

AN INVESTIGATION OF THE APPLIED VOICE  
TRANSFER STUDIES IN THE PUBLIC INSTITUTIONS  
OF HIGHER EDUCATION IN FLORIDA

Dissertation For The Degree Of Ph.D

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This is to certify that the  
thesis entitled  
An Investigation of the Applied  
Voice Transfer Studies in the Public  
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A handwritten signature in cursive script, reading "Robert G. Sidnell".

Major professor

Date February 18, 1974



## ABSTRACT

# AN INVESTIGATION OF THE APPLIED VOICE TRANSFER STUDIES IN THE PUBLIC INSTITUTIONS OF HIGHER EDUCATION IN FLORIDA

By

Burton Hall Perinchief

The study was designed to determine the problems of articulation for the transfer student in the field of music within the system of higher education in Florida. The study was also designed to ascertain the specific musical skills needed in the study of applied voice for successful transfer to the junior level of a university from a public community junior college in the state.

Information for the study was gathered from 1) examination of community junior college catalogs and university catalogs for the academic year 1972-73, 2) responses to three questionnaires, and 3) correspondence and interviews with music department chairmen and voice instructional personnel.

The information for this study was relative to performance standards and music curricular offerings for the freshman and sophomore years of undergraduate study leading to baccalaureate degrees in music. Therefore, those universities offering only upper-division and graduate level courses were excluded. Information was gleaned from catalogs of twenty-seven community junior colleges and from the 5 four-year universities in Florida. Questionnaires were sent to twenty-six community colleges and the 5 four-year universities in Florida.

Information relative to course descriptions and course content in music theory and applied voice studies was presented in tables according to the type of institutions. Descriptive data with regard to graduate degrees held by voice instructional personnel were reported. Information was also presented relative to the frequency with which listed voice literature was used in the universities and community colleges.

Catalog examination revealed that twenty of the twenty-seven community junior colleges in Florida had substantial offerings in the area of applied voice studies. No consistency was found in the numbering of applied music courses where such courses did exist. A similar lack of consistency was found in an examination of catalogs from the 5 four-year universities. Class instruction in voice was an approach employed in eighteen of the community junior colleges and in all 5 of the four-year universities. With the "open door" policy of the community junior colleges in Florida, little effort was made to "place" prospective music majors in applied music areas. However, placement examinations or auditions in applied music were specified for transfer students by all five university catalogs.

Because of the placement testing conducted in theoretical studies by the universities, community college and university catalogs were examined with regard to course content and descriptions of theoretical studies offered in the public institutions of higher education. Twenty of the community junior colleges listed at least four sequential terms of study in music theory. All universities in Florida employed the quarter calendar system and three of the 5 four-year universities offered a sequence of six quarters of music theory. Multiple terms of study in sub-areas such as ear-training, sight-singing, and keyboard harmony, either as separately identified courses or integrated into a course entitled "Music Theory,"

were the rule rather than the exception at the state universities and the majority of the community junior colleges.

The first questionnaire revealed that the community junior college instructors felt a need for more communication from the universities with regard to the standards of junior level proficiency. The second questionnaire showed a broad spectrum of degrees held, academic and private voice training received, and a wide range of performing experiences as singers on the part of the voice instructional personnel in Florida. Responses to the third questionnaire showed a lack of consistency in approaches to vocal pedagogy as used by the voice instructional personnel. There was consistency with regard to the use of standard vocal anthologies during the freshman and sophomore years of applied voice study.

As a guide to implement the transfer process and to aid in the articulation of musical skills specifically for students in applied voice areas, a "master plan" for the public institutions of higher education in Florida is proposed as a conclusion to this study. This plan includes model course descriptions, a common sequential course numbering system, model course outlines, and recommended lists of sole literature.



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To Hazel

Human source of faith whose love  
will ever be a moving force.

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## CHAPTER I

### DESCRIPTION OF THE STUDY AREA

#### INTRODUCTION

The public community junior college has emerged in the twentieth century as a new and unique institution in America's educational structure. In earlier years the junior college movement was small and its function was unilateral. It sought to provide curricula designed to parallel those for the first two years in the larger and established universities. Many in the academic world struggled to find a solution to the problem of whether the junior college represented the thirteenth and fourteenth years of schooling attached to secondary education or whether it was clearly identified as a link in the chain of public higher education.<sup>1</sup>

As population centers have changed and sociological and technological needs have been altered, "education for all" has become a national goal. According to a report from the U. S. Department of Health, Education, and Welfare:

Between 1955 and 1965, the number of high school graduates increased more than 85 percent; the number of those graduates going to college increased 110 percent. Today more than half of our young people enter college; yet twenty years ago less than 25 percent entered.<sup>2</sup>

Many new junior colleges offering diversified programs have been organized

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<sup>1</sup>Roger H. Garrison, "Unique Problems of Junior Colleges," N.E.A. Journal, LVI, No. 8 (November, 1967), 30-32.

<sup>2</sup>U. S. Department of Health, Education, and Welfare, Report On Higher Education, Report from Higher Education Task Force (Washington, D. C.: U. S. Government Printing Office, 1971), p. 1.



throughout the country. The location of the community junior colleges has afforded easy accessibility to local residents at half the cost of comparable university courses and with fewer admission restrictions.<sup>3</sup>

Between the years 1960-1970 the "comprehensive" community junior colleges with their multi-faceted functions emerged. The traditional college- or university-parallel programs were joined by occupational and technical curricula and special courses for adults. The community became involved in the role and activities of the local college, and the identity of the community junior college became more clearly defined.

With such phenomenal growth the community junior college continues to experiment with and amplify its opportunities in academic or liberal arts curricula leading to the baccalaureate degrees. At the same time, where it is feasible in terms of enrollment, equipment, facilities, and staff, specialized programs are offered including those of an artistic nature. This function is in keeping with one of the defined roles of the community college "as a cultural center and sponsor of the performing arts."<sup>4</sup> Among the performing arts disciplines is the music-major baccalaureate transfer program requiring an unbroken line of preparation over four years of lower- and upper-division concentrated study. As more and more music students begin their degree programs in community junior colleges, efforts are being made to ensure a smooth and equitable articulation from one institution to another.

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<sup>3</sup>Edmund J. Gleaser, Jr., This Is the Community College (Boston: Houghton Mifflin Company, 1968), pp. 53-54.

<sup>4</sup>Professional Committee for Relating Public Secondary and Higher Education of the Florida State Board of Education, A Report on Articulation in Music, Report and Guidelines for Junior-Senior College Articulation of the Task Force in Music (Tallahassee: Department of Education, 1967), p. 1.

## BACKGROUND OF THE STUDY

Student transfer from a lower division to an upper division has long been a problem of monumental proportions. For many years a student was subject to a university advisory committee or registrar who evaluated credits and the description of courses from the junior college and either accepted or rejected their transfer. If rejected, the student was often required "to take additional courses which included knowledge already mastered."<sup>5</sup> Much of the confusion which arose stemmed from fear-- fear on the part of the senior universities that the historic role and the academic prestige they enjoyed might be diluted and that some withdrawal of legislative financial support might occur; these funds might be otherwise directed to the lower-division institutions. The community colleges, in turn, feared "paternalism" from their senior level counterparts. These fears of "paternalism" still exist in some institutions and states.<sup>6</sup>

In search of flexibility and compromise, some agencies have developed various mechanisms in a number of states over the past decade. Legislative bodies have mandated the creation of commissions, liaison councils, and task forces to study and to make recommendations concerning the expediting of transfer of credits with equivalence. California, Florida, and Illinois have employed the conference approach developing agreements which have made possible major breakthroughs in this area of concern. New York and Washington have designed agreements between

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<sup>5</sup>Glyde E. Blocker, Robert H. Plummer, and Richard C. Richardson, The Two Year College: A Social Synthesis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), p. 65.

<sup>6</sup>Ibid., p. 64.



individual colleges and universities.<sup>7</sup> Still other states, such as Wisconsin, Indiana, and Georgia, have unified all publicly supported institutions of higher education into branch or "satellite" systems with admissions and transfer policies under state control.<sup>8</sup>

The Florida articulation agreement states:

The baccalaureate degree in all state universities shall be awarded in recognition of the lower-division (freshman-sophomore) combined with upper-division (junior-senior) work. The general education requirement of the baccalaureate degree shall be the sole responsibility of the institution awarding the Associate in Arts degree in accordance with the general education agreement of 1959 . . . .<sup>9</sup>

Students receiving the Associate in Arts degree will be admitted to junior standing within the University system . . . .

Each university department shall list and update the requirements for each program leading to the baccalaureate degree and shall publicize these requirements for use by all other institutions in the state . . . .

Each state university shall include in its official catalog of undergraduate courses a section stating all lower division prerequisite requirements for each upper division specialization or major program.<sup>10</sup>

The Florida agreement is specific with regard to the transfer of credits in general education under the Associate in Arts degree. However,

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<sup>7</sup>William Morsch, State Community College Systems: Their Role and Operation in Seven States (New York: Praeger Publishers, 1971), p. 13.

<sup>8</sup>Blocker et al., op. cit., p. 64.

<sup>9</sup>Florida Department of Education, "Articulation Agreement Between the State Universities and Public Junior Colleges of Florida," Attachment to a letter to Community College Presidents from Lee G. Henderson, Director of Division of Community Colleges, Department of Education (Tallahassee: State of Florida, Department of Education, March 1, 1971), p. 5. (Mineographed)

<sup>10</sup>Ibid., p. 6.

university lists of requirements and admission policies in specialized departments such as music have not been widely disseminated. Course descriptions in catalogs are vague in that they do not clarify course content, expected student competencies, or evaluative criteria. Particularly unclear are the definitions of levels of proficiency needed to meet the requirements for junior year equivalence in music skills, especially in music theory and applied music. Requirements are so variable from institution to institution that the student often finds himself spending needless energy and time "coming up" to some obscure arbitrary level.<sup>11</sup>

In 1967 a task force in music tackled the articulation question and issued its report to the Florida State Board of Education. In addition to its statements concerning the "place and role of music in the junior college"<sup>12</sup> and the "music major program,"<sup>13</sup> the report generally adopts the degree requirements for admission and graduation of the National Association of Schools of Music.<sup>14</sup> The report fails to be specific in regard to options in course content, defined competencies, and literature to be studied and/or performed. Course titles are given and credits are specified while content and literature are described only in the most general terms.

In 1970 a new task force was appointed by the Florida College Music

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<sup>11</sup> Music Educators National Conference, Music in the Junior College, A Report Prepared by the Committee On Music in Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970), p. 27.

<sup>12</sup> Professional Committee for Relating Secondary and Higher Education of the Florida State Board of Education, op. cit., p. 2.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid., pp. 13-32.

Educators Association to update information and recommendations on articulation in music. The writer of this paper is a member of the task force of 1970, serving as consultant in applied music. Information from this present study will be the basis of a report to the Florida College Music Educators Association.

