

**AN ASSESSMENT OF THE AUSTIN PEAY STATE  
UNIVERSITY MUSIC DEPARTMENT BY ITS  
1957 - 1969 GRADUATES AND ITS  
1969 - 1970 FACULTY**

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**JEFFREY CHARLES DAMMS**

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UNIVERSITY MUSIC DEPARTMENT BY ITS  
1957-1969 GRADUATES AND  
ITS 1969-1970 FACULTY

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An Abstract  
Presented to  
the Graduate Council of  
Austin Peay State University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music  
in Education

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by  
Jeffrey Charles Damms  
May 1970

## ABSTRACT

The problem was to discover the strengths and weaknesses of the Music Department at Austin Peay State University. An evaluation is a necessary step in determining the relative effectiveness of various aspects of the music program.

The study took the form of a comprehensive survey of the Music Department graduates from 1957 through 1969, and the 1969-1970 music faculty. The survey was designed in two parts, a letter of introduction and a survey form. The letter of introduction told the graduates and faculty about the study and what it was attempting to accomplish. It also asked their help in the research by filling out the survey form and returning it in the self-addressed, stamped envelope which was enclosed with each survey form. Its design was both closed and open, asking for clear-cut answers but providing space for additional comments on several topics. The respondent was also allowed space to indicate his interest in obtaining a copy of the results of the study. The survey forms were used to tabulate the findings of this study reported in Chapter III.

The number of graduates who returned the questionnaire demonstrates the concern they have for the welfare of their alma mater. Their comments and suggestions were most helpful, to both the author and the Music Department. The

researcher is confident that some of the strong and weak points of the Music Department have been located and analysed.

AN ASSESSMENT OF THE AUSTIN PEAY STATE

UNIVERSITY MUSIC DEPARTMENT BY ITS

1957-1969 GRADUATES AND

ITS 1969-1970 FACULTY

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A Thesis

Presented to

the Graduate Council of

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In Partial Fulfillment

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Master of Music

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by

Jeffrey Charles Damms

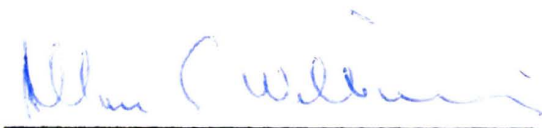
May 1970

To the Graduate Council:

I am submitting herewith a Thesis Paper written by Jeffrey Charles Damms entitled "An Assessment of the Austin Peay State University Music Department by Its 1957-1969 Graduates and Its 1969-1970 Faculty." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music Education, with a major in Music.

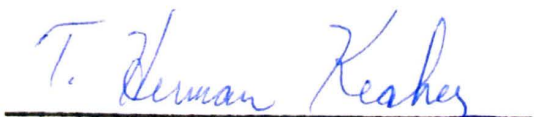
  
Major Professor

We have read this thesis and  
recommend its acceptance:

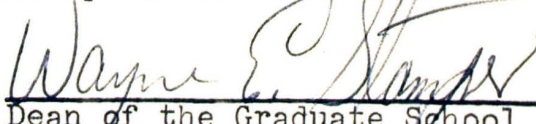
  
Minor Professor

or

Second Committee Member

  
Third Committee Member

Accepted for the Council:

  
Dean of the Graduate School

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## Chapter 1

### INTRODUCTION

The music program in the schools of the United States has shown continual progress and growth over the last forty years.<sup>1</sup> Music educators have consistently had in mind the goal of making all phases of the music program meaningful for the individual student. Leaders<sup>2</sup> in this field have applied extensive re-examinations and subsequent revisions have effected many changes in curriculum, teaching methods and materials. As a result of this continuing evaluation, substantial progress has been achieved in this country. Music educators have tried to eliminate from the music program any procedures that have

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1 Charles R. Hoffer, "The Profession and Progress", Teaching Music in the Secondary Schools (Belmont, California: Wadsworth Publishing Co., 1966), pp. 407-414; see also

V. Horner, "Introduction: The Changing Scope of Music Education", Music Education (Victoria, Australia: Australian Council for Educational Research, 1965), pp. 5-11; see also

Bonnie C. Kowall (ed.), "The Advancement of Music Education", Perspectives in Music Education (Washington, D.C.: Music Educators National Conference, 1966), pp. 13-47.

2 Frances M. Andrews, Chairman, Department of Music Education, Pennsylvania State University; Allen P. Britton, Associate Professor, School of Music, University of Michigan; Harry S. Broudy, Professor of Education, University of Illinois; C.A. Burmeister, Chairman, Department of Music Education, Northwestern University; Robert W. House, Head, Department of Music, University of Minnesota; Charles Leonhard, Professor of Music Education, University of Illinois; James Mursell, Professor of Psychology, Columbia University.

proved detrimental to the program and attempted to replace them with better methods. "At the last International Society for Music Education meeting two years ago, it was observed that musicians and educators from throughout the world were cooperating as never before in developing programs of music education aimed at enriching the lives of young people, and that, within the field of music itself, composers, performers, and scholars were becoming more united in meeting the challenges of education."<sup>3</sup>

Increasing enrollments, shortage of qualified personnel, lack of adequate facilities, and limited finances are some of the major problems facing colleges and universities today. As administrative personnel concentrate on solutions to these problems, they may unconsciously allow the curriculum to become static. Without revisions, it is likely that the curriculum would soon fail to meet the needs and demands of the students. An evaluation is a necessary step in determining effectiveness of the program. Consequently, this study utilizes opinions of both the current instructors and the members of the graduating classes of 1957 through 1969 in the Department of Music at

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<sup>3</sup> Frank Callaway, "The 1968 ISME Conference Reviewed", Music Educators Journal, LV, 2, (October 1968), 83.

Austin Peay State University. This group expressed opinions relevant to the quality of the music program and these assessments are summarized and evaluated in this study.

A questionnaire, as seen in Appendix A, was specially developed for this study. This questionnaire, cultivated from careful analysis of related research and professional reports, accompanied by a letter of introduction (Appendix A), was mailed to all traceable Austin Peay State University graduates who completed the Bachelor's and/or Master's Music Degree program between 1957 and 1969. The first step in producing the questionnaire involved corresponding with four persons who have written their doctoral dissertations on the subject of an evaluation of a music department.

Interviews were held with selected members of the Austin Peay State University Music Department faculty to obtain their views as to the specific objectives in the various fields of music and its use in education.

This thesis may be more properly entitled An Assessment of the Austin Peay State University Music Department by Its 1959-1969 Graduates and Its 1969-1970 Faculty, because, of the five graduates during 1957 and 1958, only three were traceable and from these there was no response. For this reason all further observations in this research will refer to the graduating classes of 1959 through 1969.

## Chapter 2

### ANALYSIS OF THE DATA

Through the eleven years 1959 to 1969, the Music Department at Austin Peay State University graduated a total of 128 persons; all of these were traceable except for eleven. The survey received a response from sixty-three of the one hundred seventeen traceable individuals for a 53.8% return (Table 1). Eight of the eleven graduating classes returned the questionnaire at the rate of 50% or better; the highest being the Class of 1964 where four of the five traceable graduates responded for a return of 80%. The lowest rate of return was 40.9%, representing nine of the twenty-two graduates of 1968. The eleven graduating classes were divided into two groups. This grouping was based on the many and extensive changes which have been instituted in the Music Department within the last five years. It is felt the classes of 1965 through 1969 are more familiar with the Music Department as it is today. The 1959-1964 group is represented by twenty-six graduates while there are thirty-seven graduates from the 1965-1969 group.

The educational institutions other than Austin Peay,

attended by the responding graduates (Table 2A), whether in the pursuance of the Bachelor's or an advanced degree, are located entirely in the eleven states of Florida, Illinois, Indiana, Kentucky, Maryland, Missouri, Nebraska, North Carolina, South Carolina, Tennessee, and Virginia. A total of fifteen institutions, other than Austin Peay, have been attended by the responding graduates;<sup>1</sup> of these, the only other Tennessee institutions indicated were the George Peabody College for Teachers, located in Nashville, and Middle Tennessee State University in Murfreesboro. These schools were the preference of three graduates while sixteen attended Austin Peay. Institutions attended by the faculty (Table 2B), cover a more extensive geographic area than those of the graduates. The United States, coast to coast, is geographically represented by such institutions as the University of Southern California (Los Angeles), Southern Methodist University (Dallas), and the University of Texas in Austin; Yale University (New Haven), Peabody Conservatory (Baltimore), and numerous other colleges and universities in the central and eastern portion of the United States. The Royal College of Music in London, England is also represented on the faculty of the Music Department.

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<sup>1</sup> Henceforth, the term graduates will be used when referring to the responding graduates.

Three faculty members have attended Tennessee schools, two being from George Peabody College for Teachers in Nashville, and the other from the University of Chattanooga, in Chattanooga.

Twenty-nine graduates indicated they have entered Graduate School (Table 3A), sixteen returning to Austin Peay where no remedial courses were required for entrance into the school. Only two from the classes of 1965-1969 have entered Graduate School in other institutions, and both were required to take remedial courses (Table 3B). Eleven from the 1959-1964 group have enrolled in the Graduate Schools of other institutions and remedial courses were required of three. Remedial work was required in the area of Music Theory (Table 3C), by graduates of Austin Peay who entered Western Illinois University, the Jordan School of Music of Butler University and Florida State University. Florida State University also required remedial work in Music History. The Southwestern Baptist Theological Seminary required work in Counterpoint, Form and Analysis, and Orchestration. One student was required to complete his Student Teaching for entrance into education by Eastern Illinois University.

Sixteen, or 61.5% of the 1959-1964 graduates are presently teaching (Table 4A), while ten are not. Two of these ten graduates have never taught (Table 4B).

One of these, from the Class of 1960, is a Creative Director and Account Supervisor with an advertising agency, and the other, in the Class of 1961, has entered the field of biological research as a Biochemistry Technologist. Eight people indicated they have taught but are not presently doing so. Their present vocations include an owner of a private business, a housewife, computer programmer, ministerial practice, state educational administrator and an Army Entertainment Director (Table 8). Three of the graduates from these years feel their preparation in the Music Department has not aided in the performance of their present non-music occupation (Table 9); these people being those who entered the ministerial profession, biological research, and work as a state educational administrator. Twenty-seven, or 75%, of the 1965-1969 graduates are presently engaged in the teaching profession whereas nine have entered other areas of work. Five of these nine people have never worked in the classroom; one from the Class of 1968 who entered the ministry, and the other four from the Class of 1969. The figures in this area are somewhat misleading, because of these four people from the Class of 1969 who have never taught, three have gone on to Graduate School, thereby never having had the opportunity to teach. The remaining graduate is currently a bank teller. Four people from this group have taught previously but are not now doing so. These people are currently

engaged as a computer programmer, Minister of Music and housewife. The persons working as a computer programmer and bank teller feel their preparation in the Music Department has not aided in the performance of their present occupations. It is interesting to note that while a graduate from the 1959-1964 group who entered the computer programming field, indicated his preparation in the Music Department has aided in the performance of his occupation, a graduate of the 1965-1969 group, now working in the same field, does not share this opinion.

