have been the most useful and the most valuable to them since graduation and why. The answers were numerous, varied, and constructive. Table III, page 31, gives the number of times each course was mentioned as being the most valuable. All of the required courses and many of the electives were selected as having some value. The course mentioned most frequently was Theory with 19. Listed in the order of their choice was Public School Music with 18, Private Lessons with 15, Conducting with 12, Band 12, Orchestra 11, and History of Music 10.

On the comments made, most of the answers expressed two reasons for listing the course: first, because the course had a great deal of practical value that could be used in actual teaching situations; second, the material set forth in the course at college had been used and proven of value in the teaching field.
### TABLE III

**MUSIC COURSES LISTED BY GRADUATES AS THE MOST AND LEAST VALUE SINCE GRADUATION**

<table>
<thead>
<tr>
<th>Course</th>
<th>Least Value</th>
<th>Most Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>Public School Music</td>
<td>5</td>
<td>18</td>
</tr>
<tr>
<td>Private Lessons</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Band</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>Conducting</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Orchestra</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>History of Music</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Piano</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Mixed Chorus</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Practice Teaching</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Voice in Class</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Strings in Class</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Winds in Class</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Seminar</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>Ensembles</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Composition</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>A Cappella Choir</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Music Literature</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Band, Orch. Manag.</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Organ</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>
Least Valuable Courses

In order to validate the above question, it was necessary to poll graduates in regard to the music courses that have been of the least value to them since graduation. Table III, page 31, shows the completed tabulations. The course mentioned the most frequently was Counterpoint by 19 respondents. Next was Listening to Music with 10.

Length of Study

How many years do you feel should be required for completion of the Music Education Curriculum?

38 graduates suggested 4 years
31 graduates suggested 5 years
2 graduates did not indicate their choice.

From the results of this question, the addition of one more year to the now required four years, would not be without reason or support.

Practice Teaching

Thirty-eight recipients of the questionnaires were of the opinion that the now required two quarters of practice teaching was adequate.

Another Choice

The final question asked in the survey questionnaire
was revelant, and the findings were gratifying. The question was, "If you had it to do all over again, would you major in music?" Sixty-four out of the 71 people said "yes". Some comments are as follows:

"Music has enriched my life and my family's lives. It has given me something to give to others."

"Music is the most exciting, challenging, and most satisfying of all teaching."

"What is more important in life than music?"
CHAPTER IV

SUMMARY AND RECOMMENDATIONS

This survey has attempted to evaluate the Music Education Curriculum at Montana State University through alumni participation in filling out questionnaires sent to graduates in Music Education from the year 1940 through the year 1951.

Summary

Of the respondents who participated in this survey, 52 graduates are now actively engaged in the profession of school music teaching. Twenty-nine are teaching privately, and 20 are classified as professional performers. A total of 17 people act as music supervisors or consultants. Of the alumni who answered, 12 are now occupied as housewives. Two persons are businessmen, and 12 others are pursuing as many different occupations. It must be realized, that many of the duties overlap and one individual may perform other duties, as each individual is not necessarily limited to just one field or profession.

A large proportion of the graduates felt that there should be no change in the Theory and Counterpoint courses. Since both courses are listed as Theory in nature and were
grouped together, the reader should not be mislead to believe that the answer was not all inclusive. From the comments made by the graduates, the feeling seemed to favor less Counterpoint.

In Applied Class Music Instruction, 41.6% favored fewer courses. 28.7% wanted additional courses and 60.6% desired that there be no change. The consensus of the comments were to broaden the scope of the course and to design it so that it is more inclusive.

On the question of Ensemble Groups, and the value of time spent on these courses, 100% of the graduates felt that their time was well spent, particularly in Band, Orchestra, and Chorus.

In Applied Music, 66.1% of the alumni stated that they did not wish a change in the course. 31.6% favored the addition of more Applied Music Courses.