The broad scope of articulation is largely contingent upon communication between representatives of community colleges and universities. This communication includes clearly established standards of proficiency in music skills and such concerns as quality of teaching and opportunities for performance in the college and community. Two-way communication between representatives of community junior colleges and senior universities can provide information with regard to student success or failure and further provide mutually derived solutions to inherent articulation problems. The music student will be better served at each level when he is assured that every impediment to his successful transfer has been eliminated. The excerpt below is only one of the examples of concern expressed by senior university representatives for the plight of music transfer students:

In many instances . . . the student transfer must extend his college program in order to finish successfully.<sup>15</sup>

#### STATEMENT OF THE PROBLEM

In light of the foregoing statements, then, the problems under consideration for this study are to describe the transfer difficulties in the area of music within the system of higher education in the state of Florida and to present potential solutions to these problems. Answers, therefore,

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<sup>15</sup>Letter from Elwood Keister, Chairman, Voice-Choral, Department of Music, University of Florida, Gainesville, Florida, May 11, 1973.

need to be sought to the following questions:

1. What are the overall music skills expected of music students transferring to the third-year (junior) level at the public senior universities of Florida?
2. What specific music skills in the study of applied voice are accepted as standard upon transfer to the third year (junior) in the public senior universities of Florida?
3. What literature is considered standard in the preparation of applied voice students transferring to the third-year level (junior) of the public senior universities of Florida?

#### LIMITATIONS OF THE STUDY

For purposes of this study, the following limitations have been imposed:

1. Descriptions and comparisons of curricula, faculties, students, and problems related to articulation will be drawn from public community junior colleges and public universities in Florida only.
2. The study of curricular programs will describe and will evaluate the lower-division (freshman and sophomore) levels only particularly those studies which apply to the transfer (university-parallel) goals.
3. Only articulation of music specialization skills and standards will be probed.
4. The final recommendations will be limited to the transfer problems of students in applied voice.
5. The recommendations and "master plan" emanating from this study will apply specifically to the public community junior colleges and four-year universities of Florida.

#### SCOPE OF THE STUDY

The scope of this study shall be:

1. To determine the nature of the music programs of the public community junior colleges and senior universities of Florida.
2. To make a comparative analysis of the musical background of members of the applied voice faculties of the public community junior colleges and senior universities of Florida.



3. To determine the meaning and latitude of the junior-year matriculation standards as prescribed by the public senior universities of Florida.

4. To determine if there are consistencies in the methodology used in the teaching of applied voice among voice faculty members in the public community junior colleges and senior universities of Florida.

5. To determine the need for and nature of standard repertoire lists for the applied voice courses offered by public community junior colleges and the lower divisions of the senior universities of Florida.

6. To determine the nature of evaluative criteria and methods in the study of applied voice in the public community junior colleges and senior universities during the first two years of college.

#### DESIGN AND METHODOLOGY

This study included a survey of literature which has a relationship to the broad definition and problems of articulation, articulation in Florida, articulation in the area of music, and articulation specifically in applied voice studies.

An analysis of catalogs from the public community junior colleges and universities of Florida was undertaken to provide information relative to admissions standards, curricular offerings, proficiency standards, and evaluative criteria in the music programs of these public institutions of higher education.

All state supervisors of music have been contacted and requested to send statewide articulation agreements, where they exist, or to indicate those procedures which have been employed to expedite the transfer of music students from a junior college to a senior institution.

All voice-teaching personnel in the twenty-eight public community junior colleges and the nine senior universities of Florida have been requested to supply the following information:

1. Problems of articulation between institutions and levels as

observed by these instructors.

2. Course outlines or syllabi for applied voice, including class voice where existent.

3. Sample recital programs and lists of evaluative methods and criteria for applied voice.

4. A survey/questionnaire listing training and experience of each faculty member in preparation for teaching applied voice.

5. A survey of voice literature and methodology.

Many voice-teaching personnel were interviewed personally in an effort to elicit observations and opinions in regard to the problems of teaching voice and preparing students for transfer.

#### DEFINITIONS OF TERMS USED

For purposes of this study, the terms used have been limited to the following definitions:

Community junior college-- a modern comprehensive institution for post-secondary education which is "distinguished from certain others by: an open door admission policy; nonresident students,"<sup>16</sup> and a curriculum which includes programs for transfer of credits pursuant to a baccalaureate degree, terminal courses for vocational and technical opportunities, and any other programs the leaders of the community deem necessary and feasible.

Public community junior college-- a community junior college deriving support for its functions directly from public tax sources.

Articulation-- any discussion or agreement, formal or informal, designed to expedite more effectively the transfer of students and their

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<sup>16</sup> Music Educators National Conference, op. cit., p. 3.



credits from one educational level to another.

Transfer-- the movement from one level in the educational structure to another level. Transfer specifically involves curricula designed for students who intend to continue college to obtain a bachelor's degree.

Credits-- educational units convertible from semester hours in the community junior colleges of Florida to quarter hours in the senior universities at a ratio of 2:3.<sup>17</sup> The aim is not exact duplication of course content or title, but recognition upon transfer of course equivalence.<sup>18</sup>

General education-- these courses of a "liberal" or general nature designed to broaden the educational background of all students, transfer and terminal, regardless of major field of interest. Included traditionally are humanities, English and communications, social sciences, mathematics and natural sciences, and health and physical education. Such areas are requisites with credits specified in transfer programs achieved through the Associate in Arts degree.

University parallel program-- that requisite listing of courses offered during the first two years in a senior university; the listing has at least accepted equivalence in the transfer program of the community junior colleges. Ideally, if equivalence criteria are achieved,

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<sup>17</sup>Hillsborough and Santa Fe Community Colleges are exceptions to this statement.

<sup>18</sup>Gleaser, op. cit., pp. 54-55.

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the transferring student will move to a four-year institution with only two additional years of work for attainment of a bachelor's degree.<sup>19</sup>

Upper-division university-- an institution of higher education without a lower division, i. e., offering only upper-division courses and programs including some at the graduate level. Florida has been one of the pioneering states in this phenomenon; Florida now has four such universities. It is clear that these institutions look to the community junior colleges as the principal source of students.<sup>20</sup>

Accountability-- a term used to describe an evaluative tool in the measurement of the total effectiveness of an educational institution as it attempts to meet its assigned or prescribed objectives. The ramifications include curricular and instructional efficacy in terms of realization of success and establishment of meaningful criteria for affecting student behavior. Every aspect of the program is thereby "accountable for satisfactory performance. . . in the overall scheme."<sup>21</sup>

Applied music-- a term which "refers primarily to private lessons which the student receives for both a principal and/or secondary instrument, or performing areas, but includes class instruction in piano, voice, or band and orchestral instruments."<sup>22</sup>

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<sup>19</sup>Ibid., p. 54

<sup>20</sup>Ibid.

<sup>21</sup>Ervin L. Hurlacher and Eleanor Roberts, "Accountability for Student Learning," Junior College Journal, XLI, No. 6 (March, 1971), 27-28.

<sup>22</sup>Music Educators National Conference, op. cit., p. 19.

Applied voice, major-- class or private instruction for a student whose primary career interest is in performing in concert or opera as a vocalist.

Applied voice, principal-- class or private instruction for a student of voice whose primary career interest lies in using his voice as a tool in the classroom, studio, or clinic. In most situations the objectives, literature, techniques, and evaluative criteria parallel those for the applied voice, major.

Applied voice, secondary-- class or private instruction for a student in voice whose primary interest lies in performing principally on an instrument or instruments. The time required is generally of shorter duration than that required for the voice major or principal.

#### ORDER OF PRESENTATION IN THE STUDY

CHAPTER II-- consists of a review of the literature dealing with articulation in higher education, articulation in Florida higher education, and articulation in the area of music.

CHAPTER III- contains a description of the procedures employed and the sample surveyed in making this study.

CHAPTER IV-- contains an analysis of the results of the correspondence, questionnaires, and surveys applicable to articulation for transfer of applied voice students from public community junior colleges to the junior level of a baccalaureate degree program.

CHAPTER V-- contains observations, recommendations, and conclusions in regard to articulation for music student transfer and includes a "master plan" for voice students in institutions of public higher education in the state of Florida.



## CHAPTER II

### REVIEW OF THE LITERATURE

With the rapid growth of the community junior college movement in America over the past two decades, much has been written relative to the nature of the community junior college and the problems of articulation in the process of serving the transfer student. The review of the literature to develop this chapter has included materials from graduate theses and dissertations, studies from institutions and societies in higher education, and examination of books and periodicals containing relevant information. State and national educational organizations have proved to be an extensive source of information through articulation agreements, standards and guidelines, and task force recommendations. Volumes of the Journal of Research in Music Education listing dissertations in music from 1957 to 1972 were also examined.

The information has been categorized as: (1) literature on articulation in higher education, (2) literature on articulation in Florida higher education, and (3) literature on articulation in music in higher education.

#### LITERATURE ON ARTICULATION IN HIGHER EDUCATION

General Problems of Articulation. Blocker, Plummer, and Richardson in their book, The Two-Year College: A Social Synthesis, focus on the community college as perceived by university personnel.<sup>1</sup> Administrators

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<sup>1</sup>Clyde E. Blocker, Robert H. Plummer, and Richard C. Richardson, The Two-Year College: A Social Synthesis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), pp. 64-65.

[illegible]

of universities were credited with understanding and appreciating the necessity for the lower-division institutions though these administrators seemed to have little familiarity with the non-transferable facets of the community colleges. The authors express the belief that the majority of university leaders place the responsibility for transfer on the university or senior college campus. The lower-division schools are often forced into an educational mold leaving them little room for flexibility or original ideas. The cause of this is an attitude on the part of senior university personnel.

Medaker, through long years of experience in community college studies, cautions against the dictating of standards, regulations, and programs on the part of the four-year institutions:

. . . planning for the transfer student still presents many problems. For one thing, the differences in requirements among four-year institutions make it difficult for the two-year college, particularly the smaller institution, to offer a sufficient variety of courses to meet the needs of transfer students. Reluctance on the part of some four-year institutions to accept courses in the same field but different from the specific ones which they require often forces the two-year college into a pattern identical with the four-year institution . . . . When this happens, the junior college forfeits its identity and its opportunity to experiment in the development of a program most appropriate for it.<sup>2</sup>

Schultz refers to this hierarchical relationship between community colleges and four-year institutions as "pecking order tradition" when he states:<sup>3</sup>

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<sup>2</sup>Leland L. Medaker, The Junior College: Progress and Prospect (New York: McGraw-Hill, 1960), p. 53.

<sup>3</sup>Raymond E. Schultz, "Articulation in Undergraduate Higher Education: Some Problems and Some Recommendations Relating to the Junior College," From an Address delivered to the Annual Spring Conference of the Virginia Education Association, Richmond, April, 1969, Perspectives On the Community-Junior College: Selected Readings, ed. William K. Ogilvie and Max Raines (New York: Appleton-Century Crofts, 1971), p. 611.

Each educational unit that receives students has dictated the terms on which it would accept students and imposes its requirements and wishes on incoming students. This process has resulted in curriculum being structured from the top down.<sup>4</sup>

Schultz offers the following recommendations for improvement of the situation he has described:

1. Allow transfer credit for courses in which a grade of D is made.
2. The junior and senior colleges within a state should form compacts or agreements to govern liberal arts requirements.
3. Senior colleges should establish common freshman and sophomore core requirements for undergraduate majors and professional programs.
4. Periodic articulation conferences should be held involving junior college and senior college representatives of various major areas and professional fields. Representatives of these conferences should be drawn primarily from department and division heads . . . .