All the graduates of 1959-1964 have taught, or are presently teaching in the area of their preparation during college (Table 5). A graduate of 1965 who is no longer teaching, did teach at one time in the elementary grade school, an area in which he was not prepared. An alumnus of the 1969 class, while teaching in his area of certification, is at the same time teaching American and World History, an area in which he had no preparation.

To secure a position as a high school teacher was the occupational goal of twenty-four graduates, or 38.1% of the students upon graduation from the Music Department (Table 6A). Eleven, or 17.4%, of the students expressed the desire to locate an elementary or college teaching position. No one indicated their basic goal on leaving college was to be a junior high teacher or to enter the areas of music research, or composition and arranging.

The principal goal of three, or 4.8% of the graduates, was to enter other areas of work; those areas being, a general home economist, an elementary grade teacher and biological research (Table 6B). The graduates were requested to indicate their first, second, and third choices of occupational goals on leaving college, and on the basis of the total number of choices in a given category, becoming a high school teacher was the goal, either as a first, second, or third choice, of thirty-six graduates, followed by a college and junior high teacher by twenty-three and twenty-two persons respectively. Only three persons expressed any desire for music research, and five for composition and arranging. Six, or 3.5% of the graduates wished to enter other areas.

The college teacher was given top priority when the graduates were asked of their present occupational goal (Table 6A), this response by sixteen, or 25.4% of the respondents. This indicates a net gain of 8%. The largest increase between past and present first choice occupational goals was a 17.4% increase for other work areas (Table 6C). Again, no one indicated their primary goal to be the field of music research. On the basis of the total number of first, second, and third choices in each category, the high school teacher was the goal most often expressed, but this time by only twenty-nine persons, down seven from the thirty-six who indicated this area as one of their goals upon graduation. Only four of the

eleven categories showed an increase in popularity from past to present occupational goals, two of which were just slight increases; from 1.7% to 1.8% in music research and from 6.3% to 6.5% as a church musician. The field of arranging increased to 4.7% from 2.9%, but the largest increase, from 3.5% to 10.1%, came in other work areas. As has already been noted, this category received the second highest number of first choices among the graduates. Categorical changes of occupational goals on leaving college and presently were almost non-existent among the Classes of 1968 and 1969. The only changes among these graduates came in the order of the preference of their goals. Graduates before 1968 more frequently changed categories between their past and present goals.

Most graduates have held between one and four different positions since graduation. One 1963 graduate indicated five changes and a 1962 graduate has held nine different positions since leaving school, better than one per year. This person is currently a computer programmer and systems analyst, and the only reasons given for this amount of job change were opportunity for advancement and higher salary. Two 1969 graduates have held no positions to date because they are presently graduate students. Twenty graduates have made no change in their working position since graduation (Table 7A). Thirty-one people have remained in the music field by changing from one

music position to another position in music. Fourteen persons, at some time, left the music field to accept a non-music position; of these graduates, four returned to music, and one has remained in his original non-music position while the other nine have changed positions within the non-music areas. Opportunity for advancement was the reason most often stated (Table 7C), for changing from a music position to another music position, as well as changing from a non-music to a music position (Table 7B). Along with "Other" reasons (Table 7D), it was also the chief reason for changing from a non-music position to another non-music position. Other reasons, not appearing on the questionnaire, were given most often for changing from a music to a non-music position. Fewer pressures and personality conflicts were designated by two persons each as their cause for changing jobs, and shorter hours as well as health reasons were pointed out by one person each as their explanation.

Half of the graduates began their career in the \$5,000 to \$7,499 salary category (Table 10), while 46.8% began work with a salary of less than \$5,000. One 1967 graduate entered the teaching profession in the \$7,500 to \$9,999 salary category and a 1963 graduate immediately began work at \$15,000 or more. This person is currently the State Coordinator of E.S.E.A. Title III for the Georgia Department of Education, and indicated that while not presently teaching, he has taught in the past.[?]

Thirteen people are presently earning less than \$5,000

per year (Table 10). This group includes those who have entered the ministry, become housewives, or do part-time and private teaching. Most graduates are now in the \$5,000 to \$7,499 salary range. Every 1969 graduate who is teaching today is in this category. Seventeen people are earning between \$7,500 and \$9,999, five are now between \$10,000 and \$14,999, while three people have broken into the \$15,000 or more category. Only two persons from the eight earning \$10,000 or more are presently in the teaching profession, and all except two began their salaries at less than \$5,000; these two began between \$5,000 and \$7,499. Joining the person already mentioned who is earning \$15,000 or more are two 1960 graduates; one is the Deputy State Superintendent of Education for Administration and Planning in South Carolina, and the other is a Creative Director and Account Supervisor with an advertising agency. Both of these graduates began their working careers at a salary of less than \$5,000. One person indicated a drop between her beginning and present salary range, for the reason that she left teaching to become a housewife and teach privately.

Private teaching is the music activity in which 58.7% of the graduates participate, followed closely by the 54% who are engaged in church music activities (Table 11A). Two graduates participate in other music activities, such as a convention and conference speaker, and a guest

university lecturer (Table 11B). Five graduates participate in no music, or music-related activities whatsoever. Enjoyment was signified by fifty-seven, or 98.3% of the respondents, as the reason they take part in these activities (Table 12A). No one indicated job pressure or social and community pressure as the reason they share in these activities. Only one graduate is engaged in this work for the reason of extra income, and not for the enjoyment. Six faculty members work in each of the areas of private teaching and church music (Table 11C). Three participate in other activities such as studio recording, recitals and musicological research (Table 11D). All except one of the faculty members are engaged in these activities for enjoyment; extra income is the motive of this remaining faculty member (Table 12B). One person indicated job pressure and another stated social or community pressure as reasons for their work in these areas.

Five graduates have not read any music books or magazines within the past two years (Table 13A), but all five, along with four persons who said they have read only one music book, are no longer in the music field or the realm of teaching. The largest categorical response came from thirty-eight people who stated they have read seven or more such publications within the last two years. Eight faculty members have read seven or more music publications (Table 13B), one has read six, and one member has read

just two music publications in the past two years. The list of books and magazines read by graduates and faculty is quite lengthy, so for this thesis, the publications which were indicated by two or more persons have been recorded (Table 13). The "MENC Journal" is by far the most widely read among the graduates, well over 50%, and the faculty, almost one-third. Other magazines which rank high in popularity are "School Musician," "Music Journal," and "Instrumentalist." The most popular books are The Enjoyment of Music by Machlis, and Music in the Twentieth Century by Salzman. Many graduates read the newsletters published by their state music educators associations, such as the "Blue Grass Music News" published by the Kentucky Music Educators Association, and the "TMEA" published by the Tennessee Music Educators Association. Also widely read are the publications of commercial instrument companies, such as "Conn Chord" and "Selmer Bandwagon."

Fifty-six, or 91.8% of the graduates still own their personal instrument (Table 14), and of the five who no longer do so, three are still in the field of music. A favorable response of 100% shows the faculty still possess their personal instrument. The faculty have also attained a perfect score by each of them maintaining a record collection (Table 15A). Six of the faculty keep a record collection of over two hundred records (Table 15B), and only one has a collection of less than fifty records.

One faculty member made no response to this section of the question. An overwhelming 96.8% of the graduates possess a record collection, while just two have indicated they keep no record collection. Twenty-three have a record collection between fifty and one hundred records, and as many as twelve have a collection of over two hundred records.

This completes the analysis of what the Music Department graduates are currently doing, what they have done since graduation, and the extent of their participation in music activities outside of their job, e.g., reading music books or magazines, still owning their personal instrument, maintaining a record collection, etc., and the comparison with faculty responses to the same questions. The analysis will now turn to the opinions of the graduates as to the extent which the Music Department prepared them for their life after graduation. Their answers will be contrasted, in most instances, with the answers given by the faculty regarding the extent to which they feel they are preparing the students of music. The reader should keep in mind that in many of the categories in which they were questioned, the graduates felt that some of the methods, individuals, etc., which were evaluated, were good, while other methods, individuals, or whatever, were not so good.

Twenty-three of the twenty-four 1959-1964 graduates feel the content of the music courses they have taken is applicable in their teaching (Table 16), but three, or 8.1%, of the 1965-1969 graduates feel the content of their music courses can not be applied to their teaching. All three of these negative responses came from the Class of 1969. Twenty-one of twenty-four 1959-1964 graduates respond in the positive to the question relating to suitability of the courses offered by the Music Department to their own needs (Table 17). This high percentage decreases to the point where almost one-third of the 1965-1969 graduates believe the courses were not suitable to their needs. Two of the graduates who responded in the positive have expressed the opinion that piano training was the particular weak area in meeting the needs of students.

Three 1959-1964 graduates have stated that they do not feel adequately trained in music (Table 18). Two of these people are presently teaching in the music field. The 87.5% by the 1959-1964 classes replying in the affirmative, drops to 73% of the 1965-1969 graduates who responded in the same way. Ten of these graduates do not feel adequately trained in music, but six are now teaching in the field of music, and one who previously has taught in music has since become a housewife. One other person is now doing his graduate work in music. Eight of these ten respondents have been either from the Class of

1968 or the Class of 1969. In the same manner, there is an increase in the percent of people who do not feel adequately trained in classroom supervision between the 1959-1964 and 1965-1969 graduates (Table 19). Four of the 1959-1964 graduates who do not feel adequately trained in classroom supervision are now teaching, either in music or some other area, while two have left the classroom for other vocations. Nine of the 1965-1969 graduates who feel inadequately trained in classroom supervision are presently teaching, and three have either entered other vocations or have never taught.

Two areas have shown an increase between the 1959-1964 and the 1965-1969 graduates as they were determining the effectiveness of these areas. Seventeen, or 73.9% of the 1959-1964 graduates stated that their methods courses were worthwhile (Table 20), and 75.8% of the 1965-1969 graduates deem their methods courses worthwhile. One of these recent graduates stated that only one methods course has proved worthwhile for him, that course being Materials and Techniques for Instrumental Instruction. The greatest improvement in the Music Department appears to have been in the area of student teaching. During the time of 1959 through 1964, 70% of the graduates felt their student teaching experience aided them in their preparation as classroom teachers (Table 21). In relation to this, 100% of the 1965-1969 graduates feel they have been helped by their student

teaching experience. One graduate asserted that student teaching on the elementary level was a rewarding experience but left a good bit to be desired on the secondary level.