On the three other required music courses, the results may be seen below:

- Listening to Music - 39 recommended no change
- History of Music - 36 recommended no change
- Conducting - 32 recommended no change
- Listening to Music - 9 recommended additional courses
- History of Music - 10 recommended additional courses
- Conducting - 18 recommended additional courses

Courses in Education received the most unfavorable comments on their evaluation. Those favoring fewer courses
were 32%. Those wishing more courses were 26%, and those wanting no change in the present number was 42%. Many graduates felt that the lack of practicability was the foremost reason for expressing disfavor in Education courses.

Other Academic Courses received a much higher recommendation than did the Education courses. 60.8% of the participants recommended that there be no change in the present requirements. 37.1% desired additional courses.

On the question of Music Electives, 64.9% of the graduates reported that present arrangements for completion of a minor is quite satisfactory. 28.6% of the recipients were of the opinion that 30 credits towards a minor was too little. Only 6.5% of the total vote cast believed that there were too many credits required.

Suggested new courses numbered 49, however, 20 of the courses suggested as new courses are already being taught, or else the material is being covered in other courses of instruction classified under various titles. The subjects that were brought to the foreground as those that should be offered as required courses were: Practical Arranging and Public Relations. The suggested new subject most often mentioned to be offered as an elective was Repair, Buying and Care of Instruments.

Music courses listed by the graduates and the number of times mentioned as the most valuable in their work since graduation were: Theory 19, Public School Music 18, Private
Lessons 15, Conducting 12, Band 12, Orchestra 11, History of Music 10.

Music courses listed by the graduates and the number of times mentioned as the least value in their work since graduation were: Counterpoint 19, Listening to Music 10.

Should the Music Education Major be required to complete four years of college or five? The suggested number by the correspondence were as follows:

4 years - 38 persons
5 years - 31 persons

In regard to Practice Teaching, 34 recipients were in agreement that there should be more time allocated for Practice Teaching. Thirty stated they were satisfied with the now required two quarters.

There were 64 persons who said that if they had it to do all over again, they would major in music. Seven people chose some other vocation.

Recommendations

It is recommended that a thorough study of any particular phase of the Music Education Curriculum be made before any changes be made.

It is recommended also that all departments of the University complete a survey of this nature to determine the effectiveness of the courses now being taught, suggestions for new courses, and advisability of adding or deleting courses.
It is further recommended that the School of Music leaders maintain a periodic check to guide them in the scheduling of courses, validity of the courses now being taught, and how to meet the needs of the student going into Music Education. This may be done by contacting those who have graduated and are actively engaged in the field of Music Education.
BIBLIOGRAPHY


APPENDIX

School of Music
Montana State University
Missoula, Montana

Dear Fellow Alumnus,

Did your musical training at Montana State University prepare you adequately for the work you are now doing? This question and other, including what subject material you would like to see offered, required, or discontinued will be answered if you can spare a moment or two, and fill out the enclosed questionnaire.

School of Music Alumni from 1940 through 1951 are being invited to take part in this evaluation of the Music Education Curriculum at Montana State University. The curriculum has undergone some minor changes since you left school; however, it is still basically the same. The results of this survey are to be written up in a professional paper as a partial requirement for my Master's Degree in Music Education.

You are requested not to sign your name to the questionnaire. Consequently, please feel free to state your honest opinions, regardless of what they may be. Use the back of the questionnaire for any additional space you may need for your comments. A stamped, self-addressed envelope is enclosed for your convenience in returning the completed questionnaire.

Please accept my thanks in advance for your cooperation in helping to make this study a success.

Very truly yours,

Donald P. Schofield
AN EVALUATION OF THE MUSIC EDUCATION CURRICULUM AT MONTANA STATE UNIVERSITY

This questionnaire has been designed to take as little of your time as possible. Please check each section.