Senior colleges which receive substantial numbers of junior college transfer students should have special internal arrangements to facilitate the smooth transition of such students.<sup>5</sup>

General Education and Articulation. With the broadening of the community college into a "comprehensive" institution, articulation has largely centered around those areas where there can more readily be some compromise and general acceptance. The principal area for agreement lies in the transferability of a core curriculum labelled "general education." Considered by some as the "prime goal of the community college,"<sup>6</sup> various plans for articulation of transfer of general education courses have

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<sup>4</sup>Ibid.

<sup>5</sup>Ibid., pp. 614-615.

<sup>6</sup>James J. Zigerell, "The Community College in Search of an Identity," The Journal of Higher Education, XLI, No. 9 (December, 1970), p. 710.

emerged over the years. In his article on the identity crisis in American community colleges, Zigerell advocates a strong program in general education which is not directly patterned after the universities but which is innovative, stating, "If education given is indeed to better all who pass through the open door and result in a better life for the community and the individual, significant innovation and improvement must be effected."<sup>7</sup>

Since general education has become so clearly identified with the community college historically, working agreements have been achieved in some states whereby the responsibility for general education has been virtually abrogated from the upper divisions. Thereby the door has been left open for community college graduates to transfer directly into major areas of specialization. Such agreements have not been reached easily as was the case in California when the proposal was made that the University of California and the state colleges be required to award automatic credit to students for junior college general education courses. Disagreement arose when "senior college people maintained that evaluation of junior college courses and the assigning of credit toward a bachelor's degree are prerogatives of university and state college faculties who should determine their own curriculum and graduation requirements."<sup>8</sup> The junior college representatives "believed that the right of faculties to set curriculum should apply equally to junior college faculties."<sup>9</sup>

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<sup>7</sup>Ibid., p. 712.

<sup>8</sup>Frederick C. Kintzer, "Articulation Is An Opportunity," Junior College Journal, XXVII, No. 7 (April, 1967), p. 16.

<sup>9</sup>Ibid.

The Nature of Junior College Students. Much of the controversy which has arisen between junior- and senior-level personnel has been precipitated by a lack of clear information relative to the potential junior college transfer students. Beginning in 1960, a definitive nationwide study of the transfer student was undertaken by Knoell and Medsker. The study involves 8500 students from more than 300 two-year colleges who transferred in 1960 to some 41 four-year colleges located in a group of ten states. These 8500 transfer students were compared with 3500 native students. Knoell and Medsker identify variables associated with the success or lack of success of the transfer student following graduation from a community college academic program pursuant to the baccalaureate degree. The study assumes some differences between transfers to the junior level of an upper division and the native university students.<sup>10</sup> One of the principal objectives of the study was to analyze articulation procedures achieved, formally and informally, between two-year and four-year colleges.<sup>11</sup>

Among the conclusions reached by the Knoell-Medsker study are the following:

1. Many students, who might not otherwise find it possible for academic, economic, or family reasons to attend a four-year college, are able to begin work in a junior college toward a baccalaureate degree.<sup>12</sup>

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<sup>10</sup> Dorothy M. Knoell and Leland L. Medsker, From Junior to Senior College: A National Study of the Transfer Student. A Study Published for the Joint Committee On Junior and Senior Colleges (Washington, D. C.: American Council On Education, 1965), pp. 4-5.

<sup>11</sup> Ibid., pp. 5-6.

<sup>12</sup> Ibid., p. 87.

2. Greater guidance efforts need to be made in order to ensure that the junior college transfer student makes a wise selection of a college or university to which he will matriculate and that the major field into which he will enter is commensurate with his abilities.<sup>13</sup>

3. There are no national norms in terms of student performance or instructional programs.<sup>14</sup>

4. Grading procedures are matters for statewide articulation.<sup>15</sup>

5. The good students in a junior college are better served than those who show deficiencies from high school and, therefore, should be permitted and even encouraged to take more than two years to complete a junior college program.<sup>16</sup>

6. Graduates who begin the pursuit of a baccalaureate degree as freshmen in a university tend to show a higher average ability than their counterparts who started at a junior college, a fact that raises the implication that junior colleges might be left with an untenable responsibility for educating university "rejects."<sup>17</sup>

7. Junior college transfers must accept the real possibility that, at least for the first year after transfer, their grade-point averages will be below what their native counterparts are achieving.<sup>18</sup>

8. Counseling needs to be carefully planned and fairly rendered for transfer students at a university in order to provide equitable services which will help to remove some of the trauma suffered by these students in a new situation.<sup>19</sup>

The subject of inter-institutional and statewide articulation is raised by Kneell and Medsker in the following conclusions:

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<sup>13</sup>Ibid., p. 89.

<sup>14</sup>Ibid., p. 91.

<sup>15</sup>Ibid., p. 92.

<sup>16</sup>Ibid., pp. 92-93.

<sup>17</sup>Ibid., p. 94.

<sup>18</sup>Ibid., p. 95.

<sup>19</sup>Ibid., pp. 96-97.





There is no reason why junior college transfer students should require more time and units than native students to complete their degree programs, if the two- and four-year colleges work together on programs of articulation of their courses and curriculum . . . .

Attrition after transfer, for all causes, is higher than it ought to be and could probably be reduced through joint efforts on the part of two- and four-year colleges . . . .<sup>20</sup>

Present articulation machinery in many states and in many institutions is inadequate to solve the problems which will be brought on by an increasing volume of transfer students . . . . A multi-college approach at the state level is needed to achieve good articulation of the two- and four-year programs and to preserve the individual college's right to experiment and innovate as well as to protect the student's transfer credit.<sup>21</sup>

Reginald Tidwell undertook a somewhat related study of transfer students at the University of Alabama. In addition to indicating that relatively few students transfer to the University of Alabama from junior colleges within that state, Tidwell's most significant finding from the study is that "native students earned significantly higher averages than junior college students during each term following their transfer to the University" and achieved more successfully across the board.<sup>22</sup>

As a result of the Kneell-Medsker study at Berkeley, the Joint Committee on Junior and Senior Colleges published a set of Guidelines for Improving Articulation Between Junior and Senior Colleges in 1965.<sup>23</sup> The

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<sup>20</sup>Ibid., pp. 99-100.

<sup>21</sup>Ibid., p. 101.

<sup>22</sup>Reginald D. Tidwell, "The Academic Performance of Students Who Transferred to the University of Alabama from Junior Colleges in the State from the Fall of 1966 through the Fall of 1968" (unpublished Ph. D. dissertation, University of Alabama, 1970), p. 2.

<sup>23</sup>Joint Committee on Junior and Senior Colleges, Guidelines for Improving Articulation Between Junior and Senior Colleges, A Statement By the Joint Committee on Junior and Senior Colleges of the Association of American Colleges, American Association of Junior Colleges, and the American Association of Collegiate Registrars and Admissions Officers (Washington, D. C.: American Council on Education, 1966).

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guidelines were designed to be tested against state and local policies and are concentrated in the areas of admissions, evaluation of transfer courses, curriculum planning, student personnel services, and articulation programs. The associate degree transfer program is recommended as the guarantee of upper-division standing. Entrance requirements for the junior level in specialized majors, which include testing and parallel or equivalent course descriptions, should become matters of joint agreements between junior and senior colleges.<sup>24</sup>

State Articulation Agreements. As previously mentioned, formal articulation agreements principally attached to the associate degree and its core focus in general education have been adopted. Such agreements have been implemented in California, Florida, and Illinois where there are rather extensive public community college systems.

#### LITERATURE ON ARTICULATION IN FLORIDA HIGHER EDUCATION

In Mersch's study of community colleges in seven states, the author had the following to say regarding articulation in Florida:

Articulation between junior and senior colleges is considered quite good in Florida-- and it does seem to be better than that of other states-- possibly because all branches of higher education are housed in a single state department of education, but more likely because the legislation creating the community college system is rather more explicit than that of most states on this point.<sup>25</sup>

In 1958 the Florida State Department of Education issued a policy relative to general education in higher education. The public institutions of higher education were thereby encouraged to establish a general

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<sup>24</sup>Ibid., pp. 9-11.

<sup>25</sup>William Mersch, State Community College Systems: Their Role and Operation in Seven States (New York: Praeger Publishers, 1971), p. 62.



education program involving "not less than 36 semester hours of academic credit"<sup>26</sup> toward a baccalaureate degree. Exchange of ideas relative to general education program development was likewise encouraged within guidelines respecting the autonomy of each institution. Conclusively,

Once a student has been certified by such an institution as having completed satisfactorily its prescribed general education program, no other public institution of higher learning in Florida to which he may be qualified to transfer will require any further lower division general education courses in his program.<sup>27</sup>

At the time that the above-mentioned policy was formulated, there were only seven public community junior colleges in Florida. Just one year earlier, in 1957, the Florida Community College Council had revealed its "master plan" for the community college system in the state, which, when fulfilled, would offer local public community college education in twenty-eight locations within commuting distance of virtually the entire population of Florida. That "master plan" was seen to its culmination in 1971.<sup>28</sup>

Through the nineteen-sixties great changes occurred in the community colleges of Florida. Enrollments soared and programs diversified. In 1968 the administration of the colleges was moved from under the jurisdiction of the county boards of public instruction and placed in the hands of local boards of trustees by gubernatorial appointment. In 1969 a group called S. C. O. P. E. (Select Council on Post-Secondary Education) was

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<sup>26</sup>Florida State Department of Education, "Policy Regarding General Education in Florida Public Higher Education" (Tallahassee: Florida Department of Education, 1958). (Mimeographed)

<sup>27</sup>Ibid.

<sup>28</sup>Florida Community College Council, The Community Junior College in Florida's Future, A Report to the State Board of Education (Tallahassee: 1957).

appointed and in 1970 issued a list of thirty-seven recommendations including the following. The first recommendation is not relevant to this study:

2. [That] all Associate degree holders be accepted in upper-division colleges.

3. [That] there be an improved study and follow-up on students and their needs.

4. [That] the size of the lower divisions in the four-year schools be stabilized and new university campuses be upper and graduate division only, but that studies be undertaken to determine the advisability of either eliminating lower division enrollment or expanding such enrollments indefinitely at four-year schools.<sup>29</sup>

With increasing emphasis being shifted in lower-division education to the community colleges in Florida, much internal critical study and evaluation of the entire system of higher education has been undertaken. This action has coincidentally paralleled the fulfillment of the 1957 "master plan" and has been largely a corollary of the nationwide obsession with educational accountability.

In 1971, as a result of the recommendations of the Select Council to the Florida legislature, all institutions of higher education were mandated to abide by a new statewide articulation agreement. This agreement will be found in its entirety in Appendix A. Initially it reaffirms the 1958 policy in regard to general education requirements. The Associate in Arts degree serves as the basis for transfer without penalty to the upper division, the general education requirements having been satisfied. With regard to major professional specializations the agreement is less binding:

. . . the determination of the major course requirements for a baccalaureate degree, including courses in the major taken in the

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<sup>29</sup>Morsch, op. cit., p. 53.



lower division, shall be the responsibility of the state university awarding the degree.<sup>30</sup>

Since earlier studies and statements have already been referred to in regard to the disadvantages of "handing down" requirements, the subject of cooperative agreements in the area of music will be dealt with under the next major heading of this chapter.