A large discrepancy between graduates and faculty appears on two points of importance. Among the graduates of 1959-1964, 64% feel the variety of course offerings in music was adequate (Table 22). This percentage drops to 38.9% of the 1965-1969 graduates who believe the same way. These figures are in strong contrast to the 80% of the faculty who believe the variety of course offerings to be adequate. Similarly, 60% of the 1959-1964 graduates and 83.3% of the 1965-1969 graduates prefer more specialization in music (Table 23), while only one-third of the faculty think there should be more specialization in music. Thirty-three of the forty-five graduates who indicated they prefer more specialization in music are currently teaching music.

When the 1959-1964 graduates were asked to evaluate the staff of the Music Department, responses ranged from a ten down to a three<sup>2</sup> (Table 24). The average and mean evaluations were almost identical; the average being a 7.1 and the mean a 7. The replies of the 1965-1969

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<sup>2</sup> An evaluation of 1, 2, or 3 designates below average quality; 4, 5, or 6 represents average quality; and 7, 8, or 9 depicts above average quality. 10 represents perfection, which is rarely attained.

graduates were very close to repeating those of the previous graduates. The highest evaluation of this group was a ten and the lowest was a four, the opinion of three people. The mean evaluation was identical to the previous classes, and the average evaluation was 6.7. The faculty were somewhat more critical of themselves as their evaluations ranged from an eight to a four. This lowered the mean evaluation to 6 and the average to 5.8. The most frequently mentioned strong point, by both the graduates and the faculty, was that the staff is knowledgeable in its field. This was closely followed by the statement that the faculty shows an interest in the welfare of the students. The graduates and faculty also agree on the weak points of the staff. A sufficient number of instructors to handle the student load, and the ability of the staff to motivate their students were the most criticized points, followed by the ability of the staff to convey their knowledge to the students. Eleven graduates and two members of the faculty have criticized the lack of a forceful leadership in the department to subdue the dissension between faculty members and build a unified philosophy. Another complaint was that too many instructors have never taught on the elementary or secondary level, and if they have taught in previous years, they have not kept in touch with what is currently happening in these public school classrooms.

Concerning the facilities the Music Department has to

offer, the 1959-1964 graduates gave two evaluations of ten and a low evaluation of a three (Table 25). The average evaluation was 6.9 and the mean was somewhat higher at 7.5. The Classes of 1965-1969 rated the facilities with a high of a ten to a low of one, which was the response of three graduates. This resulted in the average and mean evaluations being the same at 5. The mean scores of the faculty and the 1965-1969 graduates were identical at 5, and the average showed a difference of only .1, the faculty evaluation averaged 4.9; this figure resulted because the highest evaluation was an eight and the lowest was a one. The only strong point that was mentioned by a significant number of people was that there are an adequate number of instruments available which are too expensive for individuals to purchase. The numerous weak points were mentioned by a large number of people and include; an inadequate number of practice rooms, pianos, rehearsal areas, classrooms, and a sufficient number of hours in which the music building is open for individual work. There were also many statements saying that the heating and air conditioning do not provide for maximum comfort. A few graduates asserted that the Music Department should be located in its own building which was designed for the sole purpose of housing a Music Department, and not having to share facilities with another department. There was also the recommendation of more and better sound-proofing in the practice rooms, and including a music

curriculum lab, as well as an electronics lab.

The library received the full range of evaluations from the 1959-1964 graduates, from two ratings of ten down to a rating of one (Table 26). This led to a mean evaluation of 5 and an average of 5.8. The 1965-1969 graduates provided the library with more prestige as their evaluations ranged from a high of ten, designated by six people, to a low of three, assigned by two persons. The average and mean evaluations for this group are identical at 7. This represents an increase from an average rating by the 1959-1964 graduates to an above average evaluation by graduates of the past five years. With the exception of one, the entire faculty gave the library an above average rating. This one exception rated the library with a five. The average evaluation was 7.3 and the mean was very high at 8. The appearance of the building, and its heating and air conditioning were stated as the strong points of the library, but the weak points came in the area of the function of the library. It was reported that there are not a sufficient number of quality records, record players, or scores available for use by an individual or by an entire class. It was also stated that the hours in which the library is open to students for individual work is inadequate. Most graduates agree the library is comfortable and well-equipped, but find good organization lacking. Many believe the records cover a wide range of history and performance media, but they lack depth in

numbers, or are old and of poor quality. While scores are not available for all recordings, the scores which are available are easily lost or misplaced.

The performing organizations of the Music Department were highly acclaimed by the graduates. Four of the 1959-1964 graduates, and three 1965-1969 graduates evaluated the organizations with a ten, and two people from each of these groups rated the organizations with a low of three (Table 27). As might be thought, the average evaluations were very close, 7.0 by the 1959-1964 graduates and 6.8 by the 1965-1969 graduates. The mean evaluations of these two groups was very high, an 8 from the Classes of 1959-1964 and a 7.5 from the Classes of 1965-1969. While the graduates evaluated the organizations as above average, the faculty believed their organizations to be average. Like the graduates, two faculty members held the low point on the scale at three, and one member went as high as ten. Because the majority of the evaluations were in the center of the scale, the average was 5.5 and the mean a 5. The most often stated strong point of the organizations is that the literature they perform is varied and well written. This was followed by the assertion that band, chorus and orchestra are educating as well as performing organizations; and the statement that rehearsal time allotted performing organizations is sufficient for a good performance. The most often voiced weak points were the insufficient number of small

ensembles, and the procedures for selection of members into organizations where membership is limited are not fair and sufficiently selective. Many people felt the Choir and string program of the Music Department were very weak.

Three 1959-1964 and two 1965-1969 graduates evaluated the area of Music Theory with a ten, while the highest evaluation given by any faculty member was a seven (Table 28). Four 1959-1964 graduates went no lower on the scale than three, and one 1965-1969 graduate and two faculty members went as far down on the scale as one. Average scores progressed downward from 6.3 by the 1959-1964 graduates, 5.6 by the 1965-1969 graduates, and 3.7 by the faculty. Mean scores followed an identical path though the three groups, proceeding from a 6, to a 5, and finally as low as a 4. Hearing, reading, and analysis were most often listed as strong points, and synthesis, which is the ability to visualize how a score or what is heard is put together, was overwhelmingly stated as a weak point. The staff teaching theory was commended by many graduates for the knowledge they possess in this area, but they were also soundly criticized for their lack of communication, ability to convey their knowledge to the students, and the lack of originality in their teaching methods by providing the students with "busy work" and memorization. The graduates also feel that the basic theory course is taught as if the first-year music students have already had some background in theory; it is at this time which a solid

theory foundation should be established. Without it, as the students advance, they become more confused. They feel that if they had a more basic foundation, they would not have become confused in succeeding years and more in-depth study could have been accomplished.

In the area of music history, the faculty rated themselves much lower than did the graduates. Two 1959-1964 and four 1965-1969 graduates gave music history an evaluation of ten, and the highest evaluation by the faculty was eight, given by two staff members (Table 29). The lowest rating by all three groups was a three, given by two members each, of the 1959-1964 graduates and the faculty. This rating was also given by one member of the 1965-1969 graduates. The average evaluations of the two groups of graduates were almost identical, the 1959-1964 graduates averaged 7.2, and a 7.3 average was provided by the 1965-1969 graduates. The mean score for both graduate groups was identical, a score of 8. These scores are in sharp contrast with the 5.6 average and 5.5 mean score presented by the faculty. Providing the student with a sense of style was an overwhelming choice as a strong point. Only one faculty member thought it to be a weak point. The faculty members teaching in this area are felt to be very knowledgeable and able to conduct an interesting class. Many graduates expressed the desire for less generalization in each history course by providing more history courses which may be taken over a greater period

of time, thus allowing for more in-depth study. They also wished to have more study of contemporary music and composers.

All three groups give a high rating of ten in the area of Music Education (Table 30). One 1959-1964 graduate and one faculty member presented this evaluation, while six of the 1965-1969 graduates made the same evaluation. Five was the lowest rating given by a faculty member, and four 1959-1964 graduates, along with three 1965-1969 graduates, went as low as a three. The 1959-1964 graduates, and the faculty, believe this area to be above average with average scores of 7.3 and 7.4 respectively, and mean scores of 8 and 7.5 respectively. The evaluations of the 1959-1964 graduates resulted in an average score of 6.2 and a mean score of 6. The graduates feel the music education program places too much emphasis on teaching in the elementary grades and not enough on secondary teaching. They feel that rather than have students sit in class and discuss teaching methods, it would be more beneficial to take them into the classroom and try various methods. The student should also be given more materials which can be used in General Music classes. Many people found the teaching staff knowledgeable, and able to conduct an interesting class.

Five 1959-1964 graduates and eight graduates of the Classes of 1965-1969 responded with a ten when asked to evaluate the area of applied music (Table 31). The highest

faculty rating was nine, presented by two staff members. Five of the faculty agreed on a rating of five as the lowest score in this area, while one 1959-1964 graduate gave an evaluation of three and a 1965-1969 graduate evaluated applied music with a two. The 1959-1964 graduates presented an average evaluation of 7.5 and a mean score of 8.5, while the evaluations of the 1965-1969 graduates resulted in an average of 7.2 and a mean of 8. The average and mean scores of the faculty were much lower at 6.7 and 6.5 respectively. The graduates believe the strong points in this area are that the instructors are able to convey to the student a good sense of musicianship, and the student feels he has acquired a competent level of performance ability. They also appreciate the ability of the instructors to make the student feel relaxed and at ease during the lesson. The quality of the staff is beyond question, but they do not motivate the student as they possibly could. The suggestion was offered to employ more instructors to ease the heavy load on the present staff.

Three 1959-1964 graduates used a ten in evaluating student teaching and two people used the low score of two (Table 32). This resulted in an average of 5.9 and a mean score of 6. The Classes of 1965-1969 and the faculty scored identical averages of 7 and identical means of 8, as four 1965-1969 graduates rated this area with a ten and three went as low as an evaluation of three. While one faculty

member used a ten, three staff members used a three to determine the value of student teaching. Many graduates do not feel they are presented with a true picture, during student teaching, of what they will be facing after graduation. They don't learn what it is like to teach on a stage or in a boiler room. There is no knowledge of public relations, financing a band, or dealing with parents and the administration. One graduate made the statement that during student teaching, students are "taught idealistic hopes and employed in realistic situations." It was the hope of some graduates that the Music Department could locate better qualified supervising teachers. There was also the desire that the period of time for student teaching could be lengthened.