PERSONAL DATA
Check any one (or a combination) of the following terms which best describes your activities since you graduated from the School of Music:
- School Music Teacher: Vocal
- Piano Instrumental (strings winds)
- Private Music Teacher: Vocal
- Piano Instrumental (strings winds)
- Professional Performer: Vocal
- Music Supervisor or Consultant: Vocal Instrumental
- Housewife
- Businessman
- Other

YOUR EVALUATION OF THE REQUIRED COURSES IN THE MUSIC EDUCATION CURRICULUM

A. THEORY
1. The following courses are required:
   - Theory I and II (formerly called Harmony) for 6 quarters.
   - Counterpoint for 3 quarters.
2. On the basis of your own experience in these courses, as well as your activities since graduation, would you recommend—
   - Fewer courses
   - Additional courses
   - No change in courses

   Comments:

B. SCHOOL MUSIC
1. (a) The following course is required:
   - School Music Methods for 3 quarters.
(b) On the basis of your own experience in this course, would you recommend—
   - Additional courses
   - No change in course
   - Change in content and emphasis

   Comments:

2. (a) The following courses related to school music are also required:
   - Voice in class (unless majoring in voice) for 3 quarters.
   - Strings in class (unless majoring in strings) for 3 quarters.
   - Winds in class (unless majoring in winds) for 3 quarters.
   - Piano in class (unless majoring in piano) for 6 quarters.
(b) On the basis of your own experience in these courses, would you recommend—
   - Fewer courses
   - Additional courses
   - No change in courses

   Comments:

C. ENSEMBLE GROUPS
1. The following courses are required, one each quarter.
   - Choral groups or band or orchestra for 12 quarters.
2. On the basis of your own experience, do you feel that your time was well spent in these courses?
   - Yes
   - No
   - Comments:
D. APPLIED MUSIC
1. Private lessons in voice or major instrument are required for 12 quarters.
2. On the basis of your own experience with private lessons would you recommend --
   More time for private study   Less time for private study   No change   Comments:

E. OTHER MUSIC COURSES
1. The following courses are required:
   Listening to Music (formerly called Appreciation) for 3 quarters.
   History of Music for 3 quarters.
   Conducting for 3 quarters.
2. On the basis of your own experience in these courses would you recommend --
   Listening: Additional courses   No change in course   Comments:
   History: Additional courses   No change in course   Comments:
   Conducting: Additional courses   No change in course   Comments:

F. COURSES IN EDUCATION
1. The following courses are required:
   Educational Psychology for 1 quarter.
   Introduction to Secondary Education for 1 quarter.
   Secondary Teaching Procedure for 1 quarter.
   Observation and Teaching for 2 quarters.
2. On the basis of your own experience in these courses would you recommend --
   Fewer courses in Education   Additional courses in Education   No change in Education courses   Comments:

G. OTHER ACADEMIC COURSES
1. The following courses are required:
   Language in Action for 3 quarters.
   General Psychology for 1 quarter.
2. On the basis of your own experience in these courses would you recommend --
   Fewer Academic courses   Additional Academic courses   No change in Academic courses   Comments:

. YOUR EVALUATION OF THE ELECTIVE COURSES
A. MUSIC ELECTIVES
1. Music Education Majors may take 6 quarter hours of elective courses in music. 
   These courses may include private lessons, ensemble, or any undergraduate 
   music course listed in the catalog, but not required for graduation.
2. Do you feel that the 6 quarter hours set aside for these music electives is 
   too little   too much   right amount   Comments:
B. NON-MUSIC ELECTIVES
1. A minor is required by law of at least 30 credits. The Music Education Curriculum allows for 40 non-music credits.
2. Do you feel that the time required for these non-music electives is too little____ too much____ right amount____ Comments:____________________________
____________________________________________________

IV. YOUR SUGGESTIONS FOR NEW COURSES
Please suggest new courses which you would like to see offered in the Music Education Curriculum. Check whether or not you feel your suggested courses should be required or offered as electives.

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<th>Course</th>
<th>Required</th>
<th>Elective</th>
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V. OTHER OPINIONS
1. Which University music courses have been of the most value to you in your work since graduation? ________________________________
   Why? __________________________________________________________________________________________________________________

2. Which University music courses have been of the least value to you in your work since graduation? ________________________________
   Why? __________________________________________________________________________________________________________________

3. How many years do you feel should be required for completion of the Music Education Curriculum? 4 years____ 5 years____ Other____

4. Practice Teaching is often discussed. Do you feel that the now required 2 quarters is adequate____ inadequate____?
   Please give your opinions on this course: ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

5. If you had it all to do over again, would you major in music?
   Yes____ No____. If not, in what other field would you major? ________________________________