The concept of accountability has recently burgeoned in a number of new ways. In March of 1972, aroused by a published report of the Carnegie Commission in 1971 entitled Less Time, More Options, the Commissioner of Education of Florida appointed a task force "to explore the feasibility of a baccalaureate degree program which can be completed in three academic years."<sup>31</sup> The rationale for such a study centered upon several premises: (1) the need arose for updating education beyond the traditional four-year degree and the traditional campus setting, (2) campus unrest in the sixties caused loss of public faith in the educational structure along with soaring costs, (3) students found it more expedient to alternate their work and study priorities, and (4) duplication of subject-matter led to unnecessary costs in time and money for students and taxpayers just by traditionally locking programs into a traditional time frame.<sup>32</sup>

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<sup>30</sup>Florida Department of Education, "Articulation Agreement Between the State Universities and Public Junior Colleges of Florida." Attachment to a letter to Community College Presidents from Lee G. Henderson, Director, Division of Community Colleges, Department of Education (Tallahassee: State of Florida, Department of Education, March 1, 1971). (Mineographed)

<sup>31</sup>Report of the Task Force to Explore Feasibility of a Three-Year Baccalaureate Program: Established March 1, 1972 (Tallahassee: Department of Education, 1973), p. 1.

<sup>32</sup>Ibid., pp. 4-7.



A major part of this exploratory study is in the form of a request to each of the public universities of Florida for data indicating the "acceleration mechanisms" employed and for suggested plans or programs being formulated at each institution for future experimentation in acceleration designs.<sup>33</sup> Several procedures presently in use to some degree are "credit by examination, credit for college work completed in high school (sometimes called advanced placement), year-round attendance, dual enrollment in secondary schools and institutions of higher education, dual enrollment in community colleges and universities, college enrollment upon completion of the eleventh grade (usually called early admission), admission of students from secondary school to upper-level universities, course work overload, and correspondence study . . . ."<sup>34</sup>

Problems are recognized and caution is suggested by members of the task force. It is granted that adjustments in funding and staffing of institutions offering opportunities for accelerated advancement will be necessary and that traditional lines of jurisdiction will need to be redefined and perhaps eliminated.<sup>35</sup> Perhaps the strongest admonition for prudence in the use of acceleration devices comes in a response from the University of Florida to the task force:

The University believes that time shortened degrees are not for everyone. There was general agreement among faculty, students, and administrators, that some students need longer, rather than shorter periods of time in which to complete their degree programs.<sup>36</sup>

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<sup>33</sup>Ibid., p. 12.

<sup>34</sup>Ibid., pp. 12-13.

<sup>35</sup>Ibid., p. 11.

<sup>36</sup>Ibid., p. 30.

The movement toward accelerated degree programs is gaining momentum in Florida. The State Department of Education has received the report from the task force and the legislature has acted to expedite its recommendations. Not yet prepared to mandate an across-the-board three-year degree program, all institutions are nevertheless required to continue experimentation in this regard. In the meantime, the outlook calls for a greater effort in inter-institutional articulation in order to assuage the fears of the unknown and to ultimately serve the student in the totality of his educational pursuits.<sup>37</sup>

#### LITERATURE ON ARTICULATION IN MUSIC

Because of the complexities in the design and function of a music major program, many community colleges have avoided the creation of such a specialty, choosing instead to limit their offerings in music to those courses which will serve the general student. Of those which do offer a music major curriculum, many are, due to size and financial considerations, unable to advance a broad enough program to encompass all of these courses considered parallel to those of the state universities. A report from the Music Educators National Conference makes the following cautionary statements concerning the problems of the music major in the community college and the transfer of music students to an upper division:

Acceptable music-transfer programs can be developed at the college level only by a specialized faculty- by those who are performers and specialists, rather than generalists. Specialists are, by virtue of their training, better qualified to teach courses for the general student. By contrast, the generalist is not only less able to teach the non-music major, but often incapable of giving the kind of special training necessary for the progress of

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<sup>37</sup>Ibid., p. 44.

the student in the music-transfer program . . . .<sup>38</sup>

.....  
 Confronting junior college music educators and music-transfer students is a wide discrepancy in the policies of senior universities for evaluating transfer credits . . . . Not all senior institutions have the same type<sup>39</sup> of music major programs or offer the same kind of music degree.

.....  
 It is essential, therefore, that junior colleges determine which programs and institutions they will attempt to satisfy . . . . It is even more important that a common core of music courses, acceptable for transfer among all institutions, be identified by senior institutions as well as junior colleges. It is also imperative that the principle of course equivalency, rather than exact parallelism, be adopted in the transfer program.<sup>40</sup>

A number of attempts have been made to assimilate standard requirements at both the state and national levels and to arrive at some semblance of a model program in music for the transfer student from the community junior college. Such documents have been designed to define these skills and levels of proficiency for the student pursuing a baccalaureate degree.

In an effort to discover the existence of statewide standards or availability of statewide articulation agreements in music, this writer sought such information through state supervisors of music. All 41 states with supervisors were contacted and some response was forthcoming from 27. A complete resumé will be found in Appendix B.

It should be noted that there is a wide variety of differences among the states in terms of the systematic organization of community colleges within them. According to the A. A. J. C. Directory of 1972, both Indiana and Delaware have two public junior colleges while Rhode Island and New Hampshire each have only one. At the other end of the

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<sup>38</sup>Music Educators National Conference, Music in the Junior College, A Report Prepared by the Committee On Music in the Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970), p. 28.

<sup>39</sup>Ibid., p. 30.

<sup>40</sup>Ibid., p. 31.



spectrum, California boasts 94 public community colleges; Texas and Illinois each have 47; New York, 45; and North Carolina has 54. In Arizona, four of its community colleges are part of one county junior college district; the Ohio community colleges are all under the university system as they are in Kentucky, Louisiana, Alaska, Hawaii, New Mexico, West Virginia, Wisconsin, and most of the community colleges in Pennsylvania.<sup>41</sup>

These states which include their community colleges as part of their university or senior college systems have the advantage of direct articulation between the branches. Small states like Maine report that a need for such articulation does not exist as music is not a part of the lower-division curriculum as a transfer discipline. In the larger and more autonomous systems where local boards and administrative officers are responsible for the development of programs, there is a need for inter-institutional agreement.

N. A. S. M. Standards. The National Association of Schools of Music, an organization designed for specialized accreditation of schools or departments of music, has continued to revise its By-Laws and Regulations setting minimum standards for achievement of various degrees with a major in music within the accreditation guidelines. Several individual community colleges, though not granted membership in N. A. S. M., and statewide systems, such as the junior colleges in California, have adopted these minimum standards as a pattern for establishment of music programs of a transfer nature in the lower-division schools.<sup>42</sup> The 1959 By-Laws and

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<sup>41</sup>American Association of Junior Colleges, A. A. J. C. Directory (Washington, D. C.: American Association of Junior Colleges, 1972), p. 91.

<sup>42</sup>"Resolutions of the California Junior College Music Educators Association," Music Educators Journal, LIII, No. 6 (February, 1967), p. 99.

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Regulations of N. A. S. M. appear in Appendix C.

Although the latest N. A. S. M. standards are outlines in the traditional subject-oriented manner, some efforts have been made to incorporate a plan for a "comprehensive musicianship" integrated approach to the development of music skills in higher education. Yet, the more traditional curricula continue to prevail based on optional separate courses. Such theoretical disciplines as ear-training, sight-singing, harmony, keyboard harmony, counterpoint, and orchestration still fill catalog pages devoted to music in colleges from coast to coast.

N. A. S. M. standards, in addition to covering theoretical disciplines, also list minimum levels of achievement in applied music. The courses included under the umbrella of applied music are diverse in their implications and applications. Applied private study, at public expense, is forbidden by law in California and class instruction is the only alternative.<sup>43</sup> Applied study is virtually non-existent in the community colleges of some other states.<sup>44</sup>

Class instruction in piano and voice has become common throughout the country largely due to the expense of private instruction. Warren Wooldridge suggests that class instruction in voice has many psychological as well as pragmatic advantages in that it stimulates group dynamics and makes it possible to reach more students more economically. He cautions against having more than eight students per class and suggests that there are advantages to having a heterogeneity of vocal abilities and mixture

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<sup>43</sup> Music Educators National Conference, Music in the Junior College, p. 20.

<sup>44</sup> Such states as Pennsylvania offer no applied study at the junior college level.

of sexes in the same class.<sup>45</sup>

M. E. N. C. Standards. The Music Educators National Conference, the national professional organization of American music educators, drew the information and recommendations contained in its publication, Music in the Junior College, from the report of a liaison committee of the American Association of Junior Colleges and the National Association of Schools of Music. This report represents the most complete statement published to date specifically devoted to music programs in the community colleges. It contains an analysis of the nature and problems of music in the community college and proposes potential solutions and suggestions on such wide-ranging topics as teacher workload, administration of music programs, and minimum music-transfer programs.<sup>46</sup>

Music in the Junior College suggests the following with regard to the importance of inter-institutional articulation for the music-transfer student:

When administrators insist on the completion of all General Education courses in junior college, the music student is prevented from beginning all the sequential courses in his major field, which must be started in the first two years if the student is to maintain stride with his counterparts in senior institutions. It should be understood that the General Education requirement need not be met in the first two years; it can be completed in the four-year program. . . .<sup>47</sup>

It is apparent that junior college administrators find it easier to accept and promote "working agreements" with senior institutions, which facilitate the transfer of General Education "packages" than to be concerned with the transfer problems inherent in

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<sup>45</sup>Warren Wooldridge, "Why Not Class Voice?", The NATS Bulletin, XXVIII, No. 2 (December, 1971), 20-21.

<sup>46</sup>Music Educators National Conference, Music in the Junior College, pp. 35-41.

<sup>47</sup>Ibid., p. 29.





specialized programs.<sup>48</sup>

In an effort to aid in the development of adequate music-transfer programs in the community colleges, this M. E. N. C. report lists a model-transfer curriculum.<sup>49</sup> This outline will be found in Appendix D. In addition to being a part of the aforementioned outline and with specific reference to music theory skills, the report states:

It is recommended that tests in music theory, for the end of the freshman and sophomore years, be developed by junior-senior college committees. These tests should suggest not only the areas of knowledge required, but the level of accomplishment expected.<sup>50</sup>

The M. E. N. C. report, further, has broad recommendations concerning the area of applied music in addition to minimum levels of proficiency for transfer students. Minimum requirements for applied students in voice are found in Appendix E. The broad suggestions are as follow:

A. It is recommended that junior colleges hire music specialists as part of their regular staff. Many states permit the use of music-specialists in junior colleges on a part-time basis . . . .

B. The junior college should make a clear statement as to the level of applied music being offered; that is, whether the individual course is college level or pre-college level. . . .