All of the graduating classes included in the survey replied at the rate of 50% of their class members or better, for copies of the resultant statistics of this evaluation (Table 33). The Classes of 1959, 1962, 1963, 1966 and 1967 responded 100% to this question. Five, or 45.5%, of the faculty expressed a desire for a copy of the statistics.

## Chapter 3

### CONCLUSIONS AND RECOMMENDATIONS

The graduates of the Music Department at Austin Peay State University have shown an interest in their alma mater, as evidenced by the 53.8% of the graduates from the Class of 1957 through the Class of 1969 who responded to the questionnaire. Two additional indicators were the 87.3% of the respondents who requested a copy of the resultant statistics of this evaluation, and the many suggestions offered by the graduates in the hope of improving the quality of the music program. Education is taken seriously by these responding graduates, of which almost one-half have attended graduate school.

Understandably, a number of graduates have moved from the field of music, and music education, to other areas. Salary appears to be the reason for the change from education and music to other areas. Most of the graduates now earning \$10,000 or more, are working in such non-music areas as computer programming, state administration of education, and advertising. It should be gratifying to the Music Department that fifty-eight of the respondents participate in music or music-related activities, and fifty-seven of these people participate for the enjoyment they receive from these activities. One staff member

indicated he participates in music or music-related activities, outside of his job, for the extra income, and not because of enjoyment. This same faculty member indicated that he reads only two monthly magazines, which pertain to records and record players, not education or music education, in addition to the books he uses for the courses he teaches. It is the opinion of the author that any person who teaches music on the college level should be there because music has an attraction for him. This attraction becomes evident when the person participates in music activities because he derives some enjoyment from those activities. Since the faculty is in the position of educating future musicians and educators, they should keep abreast of current trends in music and education by reading many books and magazines which deal with these topics; not just the textbooks they use in their classrooms.

The best interests of the students might be served if the faculty members would spend some time in elementary and secondary education workshops, which are offered by various institutions during the summer months, and actually work, as well as observe, in music classrooms while schools are in session. In this manner they can see the problems of the teachers and students of today, and methods which are most effective in educating the students. Methods and materials effectively used by the faculty ten years ago may not be as effective today. Post-graduate work, research, and playing in professional organizations may also help

increase the knowledge of the faculty. The most recent graduates feel less adequately trained in music and classroom supervision, and the courses and variety of course offerings were inadequate for individual needs. Through the years 1959 to 1968 only one graduate felt the content of his music courses was not applicable in his teaching, but, from the Class of 1969, three people share this opinion. This may either indicate (1), the faculty is losing contact with what is needed in the public school classroom, or (2), the most recent graduates are becoming more critical of the music curriculum than were the earlier graduates. Another point to be considered is that these 1969 graduates, having only one year experience, have not yet encountered all the possible classroom situations, many of which could possibly be handled from what they have learned from their music courses.

The faculty is losing contact with respect to what they feel the students of the Music Department want and hope to get from the curriculum which is offered. While one-third of the faculty believe there should be more specialization in music, 60% of the 1959-1964 graduates preferred more specialization. This apparent gap is further widened when it is observed that 83.3% of the 1965-1969 graduates prefer more music specialization. This is a difference, in percentage, between faculty and 1965-1969 graduates, of over two and one-half times. It is obviously time for the Music Department to include in

its curriculum more music specialization, if possible. This possibility may be limited because the curriculum must be set within the framework of requirements stipulated by the school's accrediting association.

Even though the faculty is a knowledgeable one, the best interests of the students are not met because of the open dissension within the Music Department, as indicated by both graduates and faculty. Any college department, whether music or otherwise, reflects the philosophy of its chairman. To end the dissension in this department, it is recommended that the Chairman of the Music Department, if he has not already done so, establish his philosophy of music and of music education, stand by it, and enforce it throughout the department, forcefully if necessary. At present, there are too many opposing philosophies circulating within the department. The members of the faculty must also share the responsibility of ending the dissension. Respect for an opposing philosophy, understanding another person's problems, and the attempt to develop a cooperative attitude will aid the attainment of this goal. Faculty members must also be responsible for exercising caution against discussing other faculty members with students. Differences of opinion must be kept within the faculty.

It is also recommended that on entering the university, new students in music declare a preference for either education or liberal arts. The education curriculum should

stress more and better quality education, and related courses. The liberal arts curriculum would prepare the student for a career in music, other than education, by emphasizing performance, theory and history. This might aid in alleviating a few of the individual differences pertaining to educational philosophy.

The faculty should remember that music is a two-fold proposition. The history and theory of music are important in producing music, but it is not an audible art until it has been performed.

As the number of students in the Music Department continues to increase, the effectiveness of the facilities decreases. The Music Department should have its own building, designed expressly for its use, located and constructed so the sounds of rehearsal and practice are not disturbing to other students and faculty. The present building is inadequate in the number of practice rooms, pianos, rehearsal areas, faculty studios and classrooms. Heating and air conditioning are almost non-functional for much of the year. Practice rooms are warm and stuffy. They stifle the initiative of students to practice. The building is accessible during closed hours to any person with a coat hanger, and the instrument storage room is also easy to gain entrance to while locked. This needs immediate revision. All practice rooms should contain acoustical tile on the ceiling and all four walls, and full-length mirrors should be installed so students can

view their posture and embouchure while playing.

The new library which was opened three years ago is a vast improvement over the previous facility, but a few points still need strengthening. Far too many old and worn records exist in the library. These should be discarded and replaced by several copies of better quality than the previous records. Along with the records should be ordered several copies of the score of each recording. It is my recommendation the Music Department begin to develop its own library of recordings and scores, and house it within the music building. This allows for better organization, because the Music Department can control this area better than the staff of the library, which has many areas in which to work. Another staff member, not necessarily full-time, who has some training in this area is required so organization can be maintained. The students would also have easier access to this type of library and would be prone to utilize it more often. This recommendation can only be implemented in the construction of new facilities for the Music Department. The present facilities allow no space for such a library.

The most often stated weak point of the performing organizations in the department is the insufficient number of small ensembles. This may have been corrected this year however, as there have been several new ensembles formulated. Only an evaluation in subsequent years will determine if this assumption is correct. A beneficial

development in this area would be the cultivation of a larger string program. Many more string majors are badly needed. A program of recruiting these people should be instituted as soon as possible. A situation where all of the string players in the university orchestra, with the exception of a few, are townspeople, is a very sad situation indeed. The orchestra appears to be functional for the wind players of the Music Department. If it takes financial aid to lure string players to Austin Peay after their high school graduation, by all means make the finances available. The Choir was a much emphasized weak point by the graduates, and here again the solution might be a stronger recruiting program, but this alone will not improve the program. The Choir must be made to appear more attractive to the students. This might be accomplished by presenting more performances of well-written, popular music. The list of performances should include a tour of high schools; this would aid the recruiting program for vocal students. More interest might be generated if the Choir would also break down into small ensembles, these groups also presenting public performances.

Music Theory is the weakest area of the academic subjects, according to the graduates. It appears to be getting progressively weaker, as a number of graduates who enter other graduate schools are required to take remedial courses in theory. The staff is recognized as very knowledgeable, but the choice of vocabulary by the staff

leads to a lack of communication between staff and student, which, in turn, results in confusion for the student. There were statements made to the effect that the first year theory course is taught as if the new students have already had a background in theory. A large number of students do not have an adequate background in music theory before entering the university; therefore, a great deal of confusion exists in the minds of the students as the theory sequence progresses. If the level of the first year theory course was lowered to provide this basic foundation for the new students, there would be less confusion among the students in following years. Conversations with present students and faculty may prove this wrong. These people believe the level of the first year theory class is appropriate, but confusion comes from the lack of communication by the staff. Less confusion would allow more in-depth study of theory during these years. Several graduates complained there was a lack of originality in methods of teaching; too much memorization and "busy work."

Music History is rated as above average by the graduates while the faculty believe it is only average. The classes are considered interesting due to a knowledgeable staff. More recordings, and scores particularly, are badly needed for the use of an entire class. Both faculty and graduates believe that music history should be expanded to include a longer period of time. Periods of historical music are not as specific as

they could, and should be, because of the insufficient time allotted to them. More time spent studying each musical period results in more in-depth analysis. The contemporary period should have much more time allowed for its study.

The area of music education was praised by the graduates. A smaller percentage of the 1965-1969 graduates did not feel their methods were worthwhile than did the 1959-1964 graduates. Classes are interesting and enjoyable, but the graduates feel the courses are too often geared to just elementary teaching. More materials should be offered for use in General Music classes. A good aid for learning various teaching methods is to visit the classroom, observe the various methods, and then allow the student to teach a class using these methods. "Experience is the best teacher," is an often stated, but true axiom.

The fine staff which teaches applied music does an outstanding job of conveying to the student a good sense of musicianship, according to the graduates. The author has observed the fact that during the year many instructors shorten the lesson time of their students to the point of ten or fifteen minutes, sometimes missing a lesson altogether. Since music students pay an additional fee for each hour of applied music, they are being shortchanged financially as well as academically. The present staff is too few in number to handle the number of students in the Music Department; additional instructors are definitely

needed. Since all staff additions must be approved by the administration, the administration must be made to realize that standards for the teaching load of a music instructor and an English or history instructor should not be identical. Customarily, classes in applied music have been taught to an individual, while English or history classes have been in groups of twenty-five or more.

Student teaching is another area which has made a tremendous advance within the past five years. Not a single graduate of the Classes of 1965-1969 believed his student teaching experience was not helpful. There is a gap between what the department supervisor of student teaching thinks should be presented to the students and what graduates think should be offered. From a statement made by the supervisor, it appears he is trying to provide the best possible teaching centers. What the student teacher really needs is a view of a realistic situation so he knows what he may be faced with during the first years of employment. He must know how to work with special education students, problem students, exceptionally talented students, administration, other faculty members, parents and the general public. There should be a more thorough screening of proposed supervising teachers so students have a good model with which they can work. There should also be more time allowed for student teaching. Ten weeks is not nearly enough time to observe and teach in two areas. The author spent eighteen weeks in student teaching,

six weeks at each level of elementary, junior high and high school. Even with this amount of time, it was felt that much more could have been accomplished had more time been available.

The author sincerely hopes there will be a follow-up evaluation of the Austin Peay State University Music Department within five years time. With such an evaluation, it is hoped that any progress could be traced and compared. It is also hoped that observations will point out the changes, if any, which have resulted from the statistics compiled in this survey.