C. Applied Music instruction at the pre-college level should be available to both music majors and to non-music majors.

D. College level courses should be available with a requirement that the student must appear in recital at least once each term.

E. A syllabus for every course in Applied Music should be prepared and distributed. The syllabus should indicate the level of instruction and should list representative solo repertory along with technical studies . . . .

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<sup>48</sup> Ibid., p. 30.

<sup>49</sup> Ibid., p. 19.

<sup>50</sup> Ibid., p. 39.

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F. Each student should keep a current written record of repertory studied. The student should take this card with him when he transfers to a senior institution.

G. Within a given course in applied music, the standard of achievement ideally should be the same for all students.

H. Every music major should take formal work in piano toward a stated piano-proficiency level . . . .<sup>51</sup>

1967 Florida Task Force Agreement. In 1967, a junior-senior college articulation task force in music sought to study and issue recommendations related to problems of articulation of music-transfer students between the lower- and upper-division institutions of Florida. With the provision that a "college should develop music major transfer programs ONLY where feasible,"<sup>52</sup> the task force report proposes the minimum music major program and course of studies found in Appendix F. In addition, the report establishes the N. A. S. M. 1959 By-Laws and Regulations as a guide for setting minimum degree standards (See Appendix C).

In applied music, the list of recommendations is largely identical to that of the M. E. N. C. list given above with the following addenda:

The Task Force recommends that applied music placement of transfer students be made after one term of applied music study at the receiving institution. Students should be assured of credit while waiting classification.

. . . All music majors should participate in at least one ensemble or music organization each term.

. . . Each junior college offering a university transfer program in Music Education should offer basic skills courses in

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<sup>51</sup> Ibid., p. 38.

<sup>52</sup> Professional Committee for Relating Public Secondary and Higher Education of the Florida State Board of Education, A Report on Articulation in Music, Report and Guidelines for Junior-Senior College Articulation of the Task Force in Music (Tallahassee: Department of Education, 1967), p. 2.



strings, woodwinds, voice, brass, and percussion.<sup>53</sup>

In 1971, a new articulation committee was appointed by the Florida College Music Educators Association. An interim report was read to the F. C. M. E. A. business meeting by Dr. Gale Sperry, committee chairman, in January, 1972. A copy of that report is in Appendix G. Much of the information is based upon Dr. Sperry's personal visits to the community college campuses in Florida and interviews with music personnel on these campuses. It should be pointed out particularly that the report reflects a general acceptance of standards and program guidelines in a music major curriculum as found in the 1967 Report On Articulation in Music and the M. E. N. C.'s Music in the Junior College. Also of note is the information that when asked, the junior college instructors felt that music-major graduates from their institutions, when transferring to a senior university, experienced their greatest difficulties in applied music and in theory. The same instructors suggested a need for more "feedback" information from senior institutions regarding the strengths or weaknesses, successes or failures of transferring community college students.<sup>54</sup>

Graduate Studies in Music. Marvin Belford developed an extensive study of the music curriculum for the transfer music major in public junior colleges in 1967. In analyzing the quantity and quality of research studies in this same area, Belford states:

Scholars have not shown a lack of interest for research in junior college music, as may be evidenced by the fact that the

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<sup>53</sup>Ibid., p. 4.

<sup>54</sup>Florida College Music Educators Association, "Interim Report of the Florida College Music Educators Articulation Committee," Report to F. C. M. E. A. Business Meeting, Daytona Beach, Florida, January 13, 1972. (Mimeographed).

public junior college music curriculum has been the subject of several studies. These studies, by their very nature, were samplings of the junior college music curriculum and included only brief mention of the transfer music curriculum. The two most recent studies were completed slightly over ten years ago,<sup>55</sup> and all studies prior to these two are at least twenty years of age, which indicates these studies are scarcely pertinent to current junior college music curriculum problems. No comprehensive study, either state or national, has previously been attempted with regard to the public junior college music curriculum specifically for the transfer music major.<sup>56</sup>

Belford's study seeks to remedy this situation comprehensively.

The purpose is "to investigate the status quo of the junior college curriculum as it relates to the transfer student [and] . . . to investigate the problems encountered in transferring."<sup>57</sup> The study, covering the academic year 1963-64, includes data from 210 junior colleges which offer transfer music curricula. This study includes such information as length of the instructional period for the major applied music area, requisites for admission to music programs, types of articulation apparatuses between junior and senior colleges, grading procedures in applied music, frequency of curricular offerings according to size of college, acceptance of specified courses upon transfer to a senior institution, and particular skills expected by senior colleges.

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<sup>55</sup>Belford specifically names:

Elisabeth Eileen Scott, "Music Offerings in the Public Junior Colleges of the United States With Enrollments of Five Hundred or Less" (unpublished Master's thesis, Illinois State Normal University, 1952).

H. M. Lemert, "Music Education in the Public Junior College" (unpublished Ph. D. dissertation, University of Texas, 1953).

<sup>56</sup>Marvin L. Belford, "An Investigation and Analysis of the Public Junior College Music Curriculum With Emphasis on the Problems of the Transfer Music Major" (unpublished Ph. D. dissertation, University of Iowa, 1967), p. 18.

<sup>57</sup>Ibid., p. 1.

Some of the most important findings are as follows:

1. Colleges of small to moderate enrollments offer students more opportunities for applied major instruction than did larger colleges.<sup>58</sup>

2. Junior colleges demand little by way of entrance requirements to music programs. Some respondents to the surveys list a need for musical ability and some require music performance tests.<sup>59</sup>

3. Over 70 percent of the respondents indicate they maintain some type of articulation with senior college music departments; many respondents have some form of follow-up procedure for checking on the progress of transferees.<sup>60</sup>

4. Proficiency examinations administered at given levels in the applied music programs are employed by over 50 percent of the junior college administrators.<sup>61</sup>

5. Music major transfer courses are accepted at in-state senior colleges according to over 90 percent of the respondents.<sup>62</sup>

6. Colleges in the larger enrollment groupings tend to enroll more students in applied music classes; smaller colleges enroll students more frequently in private applied music lessons.<sup>63</sup>

7. Slightly more than 70 percent of the senior college administrators responding indicate an entrance examination is administered to transferring junior college music majors either in applied music, theory, or piano, or in any combination thereof. Otherwise, junior college grades are the means of evaluation.<sup>64</sup>

8. Senior college administrators indicate that theory and applied major areas show the greatest weakness among transferring music majors.<sup>65</sup>

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<sup>58</sup> Ibid., p. 118.

<sup>59</sup> Ibid., p. 126.

<sup>60</sup> Ibid., pp. 135-139.

<sup>61</sup> Ibid., p. 149.

<sup>62</sup> Ibid., p. 161.

<sup>63</sup> Ibid., p. 189.

<sup>64</sup> Ibid., pp. 308-309.

<sup>65</sup> Ibid., p. 311.



9. Over 60 percent of the senior college music administrators indicate that the average music transfer student requires three years beyond the junior college to complete baccalaureate degree requirements.<sup>66</sup>

10. More than 65 percent of the senior college respondents indicate transfer student deficiency in applied music study with the blame aimed at lack of private study opportunities in many junior colleges.<sup>67</sup>

In the concluding chapter of Belford's study, the author suggests the need for further study in the area of applied music including a comprehensive comparison of the competency and repertoire of both junior college and senior college music majors.<sup>68</sup>

Ray P. Moore conducted a study of the music students transferring from Illinois public junior colleges to Illinois state universities. The study was designed to discover the realistic nature of such a transfer procedure. The author conducted interviews employing a structured guide sheet seeking information relative to the music curriculum. Although articulation between junior and senior colleges had improved, Moore concluded that problems continue to exist particularly in terms of the inconsistency in classification of music courses. The study concludes with a list of standard concepts in music theory which Moore suggests should be adopted for freshman and sophomore theory courses.<sup>69</sup>

George Gordon McLoughlin's study seeks to find if there are any significant differences between the academic performance of transfers and native students and to discover if there were any particular areas of music study that were more difficult for transfer students than for other students. Music history and literature were found to pose the greatest

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<sup>66</sup> *Ibid.*, p. 316.

<sup>67</sup> *Ibid.*, p. 331.

<sup>68</sup> *Ibid.*, p. 397.

<sup>69</sup> Ray Pribble Moore, "Existent Music Curricula In Illinois Public Junior Colleges and Effect Upon Student Transfer," (unpublished Ph. D. dissertation, Southern Illinois University, 1966), pp. 109-110.

degree of difficulty with somewhat less difficulty reflected in music theory and the applied areas. McLoughlin also finds that achievement in music is consistent with the music transfer student's general academic success.<sup>70</sup>

A study by J. Albert Kindig was designed to determine the scope and organization of applied music programs of two-year colleges during the 1970-71 academic year. The study also sought to determine the degree of acceptance by senior colleges of applied music credits earned by students in two-year colleges.<sup>71</sup>

Kindig sent two pertinent questionnaires, one to 200 music department heads from public and private two-year colleges and the other to the administrators of 202 senior colleges. All regions of the United States are represented in this study. Statistics are available relative to such items as: sizes of music faculties, computation of teaching loads, modes of reimbursement for applied music instructors, faculty recitals, accompanying opportunities, length and number of lessons weekly, credits awarded and requirements in applied music courses, grading procedures in applied music, piano proficiency levels, student performances, and transfer problems in applied music.

Of particular relevance to the current study is Kindig's finding that 52.85 percent of the senior college deans surveyed responded that the majority of the two-year college transfer students were able to perform at the junior level in applied music upon completion of the transfer.<sup>72</sup> Kindig qualifies this finding in the following statement:

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<sup>70</sup>George Gordon McLoughlin, "A Study of the Degree of Success of Junior College Music Students in Meeting University Expectations" (unpublished Ed. D. dissertation, University of Kentucky, 1969), p. 2.

<sup>71</sup>J. Albert Kindig, "An Investigation and Analysis of Applied Music Programs in Two-Year Colleges," (unpublished Ed. D. dissertation, Ball State University, 1972).

<sup>72</sup>*Ibid.*, p. 203.

. . . . However, a large number of two-year college transfer students majoring in music continue to show evidence of a deficiency in applied music performance when entering the senior college.<sup>73</sup>

The deficiencies Kindig speaks of here are found by those who comprise the 85.37 percent of his senior college respondents who indicate that auditions are held for transfer students seeking admission to an upper-division transfer music program.<sup>74</sup> Other findings of the Kindig study are as follows:

Few senior colleges have articulation materials relating to specific performance criteria or levels of competency in applied music for students interested in transferring to a particular institution.<sup>75</sup>

Much private applied music instruction is not individualized instruction.<sup>76</sup>

Much of the discussion on articulation between two-year and senior colleges relative to applied music has focused on credit hours earned. However, the quality of performance of the transfer student is of prime importance.<sup>77</sup>

Clifford E. Hansen's 1965 study is largely an historical outline of the evolution of music curricula in American junior colleges and includes synopses of earlier studies relative to this topic dating back to 1933. Included are findings and recommendations of other authors which cover the years from the time when junior colleges had basically only a university parallel function to the time of the emergence of the multi-faceted "comprehensive" community college. One of the points that comes

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<sup>73</sup> Ibid., p. 234.