## APPENDIXES

APPENDIX A  
LETTER OF INTRODUCTION

January 30, 1970

Dear Graduate of Austin Peay State University:

I am currently engaged in research leading to a Master's thesis at Austin Peay State University. This letter is addressed to all who attained the Bachelor's and/or Master's Music Degree at Austin Peay State University, whether you are teaching now or not. As an alumnus of the University, you can help us improve the music program if you will answer the questionnaire and return it in the enclosed stamped envelope as soon as possible. Please fill in all the information requested. The responses on all questions will be tabulated in an effort to draw some conclusions about our strengths and weaknesses and formulate plans for future enrichment. Names of respondents will not be used in the compilation of the thesis. If you care to make additional comments on points you feel are of importance, please do so in the space provided, or on the back of the questionnaire.

The deadline for the return of the questionnaire is February 21, 1970. If you would like a copy of the survey's results, please check the appropriate space at the end of the questionnaire. Your interest in the welfare of the University is appreciated, and I wish to thank you for the part you have had in contributing to this evaluation.

Sincerely,

Jeffrey C. Damms

# QUESTIONNAIRE

## AN ASSESSMENT OF THE AUSTIN PEAY STATE UNIVERSITY MUSIC DEPARTMENT BY ITS 1957-1969 GRADUATES

### Questionnaire

Information gathered in returns from the following questionnaire will be used in determining current and future needs in the Music Department. Your reply is important for an accurate and meaningful tabulation. Please fill in all the information requested.

Name \_\_\_\_\_ Year of Graduation \_\_\_\_\_

1. Additional College Preparation: What degree or degrees do you now hold?

Institution	Degree	Year Received
-------------	--------	---------------

- |    |       |       |
|----|-------|-------|
| 1. | _____ | _____ |
| 2. | _____ | _____ |
| 3. | _____ | _____ |

2. Were any remedial courses required of you when you entered Graduate School? Yes\_\_\_ No\_\_\_. If so, what?

3. Are you now teaching? Yes\_\_\_ No\_\_\_. If not, have you ever taught? Yes\_\_\_ No\_\_\_

4. Is your teaching experience in the area of preparation? Yes\_\_\_ No\_\_\_. If not, in what area are you now teaching?

5. What was your occupational goal when you left college? (Label 1,2,3 to indicate first, second and third choices.)

___ Elementary teacher
___ Junior High teacher
___ High School teacher
___ College teacher
___ Music Supervisor
___ Private teacher

___ Performer
___ Research
___ Arranger
___ Church Musician
___ Other(Indicate)
___ _____

6. What is your present occupational goal? (Label 1,2,3 to indicate first, second and third choices.)

<input type="checkbox"/> Elementary teacher	<input type="checkbox"/> Performer
<input type="checkbox"/> Junior High teacher	<input type="checkbox"/> Research
<input type="checkbox"/> High School teacher	<input type="checkbox"/> Arranger
<input type="checkbox"/> College teacher	<input type="checkbox"/> Church Musician
<input type="checkbox"/> Music Supervisor	<input type="checkbox"/> Other(Indicate)
<input type="checkbox"/> Private teacher	<input type="checkbox"/> _____

7. How many different positions have you held since graduation? \_\_\_\_\_

Check all changes you have made since your first position:

☐ No change  
☐ Music position to another music position  
☐ Music position to non-music position  
☐ Non-music position to music position  
☐ Non-music position to another non-music position

8. If you indicated a change in the above question what were the reasons for changing? (Check all items which are applicable)

☐ Opportunity for advancement  
☐ Higher salary  
☐ Fringe benefits  
☐ Fewer pressures  
☐ Job atmosphere  
☐ Personality conflicts  
☐ Larger community  
☐ Smaller community  
☐ Shorter hours  
☐ Health reasons  
☐ Other(Indicate) \_\_\_\_\_

9. If you are not now teaching, what is your present occupation?

If not teaching, do you feel your preparation in the Music Department of Austin Peay State University aided you in the performance of your present occupation?  
 Yes \_\_\_ No \_\_\_

10. What was your beginning salary range? (Check one)

☐ Under \$5,000  
☐ \$5,000 to \$7,499  
☐ \$7,500 to \$9,999  
☐ \$10,000 to \$14,999  
☐ \$15,000 or more

11. What is your present salary range? (Check one)

- ☐ Under \$5,000
- ☐ \$5,000 to \$7,499
- ☐ \$7,500 to \$9,999
- ☐ \$10,000 to \$14,999
- ☐ \$15,000 or more

12. What music or music-related activities do you participate in, outside of your job?

- |   |  |
|---|--|
| <input type="checkbox"/> Church           | <input type="checkbox"/> Community performing groups |
| <input type="checkbox"/> Dance work       | <input type="checkbox"/> Service organizations       |
| <input type="checkbox"/> Private teaching | <input type="checkbox"/> Other(Specify) _____        |
| <input type="checkbox"/> Lodges, clubs    |  |

13. Why do you participate in these activities? (Check each reason that applies.)

- |  |   |
|--|---|
| <input type="checkbox"/> Enjoyment         | <input type="checkbox"/> Job pressure                 |
| <input type="checkbox"/> Service to others | <input type="checkbox"/> Social or community pressure |
| <input type="checkbox"/> Extra income      |   |

14. How many music books or magazines have you read in the past two years? \_\_\_\_\_

Please list the titles of the books and magazines.

_____	_____
_____	_____
_____	_____

15. Do you still own your personal instrument? Yes\_\_\_ No\_\_\_

16. Do you maintain a record collection? Yes\_\_\_ No\_\_\_

What is the extent of your collection?

- ☐ Less than 50 records
- ☐ 50 to 100 records
- ☐ 100 to 200 records
- ☐ Over 200 records

17. Do you feel that the "content" of your music courses was such that you could apply the knowledge in your teaching? Yes\_\_\_ No\_\_\_

18. Were the courses offered in the Music Department suitable to your needs? Yes\_\_\_ No\_\_\_

19. Do you feel adequately trained in:

- a. Music Yes\_\_\_ No\_\_\_  
b. Classroom Supervision Yes\_\_\_ No\_\_\_

20. Were your methods courses worthwhile? Yes\_\_\_ No\_\_\_

21. Was your student teaching experience helpful?  
Yes\_\_\_ No\_\_\_

22. Did you find that the variety of course offerings in music was adequate? Yes\_\_\_ No\_\_\_

23. Would you have preferred much more specialization in music? Yes\_\_\_ No\_\_\_

In each of the following categorized questions appear a list of objectives which should be met in order to provide a solid education in that area. You are to answer each question as to if you feel these objectives are being met by the Music Department. Circle the point on the scale which you feel best describes your opinion. 10 is outstanding, 5 is average and 1 is poor.

#### 24. Staff

The faculty should be:

- Knowledgeable in their field.
- Able to conduct an interesting class.
- Able to convey their knowledge to the students.
- Able to motivate their students.
- There is a sufficient number of instructors to handle the load necessary to develop each student in the department to the utmost.
- Shows an interest in the students' welfare.

Viewing the entire staff as a single unit, evaluate the department as to how you feel these objectives are being met.



What do you feel are the strong points?

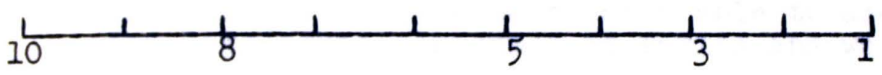
What do you feel are the weak points?

25. Facilities

There are:

- An adequate number of practice rooms.
- An adequate number of pianos.
- An adequate number of rehearsal areas.
- An adequate number of classrooms.
- An adequate number of instruments which are too expensive for individuals to purchase.
- Teaching materials are available in both quality, and quantity.
- Hours in which the Music building is open to students for individual work is sufficient.
- The appearance of the building is such that it promotes a healthy atmosphere.
- The heating and air conditioning provide for maximum comfort.

Viewing the entire facilities as a single unit, evaluate the facilities as to how you feel these objectives are being met.



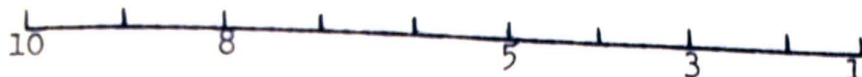
What do you feel are the strong points?

What do you feel are the weak points?

26. Library

- The appearance of the building is such that it promotes a healthy atmosphere.
- The heating and air conditioning provide for maximum comfort.
- Hours in which the Library building is open to students for individual work is sufficient.
- There are a sufficient number of records and record players available for use by an individual or by an entire class.
- There are an adequate number of music scores available for use by an individual or by an entire class.
- The records and music scores cover a wide range of history and composers.
- There are a large number of reference books available on many varied subjects.

Viewing the entire library as a single unit, evaluate the department as to how you feel these objectives are being met.



What do you feel are the strong points?

What do you feel are the weak points?

## 27. Organizations

Band, Chorus and Orchestra are educating as well as performing organizations.

The director is able to convey sound rehearsal techniques that you were later able to use.

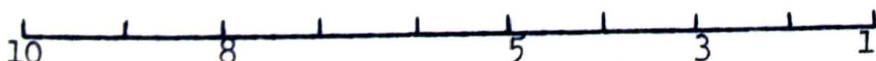
The literature performed is varied and well written.

There are a sufficient number of small ensembles.

Procedures for selection of members into organizations or ensembles, where membership is limited, are fair and sufficiently selective.

Rehearsal time allotted to performing organizations is sufficient to provide for a good performance.

Viewing the entire organizations as a single unit, evaluate the organizations as to how you feel these objectives are being met.



What do you feel are the strong points?

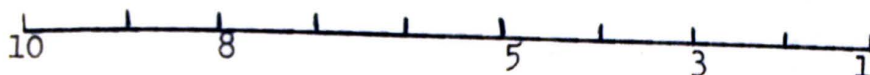
What do you feel are the weak points?

## 28. Music Theory

47

- Hearing-From what is heard you are able to conceptualize the score for that music.  
Reading-On reading a score you are able to conceptualize the sound that score represents.  
Analysis-Ability to break down a score or what is heard into its component parts.  
Synthesis-Ability to visualize how a score or what is heard is put together.

Viewing Music Theory as a whole, evaluate this area as to how you feel these objectives are being met.



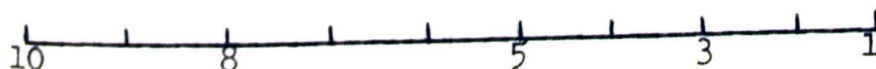
What do you feel are the strong points?

What do you feel are the weak points?

## 29. Music History

- Covers all music periods and composers thoroughly.  
A sufficient number of music scores are provided when recordings are played as examples of what is being discussed in the class.  
Prepares you to adequately interpret music from various periods.  
Provides you with a sense of style.  
Develops your analytical ability.

Viewing Music History as a whole, evaluate this area as to how you feel these objectives are being met.