<sup>74</sup> Ibid., p. 199.

<sup>75</sup> Ibid., p. 235.

<sup>76</sup> Ibid., p. 236.

<sup>77</sup> Ibid., p. 236.

to the fore is that the junior college can function as an "articulation point between the high school and the professional music school."<sup>78</sup> This point may be amplified to mean that the junior college may be conceived as a place of trial and testing for the seriousness and competency of the music student.

As a conclusion to this study, Hansen seeks, by way of questionnaire, to determine curricular offerings, articulation policies and procedures, and evaluation standards in the music programs of the public junior colleges of California. Hansen concludes:

Indications are that articulation problems between junior colleges and four-year institutions are minimal and that placement examinations, adherence to standards of the National Association of Schools of Music, and recognition of the Associate in Arts or Science degrees have served to define the adequacy of lower-division preparation.<sup>79</sup>

#### SUMMARY

This chapter has presented an overview of the literature available dealing with the subject of articulation; articulation in education in general terms, articulation in higher education in Florida, and articulation in the area of music in higher education. Many means of achieving articulation have been offered from various sources, each one designed to aid the transfer student in his migration from one campus and its environment to another. Some of the sources go back to the time when the junior college was not as large nor its problems as complex as they are at the present time.

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<sup>78</sup>Clifford E. Hansen, "Music Curriculum Development in the Two-Year Public Junior Colleges of California" (unpublished D. M. A. dissertation, Boston University, 1965), p. 141.

<sup>79</sup>Ibid., pp. 243-244.

Many unclear expectations and unfair comparisons face the music major. The requirements vary from institution to institution and from one sub-discipline to another in the area of music. Time, course content, performance proficiency levels, credit equivalencies, and evaluative criteria are often ambiguous. The review of the literature confirms these facts.

## CHAPTER III

### THE DESIGN OF THE STUDY

The methods of gathering information for this study were the following: (1) survey forms sent to voice instructional personnel of the public community junior colleges and the universities of Florida, (2) correspondence with music department chairmen and voice faculty members of the public community junior colleges and the universities of Florida, (3) interviews with music department chairmen and voice faculty members of the public community junior colleges and the universities of Florida, and (4) the examination of community junior college and university catalogs from the public institutions of Florida.

Correspondence, interviews, and survey forms were designed to seek answers to the following questions:

1. What are the problems of the music transfer students in Florida as perceived by the music professional personnel?
2. What is expected by the institutions of higher education in Florida of a student in applied voice in his first two years of college insofar as his music skills are concerned?
3. What must a student in applied voice achieve in his first two years in order to effect a complete and satisfactory transfer to the junior level in a senior university?
4. Do the public community junior colleges and the universities of Florida clearly communicate standards of performance with respect to the smooth transfer of students in applied voice from one level to another?
5. How do the applied voice programs of the community junior colleges compare with those of the first two years in the senior universities?
6. Is class voice-teaching a common approach in the public community junior colleges of Florida?
7. Is there consistency in the techniques and aims of voice-teaching among the instructional personnel within the public community junior colleges and universities of Florida?



8. What types of solo literature do the voice instructors of the Florida public community junior colleges and universities use in teaching applied voice?

9. What experience and professional and academic credentials do the applied voice instructors in the public institutions of higher education in Florida bring to their studies?

The preceding questions were developed by this writer from personal experience as a voice instructor in a public community junior college and as a member of a task force. The task force was constituted to study the problems of articulation that exist among the institutions of higher education in Florida and to make recommendations for solutions to these problems. Many problem areas were discovered as a result of responses to the first questionnaire and the initial correspondence with voice instructional personnel in the public community junior colleges and senior universities in the state.

An analysis of the catalogs was undertaken to provide answers to the following questions:

1. What are the sizes of the music faculties of the public community junior colleges and universities in Florida?

2. Do the larger community junior colleges in Florida offer more extensive and diversified music programs than the small and medium-sized ones offer?

3. Do the universities of Florida offer more diversified programs in music than the public community junior colleges offer?

4. What specific musicianship skills are described for the music transfer student as part of the sequential theory courses in the public community junior colleges of Florida?

5. Is there consistency in the numbering of courses and assignment of credit in the music programs in the higher educational institutions of Florida?

6. What admission standards are used for students entering a transfer music program in a public community junior college in Florida?

7. What are the standards of performance and the opportunities for study in the areas of applied voice in the public community junior colleges of Florida?



8. What standards and procedures are used for admission and placement of music students transferring from the public community junior colleges to the universities of Florida?

9. What remedial opportunities are available for music transfer students who display musical deficiencies revealed by placement standards when these students transfer to a public university in Florida?

#### THE POPULATION SAMPLED

All correspondence and questionnaires were sent through music department chairmen, division chairmen, or were sent directly to voice instructional personnel in the public community junior colleges and senior universities of Florida with the following exceptions:

1. Course outlines and representative recital programs were not solicited from voice faculties at the upper-division universities of Florida as these universities do not offer freshman- or sophomore-level curricula, including music.

2. Responses to the first questionnaire revealed that in the 1972-73 school year five of the community junior colleges either did not then have music transfer students in applied voice areas or were not offering a curriculum designed for music transfer students. Three of these schools were excluded from later correspondence, and two indicated that they were developing such programs for the future.

It should be noted that this study relates to public institutions of higher education only since the articulation agreements adopted in Florida have no direct application to private colleges.

#### DESIGN OF THE QUESTIONNAIRES

A brief questionnaire requesting basic information was sent in the spring of 1972 to each of the twenty-seven functioning community college campuses in Florida. These were the questions submitted:

1. What are the names of the voice instructional personnel?
2. Is the position full-time or part-time?
3. Are these instructors new to the college?

4. Is voice the instructor's major instrument?
5. What percentage of the instructor's time is spent in teaching applied voice?
6. How many voice- students was each instructor teaching that particular term?

At the conclusion of the questionnaire the following question was posed: "What do you feel are the major problems you encounter in preparing your voice students for transfer to senior institutions specifically relevant to their advanced applied vocal training?"

A corresponding, though slightly modified, questionnaire was then sent to voice faculties of the senior universities functioning at that time. The principal difference between the questionnaire sent to the community junior colleges and the one sent to the universities was in the final comprehensive question. The concluding question in the form sent to the universities was: "What do you feel are the major problems you encounter with transfer students from Florida's community junior colleges in applied voice?" Copies of the first two companion questionnaires may be found in Appendix H.

In conducting this study the decision was made that it would be more expedient to devise a group of three or four short questionnaires rather than one long form. The rationale was that a long, complex form might more readily be discarded while the response to multiple, simple questionnaires might be better.

The second questionnaire was devised and mailed in the fall of 1972. It, too, was a short questionnaire to elicit information with regard to the background of each of the voice instructors in the senior universities and community junior colleges of Florida. The following information was sought:

1. What graduate degrees were earned?
2. What was the instructor's academic training in voice?
3. What private (non-academic) training in voice did the instructor have?
4. What vocal performing experience did the instructor have?
5. Does the instructor consider himself a vocal technician, coach, or both?

A copy of this second survey form will be found in Appendix I.

This form was primarily designed to compare backgrounds and professional credentials of the community junior college voice personnel with their counterparts in the universities, not on an individual basis, but in general terms. It must also be admitted that this survey served as a means of determining the merit in the attitude held by some that junior college instructors are academically and professionally inferior. The review of the literature reveals that senior college and university personnel often share this attitude.

As a result of the responses to the first questionnaire, a complete analysis of which will be rendered in Chapter IV, the third and final survey form was the longest and most comprehensive. The survey dealt with vocal techniques used, pedagogical methods employed and voice literature studied in the first two years of higher education in Florida. The first major section of this form asked the respondent to characterize the source or sources of his or her approach to the teaching of applied voice. On the questionnaire nationally and internationally recognized voice teachers and writers on the art or science of vocal pedagogy were enumerated in a checklist followed by the specific question: "From what sources did you derive your approach to voice teaching?" This section concluded with a searching question as to how the respondent characterized his thinking in such common terms as "registers," "resonance,"

"phonation," and "covered tone."

The entire first section of the survey was designed to discover areas of commonality or consistency in approaches to voice teaching. The survey questions were intended to ascertain possible common physiological, aesthetic, acoustical, and musical objectives in the process of teaching people to sing. A master plan for applied voice studies can be developed only if there is a list of common goals which reflect consistency and a compatibility of purposes.

Within the first portion of this final questionnaire were two questions which were only loosely related to those concerned with the technicalities in applied voice. The first requested the title of a textbook, if used, for applied voice in each school responding; the second question was "Is Class Voice offered in your curriculum at this time?"

The final two pages of this questionnaire were comprised of a checklist of vocal solo materials. The respondent was asked to indicate if his or her students were assigned the listed materials as a regular or as a supplementary part of the applied voice studies during the freshman and sophomore years. The materials were listed in the following manner:

1. General anthologies
2. Italian anthologies
3. French anthologies
4. German anthologies
5. English anthologies
6. Oratorio anthologies
7. Sacred anthologies
8. Operatic anthologies.



Anthologies were chosen for this listing for two reasons. First, in building a basic library most students can get more literature in composite form. Second, the cost of such anthologies is minimal compared with single copies of the same materials. However, space was provided for the respondent at the end of each section of the checklist for the insertion of titles of additional materials, anthologies, or single works. A copy of this final questionnaire will be found in Appendix J.

#### VALIDITY OF THE QUESTIONNAIRES

The questionnaires were a result of many discussions and controversial sessions of the Florida College Music Educators Association at which problems of articulation within the system of higher education in Florida were considered. The Task Force report of 1967<sup>1</sup> only served to stir this body toward further definition of problems and possible solutions. Since 1967 the community junior college music educators have become an infinitely stronger force within the organization; the community junior college music educators no longer respond to the dictates from their colleagues in the senior universities. With the burgeoning enrollments in the community junior college music programs across the state, many old problems have been resurrected and compounded. The area of applied music, and specifically applied voice, is at the center of the controversy. The areas for questioning in these survey forms arose from the group meetings of the Florida College Music Educators Association and from personal conversations with voice instructors at community junior

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<sup>1</sup>Professional Committee for Relating Public Secondary and Higher Education of the Florida State Board of Education, A Report On Articulation in Music, Report and Guidelines for Junior-Senior College Articulation of the Task Force in Music (Tallahassee: Department of Education, 1967).

college and university levels. The initial questionnaire merely served as a written "pilot" vehicle for soliciting individual enumeration of the articulation difficulties in the area of applied voice. The later questionnaires in large measure virtually grew out of the responses to the first one. Task force leaders such as Dr. Gale Sperry of Florida Technological University and Dr. Ward Woodbury of Rollins College have opened the way for discussion of the procedures and information from this study within the general meetings of the Florida College Music Educators Association.

The questionnaires are also based on the information found in an earlier study for the Music Educators National Conference.<sup>2</sup> The specific items refer to the qualifications of music educators in the junior colleges<sup>3</sup> and to the minimum standards for applied voice transfer students.<sup>4</sup>

Finally, Professor Dorothy M. Morrison, Chairman, Humanities Division, Seminole Junior College, offered critical comment during review of the preliminary copies of questionnaires. Revisions were subsequently made in content and form before final drafts were submitted for printing.