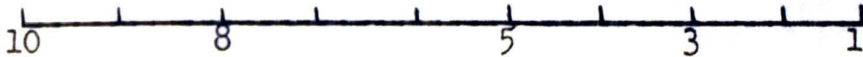
What do you feel are the strong points?

What do you feel are the weak points?

### 30. Music Education

Aids the student in formulating a philosophy for teaching music by providing a historical foundation of various learning theories, and the basic philosophy of teaching music today. Is concerned with child psychology and how it is applied to teaching music on all levels. Demonstrates a variety of teaching methods. Presents a vast number of materials which can be efficiently used in the classroom.

Viewing Music Education as a whole, evaluate this area as to how you feel these objectives are being met.



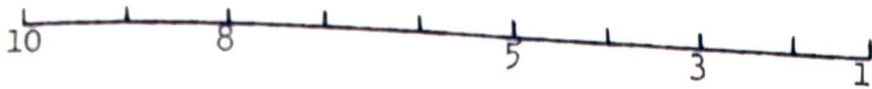
What do you feel are the strong points?

What do you feel are the weak points?

### 31. Individual Lessons

There is a variety of periods and styles of music you work on.  
 Your instructors are able to convey to you a good sense of musicianship.  
 You should feel that you have acquired a competent level of performance ability.  
 Your instructor makes you feel at ease and relaxed during the lesson.  
 Generally, the length of your lesson time is as long as required by the Music Department.

Viewing individual lessons as a whole, evaluate this area as to how you feel these objectives are being met.



What do you feel are the strong points?

What do you feel are the weak points?

### 32. Student Teaching

The student teacher gains a workable philosophy of education for the total growth and development of children.

There are opportunities for the prospective teacher to increase his professional competence. The supervising teacher and the college supervisor are interested in the student teacher as a person and as a potential teacher.

The supervising teacher gives the student teacher an honest appraisal as soon as possible after each lesson.

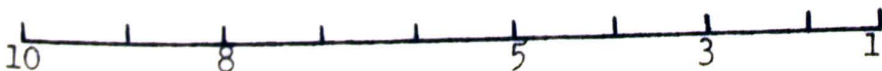
The student teacher is properly supervised both by the teacher and college supervisor.

There is an adequate period of observation.

You are presented with a true picture of what you will be facing after graduation.

You are assisted in developing the ability to teach on the grade level of each of your students.

Viewing student teaching as a whole, evaluate this area as to how you feel these objectives are being met.



What do you feel are the strong points?

What do you feel are the weak points?

33. Any additional comments you may wish to make:

Would you like a copy of the resultant statistics  
of this evaluation? Yes\_\_\_ No\_\_\_

APPENDIX B  
TABLES

TABLE 1  
QUESTIONNAIRE RETURNS

Class of:	Number of Grads.	Number of Traceable Grads.	Number of Returns	Percent Return
1957	2	1	0	0
1958	3	2	0	0
1959	9	7	3	42.9
1960	8	8	5	62.5
1961	4	3	2	66.7
1962	10	8	5	62.5
1963	10	10	7	70
1964	6	5	4	80
1965	11	9	5	55.6
1966	9	9	5	55.6
1967	7	7	3	42.9
1968	22	22	9	40.9
1969	27	26	15	57.7
Total	128	117	63	53.8

All percentages are rounded off to the nearest tenth.

EDUCATIONAL INSTITUTIONS ATTENDED  
BY THE GRADUATES

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East Carolina University; Greenville, North Carolina  
 \*Eastern Illinois University; Charleston, Illinois  
 \*Eastern Kentucky University; Richmond, Kentucky  
 \*Florida State University; Tallahassee, Florida  
 \*George Peabody College for Teachers; Nashville, Tennessee  
 \*Jordan School of Music of Butler University; Indianapolis, Indiana  
 \*Middle Tennessee State University; Murfreesboro, Tennessee  
 \*Murray State University; Murray, Kentucky  
 \*Peabody Conservatory of Music; Baltimore, Maryland  
 \*Southwestern Baptist Theological Seminary; Bolivar, Missouri  
 Taylor University; Upland, Indiana  
 \*University of Nebraska; Lincoln, Nebraska  
 \*University of South Carolina; Columbia, South Carolina  
 \*Virginia Theological Seminary; Lynchburg, Virginia  
 \*Western Illinois University; Macomb, Illinois

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TABLE 2B

EDUCATIONAL INSTITUTIONS ATTENDED  
BY THE FACULTY

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\*American University; Washington, D.C.  
 Augustana College; Sioux Falls, Illinois  
 \*Columbia University; New York, New York  
 \*George Peabody College for Teachers; Nashville, Tennessee  
 Mills College; Oakland, California  
 North Texas University; Denton, Texas  
 Northwestern University; Evanston, Illinois  
 \*Oberlin College; Oberlin, Ohio  
 \*Peabody Conservatory of Music; Baltimore, Maryland  
 \*Royal College of Music; London, England  
 \*Southern Methodist University; Dallas, Texas  
 University of Chattanooga; Chattanooga, Tennessee  
 \*University of Illinois; Urbana, Illinois  
 \*University of Michigan; Ann Arbor, Michigan  
 \*University of Nebraska; Lincoln, Nebraska  
 \*University of Southern California; Los Angeles, California  
 \*University of Texas; Austin, Texas  
 Western Kentucky State University; Bowling Green, Kentucky  
 Yale University; New Haven, Connecticut

\*Institutions where degrees beyond the Bachelor's Degree  
 were received.

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TABLE 3A

## GRADUATES ENTERING GRADUATE SCHOOL

	Class of: <u>1959-1964*</u>	Class of: <u>1965-1969*</u>
Number of Grads. to Enter Grad. School	18	11
Number Returned to Austin Peay	7	9
Percent	38.9	81.8
Number Who Attended Elsewhere	11	2
Percent	61.1	18.2

TABLE 3B

REMEDIAL COURSES REQUIRED ON ENTERING  
OTHER GRADUATE SCHOOLS

	Class of: <u>1959-1964*</u>	Class of: <u>1965-1969*</u>
Number Who Attended Elsewhere	11	2
Needed No Remedial Courses	8	0
Percent	72.7	0
Needed Remedial Courses	3	2
Percent	27.3	100

\*The eleven responding graduate classes were divided into two groups. This grouping was based on the many and extensive changes which have been instituted in the Music Department within the last five years. It is felt the classes of 1965 through 1969 are more familiar with the Music Department as it is today.

TABLE 3C

REQUIRED REMEDIAL COURSES FOR ENTRANCE  
INTO GRADUATE SCHOOLS

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Music Theory

Jordan School of Music of Butler University  
Florida State University  
Western Illinois University

Student Teaching

Eastern Illinois University

Music History

Florida State University

Counterpoint, Orchestration, Form and Analysis

Southwestern Baptist Theological Seminary

This table represents one-third of all the additional  
institutions attended by graduates.

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TABLE 4A  
GRADUATES NOW TEACHING

	<u>Class of:</u> <u>1959-1964</u>	<u>Class of:</u> <u>1965-1969</u>
Total Response	26	36
Number Now Teaching	16	27
Percent Now Teaching	61.5%	75%
Number Not Now Teaching	10	9
Percent Not Now Teaching	38.5%	25%

TABLE 4B  
GRADUATES NOT PRESENTLY TEACHING

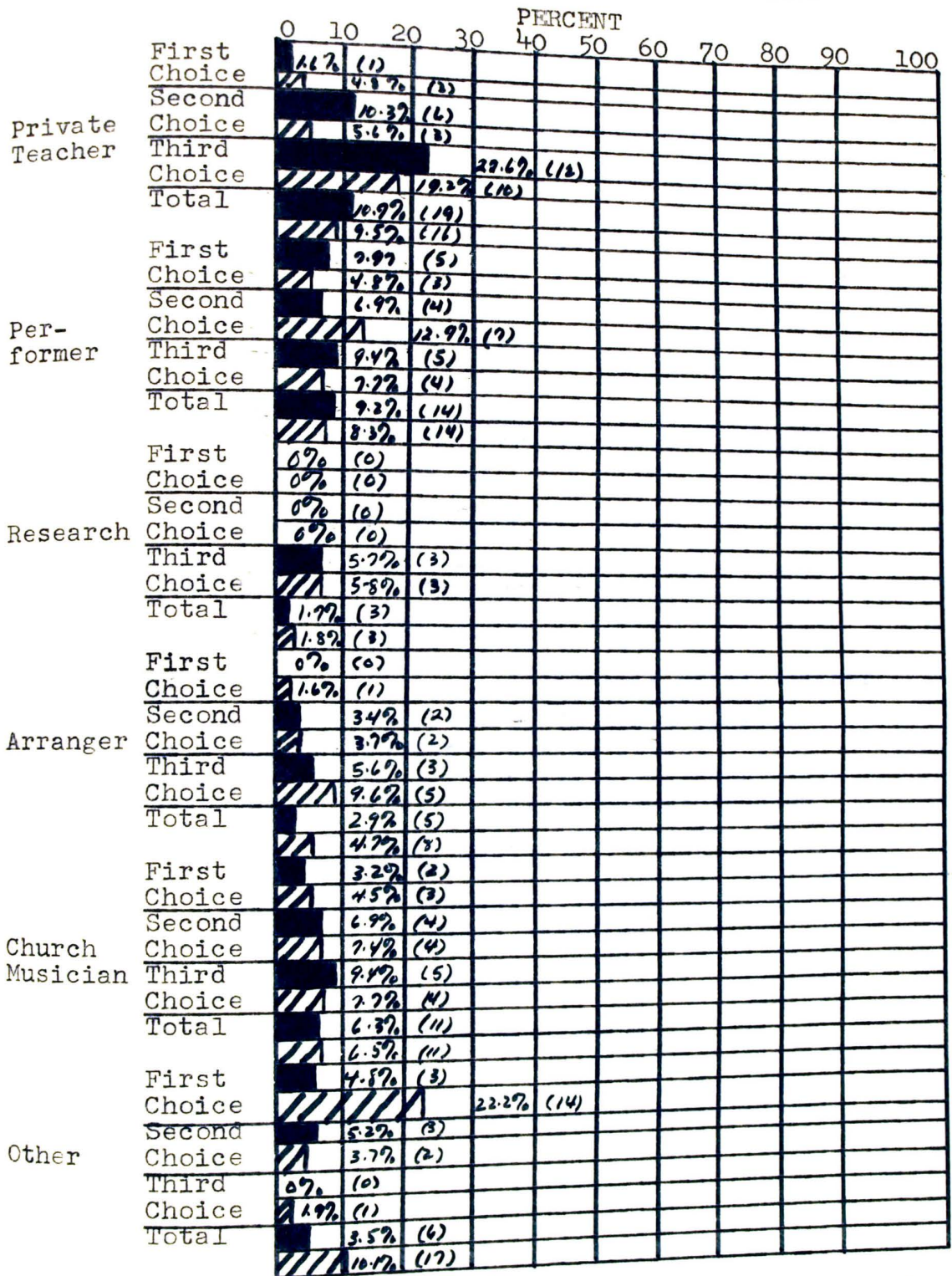
	<u>Class of:</u> <u>1959-1964</u>	<u>Class of:</u> <u>1965-1969</u>
Number Not Now Teaching	10	9
Have Taught, but not at Present	8	4
Percent	80%	44.4%
Have Never Taught	2	5
Percent	20%	55.6%

TABLE 5  
TEACHING EXPERIENCE IN THE  
AREA OF PREPARATION

	<u>Class of:</u> <u>1959-1964</u>	<u>Class of:</u> <u>1965-1969</u>	<u>Total</u>
Total Response	23	31	54
Number Yes	23	29	52
Percent Yes	100%	93.6%	96.3%
Number No	0	2	2
Percent No	0%	6.4%	3.7%



TABLE 6A (continued)



■ - Goal on leaving college  
 ▨ - Present goal  
 ( ) - Number of responses in that category

TABLE 6B

OTHER OCCUPATIONAL GOALS  
ON LEAVING COLLEGEFirst Choice

Biological Research  
Elementary Grade Teacher  
General Home Economist

Second Choice

Ceiling and Floor Contractor  
Kindergarten Teacher  
Sales Representative for a  
Music Company

Third Choice

None

TABLE 6C

## OTHER PRESENT OCCUPATIONAL GOALS

First Choice

Advertising  
Bank Teller  
Biological Research  
Ceiling and Floor Contractor  
Civil Service  
Computer Research

Elementary Grade Teacher  
Interior Designer  
Music Store Manager  
Parish Priest  
Private Business  
State Administration

Second Choice

Army Entertainment Director  
Computer Language Research

Third Choice

Data Processing Management

TABLE 7A

CLASSIFICATION OF ALL CHANGES OF POSITION  
MADE BY THE GRADUATES

	<u>Number</u>	<u>Percent</u>
No Change	20	25.5
Music Position to another Music Position	31	39.7
Music Position to Non-Music Position	14	17.9
Non-Music Position to Music Position	4	5
Non-Music Position to another Non-Music Position	9	11.5
Total Response	78	

TABLE 7B

REASONS FOR CHANGE IN POSITION RELATING  
TO THE TYPE OF POSITION

	<u>Mus. to Another Mus. Pos.</u>	<u>Mus. to Non-Mus. Position</u>	<u>Non-Mus. to Mus. Position</u>	<u>Non-Mus. to Another Non- Mus. Position</u>
Opportunity for Advancement	18	9	4	6
Higher Salary	15	7	3	5
Fringe Benefits	3	1	0	1
Fewer Pressures	1	1	0	1
Job Atmosphere	11	4	3	2
Personality Conflicts	0	1	0	0

Table 7B (continued)

61

	<u>Mus. to Another Mus. Pos.</u>	<u>Mus. to Non-Mus. Position</u>	<u>Non-Mus. to Mus. Position</u>	<u>Non-Mus. to Another Non- Mus. Position</u>
Larger Community	8	0	0	0
Smaller Community	3	2	0	0
Shorter Hours	1	0	0	0
Health Reasons	1	1	0	1
Other	<u>13</u>	<u>10</u>	<u>1</u>	<u>6</u>
Total Choices	76	36	10	22

TABLE 7C

## REASONS FOR CHANGE IN POSITION

	<u>Number of Responses</u>	<u>Percent</u>
Opportunity for Advancement	24	24.7
Higher Salary	21	21.6
Fringe Benefits	5	5.2
Fewer Pressures	2	2
Job Atmosphere	14	14.4
Personality Conflicts	2	2
Larger Community	8	8.2
Smaller Community	4	4.1
Shorter Hours	1	1

Table 7C (continued)

	<u>Number of Responses</u>	<u>Percent</u>
Health Reasons	1	1
Other	17	17.5
Total Response	99	

A relationship of 100% between Tables 7A, B, and C does not exist for the reason that each responding graduate was allowed to indicate one or more types of change in position for Table A, and one or more reasons for a change in position for Table 7C.

TABLE 7D

## OTHER REASONS FOR CHANGE IN POSITION

Broader educational interest
Change in personal goals
Did not like teaching elementary music
Decision to enter the priesthood
Marriage and family responsibilities
Broader responsibility
Moved to a different geographic location
Work on an advanced degree

TABLE 8  
PRESENT OCCUPATION OTHER THAN TEACHING

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Owner and Manager of a Retail Business  
 Graduate Student  
 Housewife  
 Church Choir Director  
 Bank Teller  
 Computer Programmer and Systems Analyst  
 Clergy  
 State Educational Administrator  
 Entertainment and Music Director for Army Special  
 Services  
 Biochemistry Technologist  
 Creative Director of an Advertising Agency

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TABLE 9

FEEL THEIR PREPARATION IN THE MUSIC DEPARTMENT  
 AIDED IN THE PERFORMANCE OF THEIR  
 PRESENT NON-MUSIC OCCUPATION

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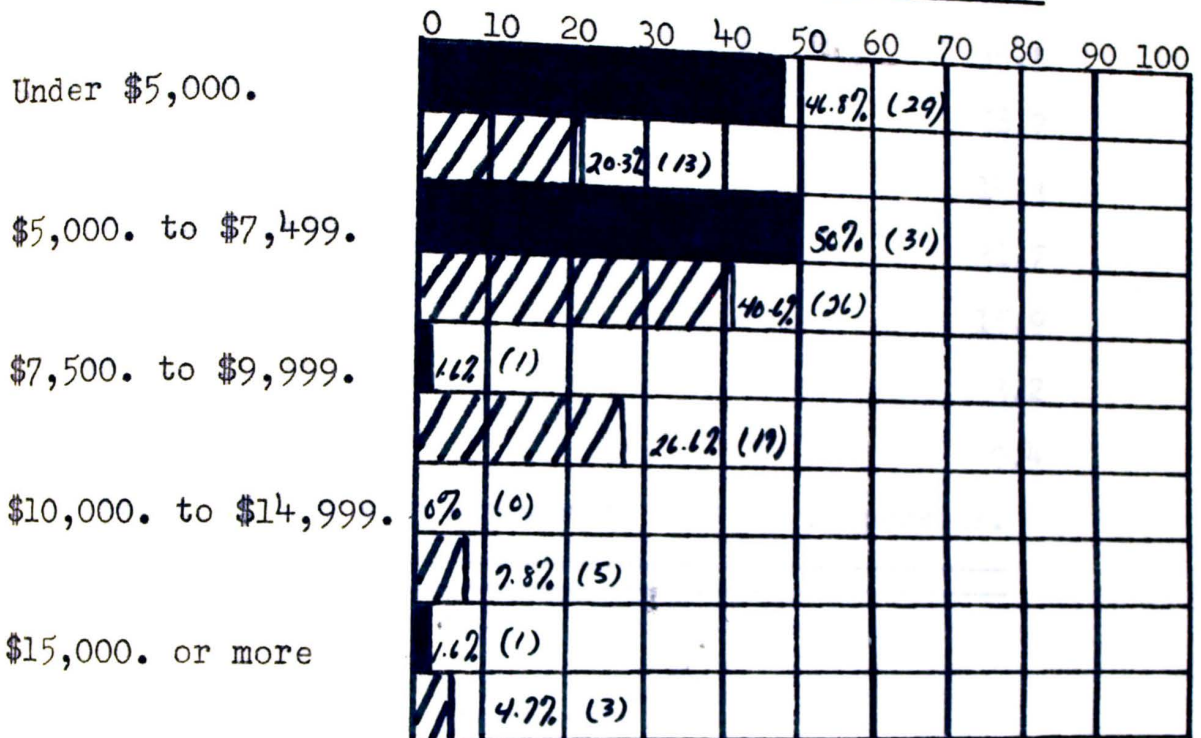
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Total Response	Number	Percent	Number	Percent
	Yes	Yes	No	No
16	11	68.8	5	31.2

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TABLE 10  
BEGINNING AND PRESENT SALARY RANGE



( ) - Number of responses in that category

■ - Beginning Salary Range

▨ - Present Salary Range

TABLE 11A

MUSIC OR MUSIC-RELATED ACTIVITIES IN  
WHICH THE GRADUATES PARTICIPATE

<u>Activities</u>	<u>Number Participating</u>	<u>Percent of Respondents</u>
Church	34	54.
Dance Work	23	36.5
Private Teaching	37	58.7
Lodges, Clubs	9	14.3
Community Performing Groups	20	31.7
Service Organizations	10	15.9
Other	2	3.2
None	5	9.4

A total of 140 responses were made by 63 persons.

TABLE 11B

## OTHER MUSIC OR MUSIC-RELATED ACTIVITIES

Guest University Lecturer    Convention and Conference  
Speaker

TABLE 11C  
FACULTY MUSIC OR MUSIC-RELATED ACTIVITIES

<u>Activities</u>	<u>Number Participating</u>	<u>Percent of Respondents</u>
Church	6	54.5
Dance Work	2	18.2
Private Teaching	6	54.5
Lodges, Clubs	0	0
Community Performing Groups	4	36.4
Service Organizations	0	0
Other	3	27.3
None	0	0

A total of 21 responses were made by 11 persons.

TABLE 11D  
FACULTY'S OTHER MUSIC OR MUSIC-RELATED ACTIVITIES

Studio Recording	Recitals
Musicological Research	

TABLE 12A

REASONS FOR PARTICIPATION IN  
MUSIC OR MUSIC-RELATED  
ACTIVITIES

<u>Reason</u>	<u>Number of Responses</u>	<u>Percent of Respondents</u>
Enjoyment	57	98.3
Service to Others	28	48.3
Extra Income	39	67.2
Job Pressure	0	0
Social or Community Pressure	0	0
A total of 124 responses were made by 58 persons.		

TABLE 12B

FACULTY REASONS FOR PARTICIPATION  
IN MUSIC OR MUSIC-RELATED  
ACTIVITIES

<u>Reason</u>	<u>Number of Responses</u>	<u>Percent of Respondents</u>
Enjoyment	10	91.
Service to Others	8	72.7
Extra Income	8	72.7
Job Pressure	1	9.
Social or Community Pressure	1	9.
A total of 28 responses were made by 11 persons.		