#### THE NATURE OF THE CORRESPONDENCE

In addition to the posting of the preceding questionnaires, the following correspondence was conducted:

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<sup>2</sup>Music Educators National Conference, Music in the Junior College  
A Report Prepared by the Committee on Music in Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970).

<sup>3</sup>Ibid., pp. 28-29.

<sup>4</sup>Ibid., pp. 49-50.

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1. A letter was sent to voice instructional personnel requesting a course outline for each course in applied voice for freshman and sophomore music transfer students from each public community junior college and each university in Florida which offers such studies. Since each school is required by the regulations of the Florida Department of Education in Tallahassee to submit an outline for every course in its curriculum in order to secure approval for course accreditation, such forms should be readily available from the voice instructors in the respective institutions. Such outlines generally include course descriptions, objectives, activities, credits, literature, and criteria for evaluation.

2. A letter was sent to the department chairman of each of the state universities requesting representative programs from recitals by freshman or sophomore voice students and an indication of the audition requirements for students transferring into the junior level from a community junior college. Each chairman was also asked to assess, statistically if possible, the performance of community junior college music transfer students in comparison to the performance of native students at his or her institution.

3. After a reasonable period of time, follow-up letters were sent to these persons who had not responded to the original questionnaires.

Copies of all important correspondence are to be found in Appendix K.

#### THE NATURE OF THE INTERVIEWS

Interviews relative to this study were conducted between the winter of 1972 and the spring of 1973. Music department chairmen from three of the senior universities were interviewed informally concerning the problems of music transfer students from the public community junior colleges of Florida. Voice instructional personnel from two of the universities and from eleven of the community junior colleges were engaged in discussions relative to the general topic of voice teaching and the specific problems of preparing students in applied voice for transfer to upper-division studies. The interviews were loosely structured and served to expand upon the questions found in the first survey form mentioned above. Opportunities were provided for such meetings at the time of statewide meetings of the Florida College Music Educators Association and

district meetings of the Florida Junior College Conference Music Activities Commission. Additional information was gleaned from personal telephone conversations with college music personnel.

#### CATALOG INFORMATION

Table 1 includes a variety of information with regard to the public community junior colleges of Florida. This material was gathered primarily from the published catalogs of each of the colleges for the school year 1972-73. Other sources are duly indicated. A complete list of the community junior colleges will be found in Appendix L.

Several facts may be noted in examining Table 1. First, the range of enrollments for the school year 1972-73 in the measure of full-time equivalency is from 16,398 students at Miami-Dade Junior College to 160 students at the brand-new Pasco-Hernando Community College. Many of the colleges showed slight decreases in enrollment over the years since 1968 though the trend statewide has been upward.

Statistics relative to the range of applied music fees were unavailable or unlisted for six of the community junior colleges for the school year 1972-73. One of these, Tallahassee Community College, offered no private study in applied music and along with Santa Fe and Hillsborough community colleges was on the quarter calendar system at that time. The range of the applied music fees statewide was from no fee to \$90.00 per course. Most schools listing double figures on Table 1 offered the lower figures for one half-hour lesson weekly and the higher figures for one hour lesson or two half-hour lessons per week.

Table 1 also lists pertinent information on the personnel, administrative organization, and curricula in the music programs of the

TABLE 1

## COMMUNITY COLLEGE ENROLLMENTS AND GENERAL MUSIC PROGRAM DATA

Community Junior College	1972-73 F. T. E. Enrollment <sup>a</sup>	1968 F. T. E. Enrollment <sup>b</sup>	1970 F. T. E. Enrollment <sup>c</sup>	Applied Music Fees Per Semester <sup>d</sup>	1972-73 Number of Full-time Music Faculty	Organized as Music Department	Music Under Humanities or Fine Arts	Music Major Curriculum in Catalog	Opportunities for Independent Study in Music
Brevard Community College	3,059	2,410	3,153	\$ 0- \$25.00	8		X	X	MUY 282(6)
Brevard Community College	4,208	2,842	4,283	\$23.00 \$45.00	8	X	-	X	
Central Florida Community College	758	954	1,051	\$25.00	3		X		
Chipola Junior College	865	969	873	\$22.50 \$45.00	3		X	X	

<sup>a</sup>Department of Education, "Fall, 1972 F. T. E. Analysis" (January, 1973) (Mimeographed).

<sup>b</sup>American Association of Junior Colleges, A. A. J. C. Directory (Washington, D. C.: American Association Of Junior Colleges, October, 1968).

<sup>c</sup>American Association of Junior Colleges, A. A. J. C. Directory (Washington, D. C.: American Association Of Junior Colleges, October, 1970).

<sup>d</sup>Florida Department of Education, "Florida Public Junior College Schedule of Fees- 1972-73" (Mimeographed).



TABLE 1--(Continued)

Community Junior College	1972-73 F. T. E. Enrollment	1968 F. T. E. Enrollment	1970 F. T. E. Enrollment	Applied Music Fees Per Semester	1972-73 No. of Full-time Music Faculty	Organized as Music Department	Music Under Humanities or Fine Arts	Music Major Curriculum in Catalog	Opportunities for Independent Study in Music
Daytona Beach Community College	1,531	1,552	1,450		2		X		
Edison Community College	990	902	990	\$20.00	1		X		
Florida Junior College at Jacksonville	7,422	2,900	3,516	\$80.00 \$25.00 \$50.00	Not listed		X	X	
Florida Keys Community College	392	265	291	\$25.00	1			X	MUS 281
Gulf Coast Community College	1,200	1,208	1,327	\$10.00	3		X	X	
Hillsborough Community College*	2,933	357	1,306	\$40.00	4	X		X	
Indian River Community College	915	932	1,328	\$60.00	1				
Lake City Community College	783	744	857	\$15.00	1		X		
Lake-Sumter Community College	670	579	642	\$25.00	1		X		
Manatee Junior College	1,441	1,737	1,752	\$30.00	3		X		
Miami-Dade Junior College	16398	15914	16805	\$45.00 \$90.00	28	X		X	
North Florida Junior College	720	963	849	\$22.50 \$40.00	3		X	X	
Ocala-Walton Junior College	1,132	884	1,101	\$10.00 \$45.00	5	X	X		

\*Quarter Calendar System

TABLE 1---(Continued)

Community Junior College	1972-73 F. T. E. Enrollment	1968 F. T. E. Enrollment	1970 F. T. E. Enrollment	Applied Music Fees Per Semester	1972-73 No. of Full-time Music Faculty	Organized as Music Department	Music Under Humanities or Fine Arts	Music Major Curriculum in Catalog	Opportunities for Independent Study in Music
Palm Beach Junior College	3,152	3,039	3,136	\$20.00 \$60.00	8	X		X	
Pasco-Hernando Community College	160								
Pensacola Junior College	3,315	3,485	3,120	\$23.00 \$68.00	7	X		X	
Polk Community College	1,750	1,658	2,284	\$25.00 \$45.00	5		X		MU 191 MU 299 MC 290
Santa Fe Junior College*	3,897	1,482	2,547		4		X		
Seminole Junior College	1,582	1,385	1,591	\$30.00 \$50.00	3		X		
South Florida Junior College	245	243	284	\$45.00	1				
St. Johns River Junior College	608	1,022	876	\$25.00 \$45.00	1		X		MC 290
St. Petersburg Junior College	5,467	6,585	6,463	\$15.00 \$45.00	Not listed		X	X	
Tallahassee Community College*	1,416	992	1,297		1		X		
Valencia Community College	2,230	1,077	2,005	\$ 5.00 \$50.00	4		X	X	
<b>TOTAL</b>	<b>69239</b>	<b>57080</b>	<b>65177</b>						

\*Quarter Calendar System

community junior colleges in Florida during the school year 1972-73. Two of the catalogs, those of Florida Junior College at Jacksonville and St. Petersburg Junior College, do not list faculty by specific disciplines though these colleges are known to have music staffs of substantial numbers. Pasco-Hernando's initial catalog was unavailable. Music personnel, where listed, range from one to twenty-eight. It should be noted that these figures do not include part-time or adjunct personnel. Eighteen catalogs list the music area as one part of the humanities or fine arts department (division) while six have separate music departments. Three do not list the music area in any larger organizational structure. Fourteen schools have a model music-major curriculum outlined in their catalogs while the others simply list and describe all offerings in music. Finally, five of the schools list some type of independent study or special projects in music with variable credits for students working to pursue additional activities within their major field.

Table 2 presents general enrollment data and other information relative to the nature of the music areas in the universities of Florida during the school year 1972-73. Catalogs provided the latter material while the source of the enrollment figures is otherwise indicated on Table 2. A complete list of the universities appears also in Appendix M.

The range of the overall enrollment figures in the universities is from 16,979 to 1,779. It should be noted that the two newest universities, Florida International University and the University of North Florida, opened their doors to charter classes in the fall of 1972. Furthermore, these two schools as well as Florida Atlantic University and the University of West Florida are exclusively upper-division and graduate universities. The remaining enrollment figures on Table 2 relate to transfer

## UNIVERSITY ENROLLMENTS AND GENERAL MUSIC PROGRAM DATA

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Public Universities	1972-73 Total <sup>a</sup> Undergraduate Enrollment	Entering Transfer <sup>a</sup> Enrollment from State Universities	Entering Transfer <sup>a</sup> Enrollment from State Jr. Colleges	Entering Transfer <sup>a</sup> Enrollment from Private Colleges	Total In-State <sup>a</sup> Transfer Student Enrollment	Number of full-time Music faculty '72-73	Music Major Model Curriculum (Catalog)	Independent Study in Music first 2 years	Degrees Offered
University of Florida	16,979	146	1,713	92	1,962	26	X	X	BM, BA, BME, MEd.
Florida State University	15,151	152	1,692	76	1,920	60	X	X	BM, BME, MM, MME, PhD.
University of South Florida	16,370	185	1,684	163	2,032	25	X	X	EdD, DM, BA, MM.
University of West Florida*	3,172	48	725	1	774	5	X		BA.
Florida Technological University	6,448	131	724	77	932	5	X		BA.
Florida Atlantic University*	4,979	64	882	132	1,078	5	X		BA, BFA.
Florida Agricultural and Mechanical University	4,341	2	65	3	70	16	X	X	BA, BS.
University of North Florida*	1,779	314	902	282	1,498	4	X		BA.
Florida International University*	4,765	379	1,793	289	2,461	Not listed	X		BA, BS, BFA.
TOTAL	73,984	1,429	10,180	1,115	12,727				

<sup>a</sup>"Analysis of Entering Transfer Student and Total Undergraduate Enrollment in the State University System of Florida, Fall Term, 1972," Attachment to letter from G. Emerson Tully, Director of Education Research, State University System of Florida, July 6, 1973 (Mimeographed).

\* Upper-division studies only.





student enrollments in three categories: (1) entering transfer students from in-state universities, (2) entering transfer students from in-state community junior colleges, and (3) entering transfer students from in-state private institutions. It is clear that the overwhelming majority of transfer students in the state universities of Florida came from the public community junior colleges and comprise nearly one-seventh of the total enrollment at the state universities for the year 1972-73.