TABLE 13A  
MUSIC BOOKS OR MAGAZINES READ  
IN THE PAST TWO YEARS

<u>Number of Books or Magazines Read</u>	<u>Number of Responses</u>	<u>Percent</u>
None	5	8.9
One	4	7.1
Two	2	3.6
Three	2	3.6
Four	2	3.6
Five	0	0
Six	3	5.4
Seven or more	38	67.9

There were a total of 56 responses.

TABLE 13B  
FACULTY MUSIC BOOKS OR MAGAZINES  
READ IN THE LAST TWO YEARS

<u>Number of Books or Magazines Read</u>	<u>Number of Responses</u>	<u>Percent</u>
None	0	0
One	0	0
Two	1	10
Three	0	0
Four	0	0
Five	0	0
Six	1	10
Seven or more	8	80

There were a total of 10 responses.

## TABLE 13C

BOOKS AND MAGAZINES MOST WIDELY READ  
AMONG THE GRADUATES AND FACULTYBooks

History of Western Music-Grout  
Joy of Music-Bernstein  
Music in the Baroque Era-Palisca  
Music in the Classical Period-Pauly  
Music in the Twentieth Century-Salzman  
The Band Director's Guide-Neidig  
The Enjoyment of Music-Machlis  
The Modern Conductor-Greene  
The Sense of Music-Zuckerkandl  
Scoring for the Band-Mutchler

Magazines

"Church Musician"  
 "Clavier"  
 "Downbeat"  
 "Hi-Fidelity Magazine"  
 "Infinite Variety of Music"  
 "Instrumentalist"  
 "Journal of Church Music"  
 "Journal of Research in Music Education"  
 "MENC Journal"  
 "Musart"  
 "Music Journal"  
 "Pan Pipes"  
 "School Musician"  
 "Stereo Review"

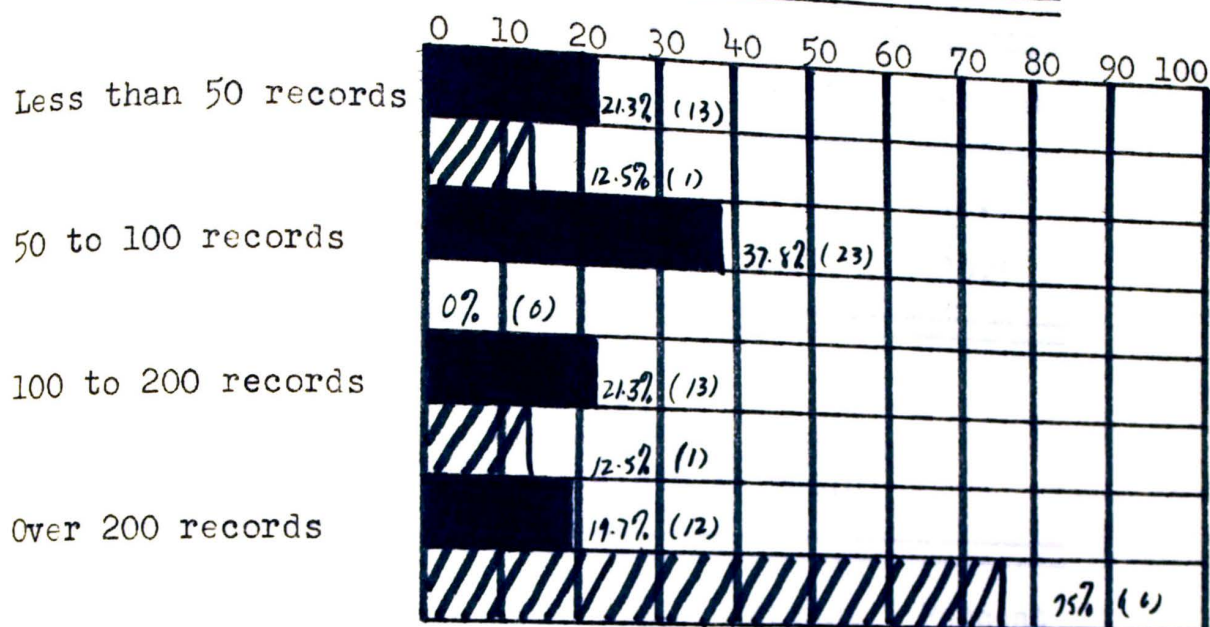
TABLE 14  
OWN THEIR PERSONAL INSTRUMENT

		<u>Numbers</u>	<u>Percent</u>
Graduates	Yes	56	91.8
	No	5	8.2
	Total Response	61	
Faculty	Yes	9	100
	No	0	0
	Total Response	9	

TABLE 15A  
MAINTAIN A RECORD COLLECTION

		<u>Numbers</u>	<u>Percent</u>
Graduates	Yes	61	96.8
	No	2	3.2
	Total Response	63	
Faculty	Yes	9	100
	No	0	0
	Total Response	9	

TABLE 15B  
EXTENT OF THE RECORD COLLECTION



( ) - Number of responses in that category  
 ■ - Graduates  
 ▨ - Faculty

TABLE 16  
CONTENT OF MUSIC COURSES WERE  
APPLICABLE IN TEACHING

Classes of:	Total Response	Yes	No	Percent Yes	Percent No
1959-1964	24	23	1	95.8	4.2
1965-1969	37	34	3	91.9	8.1

TABLE 17  
COURSES WERE SUITABLE  
TO INDIVIDUAL NEEDS

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	24	21	3	87.5	12.5
1965-1969	33	23	10	69.7	30.3

TABLE 18  
FEEL ADEQUATELY TRAINED IN MUSIC

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	24	21	3	87.5	12.5
1965-1969	37	27	10	73	27

TABLE 19  
FEEL ADEQUATELY TRAINED IN  
CLASSROOM SUPERVISION

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	22	16	6	72.7	27.3
1965-1969	37	25	12	67.6	32.4

TABLE 20  
METHODS COURSES WERE WORTHWHILE

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	23	17	6	73.9	26.1
1965-1969	33	25	8	75.8	24.2

TABLE 21  
STUDENT TEACHING EXPERIENCE WAS HELPFUL

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	20	14	6	70	30
1965-1969	32	32	0	100	0

TABLE 22  
VARIETY OF COURSE OFFERINGS  
IN MUSIC WAS ADEQUATE

<u>Classes of:</u>	<u>Total Replies</u>	<u>Yes</u>	<u>No</u>	<u>Percent Yes</u>	<u>Percent No</u>
1959-1964	25	16	9	64	36
1965-1969	36	14	22	38.9	61.1
Faculty	10	8	2	80	20

TABLE 23  
PREFER MORE SPECIALIZATION IN MUSIC

Classes of:	Total Replies	Yes	No	Percent Yes	Percent No
1959-1964	25	15	10	60	40
1965-1969	36	30	6	83.3	16.7
Faculty	9	3	6	33.3	66.7

TABLE 24  
EVALUATION OF DEPARTMENT STAFF

Classes of:	Total Replies	10	9	8	7	6	5	4	3	2	1	Average Eval.	Mean Eval.
1959-1964	23	1	4	6	4	4	3	0	1	0	0	7.1	7
1965-1969	35	1	1	12	8	0	10	3	0	0	0	6.7	7
Faculty	9	0	0	1	1	3	3	1	0	0	0	5.8	6

TABLE 25  
EVALUATION OF DEPARTMENT FACILITIES

Classes of:	Total Replies	10	9	8	7	6	5	4	3	2	1	Average Eval.	Mean Eval.
1959-1964	24	2	2	8	2	3	5	1	1	0	0	6.9	7.5
1965-1969	35	1	2	6	1	2	7	2	11	0	3	5.0	5
Faculty	11	0	0	1	1	2	3	2	1	0	1	4.9	5

TABLE 26

EVALUATION OF THE LIBRARY  
AND ITS MUSIC FACILITIES

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	19	2	3	2	1	1	4	0	4	1	1	5.8	5
1965-1969	36	6	3	8	2	6	8	1	2	0	0	7.0	7
Faculty	10	1	2	5	1	0	1	0	0	0	0	7.3	8

TABLE 27

## EVALUATION OF PERFORMING ORGANIZATIONS

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	22	4	4	8	1	1	2	0	2	0	0	7.0	8
1965-1969	34	3	7	7	5	1	5	4	2	0	0	6.8	7.5
Faculty	10	1	0	0	2	1	3	1	2	0	0	5.5	5

TABLE 28

## EVALUATION OF MUSIC THEORY

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	20	3	2	2	2	2	4	1	4	0	0	6.3	6
1965-1969	34	2	4	4	1	1	10	5	6	0	1	5.6	5
Faculty	9	0	0	0	1	1	2	1	0	2	2	3.7	4

TABLE 29

## EVALUATION OF MUSIC HISTORY

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	21	2	6	5	1	0	5	0	2	0	0	7.2	8
1965-1969	32	4	6	8	1	5	7	0	1	0	0	7.3	8
Faculty	8	0	0	2	1	1	2	0	2	0	0	5.6	5.5

TABLE 30

## EVALUATION OF MUSIC EDUCATION

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	22	1	2	6	1	2	5	1	4	0	0	6.2	6
1965-1969	35	6	7	7	4	1	6	1	3	0	0	7.3	8
Faculty	8	1	0	3	2	1	1	0	0	0	0	7.4	7.5

TABLE 31

## EVALUATION OF INDIVIDUAL LESSONS

Classes of:	Total Replies	Evaluations										Average Eval.	Mean Eval.
		10	9	8	7	6	5	4	3	2	1		
1959-1964	22	5	6	1	3	1	4	1	1	0	0	7.5	8.5
1965-1969	35	8	2	9	3	4	5	1	2	1	0	7.2	8
Faculty	10	0	2	3	0	0	5	0	0	0	0	6.7	6.5

TABLE 32

## EVALUATION OF STUDENT TEACHING

Classes of:	Total	Evaluations										Average Eval.	Mean Eval.
	Replies	10	9	8	7	6	5	4	3	2	1		
1959-1964	17	3	0	3	2	1	2	1	3	2	0	5.9	6
1965-1969	31	4	5	8	1	4	4	2	3	0	0	7.0	8
Faculty	7	1	0	3	0	0	3	0	0	0	0	7.0	8

TABLE 33

REQUESTS FOR COPIES OF THE  
RESULTANT STATISTICS

Classes of:	Yes	No	No Reply	Percent Yes
1959	3	0	0	100
1960	3	1	1	60
1961	1	1	0	50
1962	4	0	0	100
1963	8	0	0	100
1964	2	2	0	50
1965	4	0	1	80
1966	5	0	0	100
1967	3	0	0	100
1968	8	0	1	88.9
1969	14	0	1	93.3
Total	55	4	4	87.3
Faculty	5	1	5	45.5

"The Music Teacher's Progress",  
 (1965).

"The Music Teacher's Progress", Music Education  
 (Chicago Press, 1958).

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