Information of a general nature with regard to music is also contained in Table 2. Florida International University did not list faculty personnel in its 1972-73 catalog which was printed the spring before its opening. The range of the faculty members of the other universities is from sixty to four music personnel. These figures do not reflect the possible employment of part-time or adjunct instructional staff members.

All catalogs do include model music-major curricula according to the various degrees offered. These degrees are included in the information in Table 2.

More information of a comprehensive nature as to the courses offered in theory and applied music in the community junior colleges and universities as well as the transfer requirements in these areas at each of the universities will be examined in Chapter IV.

## CHAPTER IV

### ANALYSIS OF THE DATA

The information in this chapter is presented in the following order:

1. Community junior college catalog information
2. University catalog information
3. Results of survey forms and questionnaires
4. Information from interviews and correspondence.

### CATALOG INFORMATION

The information gathered from examination of catalogs or bulletins from community junior colleges of Florida was divided into two principal categories: (1) studies in applied voice and (2) theoretical studies. These two categories were chosen in light of the proclivity on the part of university music departments for auditions and examinations in these areas for transfer placement of students matriculating from community junior college background and associate degree programs. A codification of this information is found in Tables 3, 4 and 5.

University catalogs or bulletins from the public senior institutions in Florida were examined with the categories in mind as specified in items 1 and 2 above. This examination of university materials was compared with these course descriptions and enumeration of particular skills found in the community junior college catalogs. Tables 6 through 8 list the data from the university publications.



## COMMUNITY JUNIOR COLLEGE CATALOG INFORMATION

The data in Table 3 indicate that most of the community junior colleges in Florida have substantial offerings in the various types of study in applied voice. Only two schools of the twenty-eight show no listing of study in applied voice-- Tallahassee Community College and Pasco-Hernando, a new community college offering programs in 1972 and whose initial catalog was unavailable. Others, such as Hillsborough, Santa Fe, and Daytona Beach, offer limited opportunities in this area of musical study. The spectrum of offerings in the remainder of the community junior colleges is varied in many ways.

Perhaps the most varied aspect of this analysis of applied voice offerings is the system of numbering of courses. Not only is there a great diversity of prefixes employed, but there appears to be no uniformity in the numbers themselves. There is substantial consistency, however, where course descriptions use numbers and titles to distinguish between offerings for the applied voice, principal, and applied voice, secondary. Twenty of the twenty-six colleges which list applied voice studies grant two semester hours of credit for applied-principal, and fifteen of the eighteen schools which list courses specifically described and titled for secondary study in voice grant one semester hour of credit for such study. Ten schools do not distinguish in course descriptions and titles between principal and secondary study in applied voice.

Eighteen colleges list class instruction in voice as one method in offering applied studies. Of those eighteen there are differences in class numberings but a consistent awarding of one semester hour of credit for each course. Two-thirds of these colleges offering class voice instruction list at least two sequential courses in this type of study.



TABLE 3

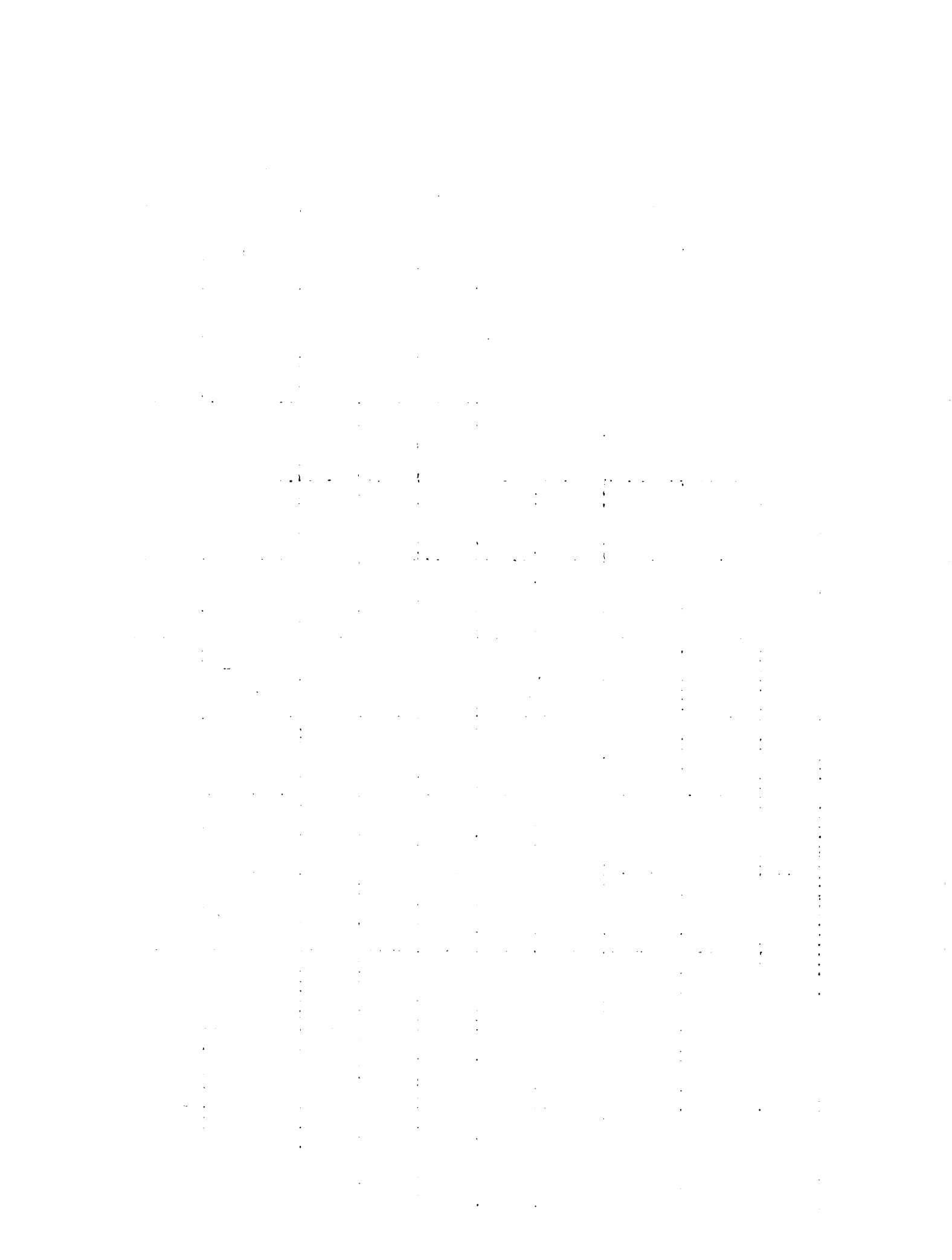
## COMMUNITY JUNIOR COLLEGE APPLIED VOICE STUDY

COMMUNITY JUNIOR COLLEGE	CLASS VOICE	ADVANCED CLASS VOICE	APPLIED VOICE, MAJOR	APPLIED VOICE, PRINCIPAL	APPLIED VOICE, SECONDARY	
Brevard Community College	MUS 130- 131 (1)	MUS 230- 231 (1)		MUS 150, 151,250, 251 (2)	MUS 140, 141,240, 241 (1)	
Broward Community College	MUS 123 (1)		MUS 181, 191,281, 291 (3)	MUS 161, 171,261, 271 (2)	MUS 141, 151,241, 251 (1)	
Central Florida Community College	MUS 105- 106 (1)	MUS 161, 162,163, 164 (1)		MUS 261, 262 (1)		
Chipola Junior College				MU 161, 162,261, 262 (2)	MU 151, 152,251, 252 (1)	
Daytona Beach Community College				MC 105, 106,205, 206 (1)		
Edison Community College	MUS 153- 154 (1)	MUS 253- 254 (1)		MUS 165, 166,265, 266 (1)		
Florida Junior College at Jacksonville	MUS 130 (1)	MUS 131 (1)	MUS 160, 161,260, 261 (3)	MUS 150, 151,250, 251 (2)	MUS 140, 141,240, 241 (1)	
Florida Keys Community College	MUS 130 (2)			MUS 154, 155,254, 255(1-2)		
Gulf Coast Community College	MUS 130 (1)	MUS 131 (1)		MUS 150, 151,250, 251 (2)	MUS 140, 141,240, 241 (1)	

TABLE 3--Continued

REMEDIAL PRE-FRESHMAN LEVEL APPLIED VOICE	APPLIED PLACEMENT TEST	PRIVATE HOUR AND ONE-HALF CREDITS	PRIVATE HOUR CREDITS	PRIVATE HALF- HOUR - CREDITS	APPLIED VOICE FOR NON-MAJORS	REPERTORY CLASS	STUDENT RECITALS	REGULAR JURY EXAMINATIONS
			2	1				
		3	2	1				
	X			1				
MU 051- 052, 061 062 (1)			2	1	MU 141, 142, 241, 242 (1)		X	X
				1				
				1				
MUS 012, 013 (2)	X		2 or 3	1	MUS 015		X	
			2	1				
			1 or 2					





[illegible]

TABLE 3--Continued

COMMUNITY JUNIOR COLLEGE	CLASS VOICE	ADVANCED CLASS VOICE	APPLIED VOICE, MAJOR	APPLIED VOICE, PRINCIPAL	APPLIED VOICE, SECONDARY	
Hillsborough Community College	MUS 130 (1)	MUS 130 (1)		MUS 150, 151(1,2)		
Indian River Community College				MUS 155, 156,255, 256 (1)		
Lake City Community College	MUS 108 (1)			MUS 161, 162,261, 262 (2)	MUS 161, 162,261, 262 (2)	
Lake-Sunter Community College				MU 125, 126,225, 226 (2)	MU 110, 111,210, 211 (2)	
Manatee Junior College	MUS 261, 262 (2)	MUS 263, 264 (2)		MUS 161- 264 (2)	MUS 161- 264 (2)	
Miami-Dade Junior College	MUS 154 (1)			MUS 151, 152,251, 252 (2)	MUS 156, 157,256, 257(1)	
North Florida Junior College	MUS 130 (1)	MUS 131 (1)		MUS 150, 151,250, 251 (2)	MUS 140, 141,240, 241 (1)	
Okaloosa-Walton Junior College				3171 3271 (2)	3172 3272 (1)	
Palm Beach Junior College	MC 141 (1)	MC 142 (1)		MC 133, 134,233, 234, (2)	MC 130- 132,230- 232 (1)	

TABLE 3--Continued

REMEDIAL PRE-FRESHMAN LEVEL APPLIED VOICE	APPLIED PLACEMENT TEST	PRIVATE HOUR AND ONE-HALF CREDITS	PRIVATE HOUR CREDITS	PRIVATE HALF- HOUR - CREDITS	APPLIED VOICE FOR NON-MAJORS	REPERTORY CLASS	STUDENT RECITALS	REGULAR JURY EXAMINATIONS
	X	2		1 (45 mins)				
				1				
			2					
			2	1				
	X		2		MUS 125- 126 (1)		X	
			2	1	MUS 153 (1)			
	X		2	1	MUS 130 (1)			X
			2	1				
			2	1				
						X	X	

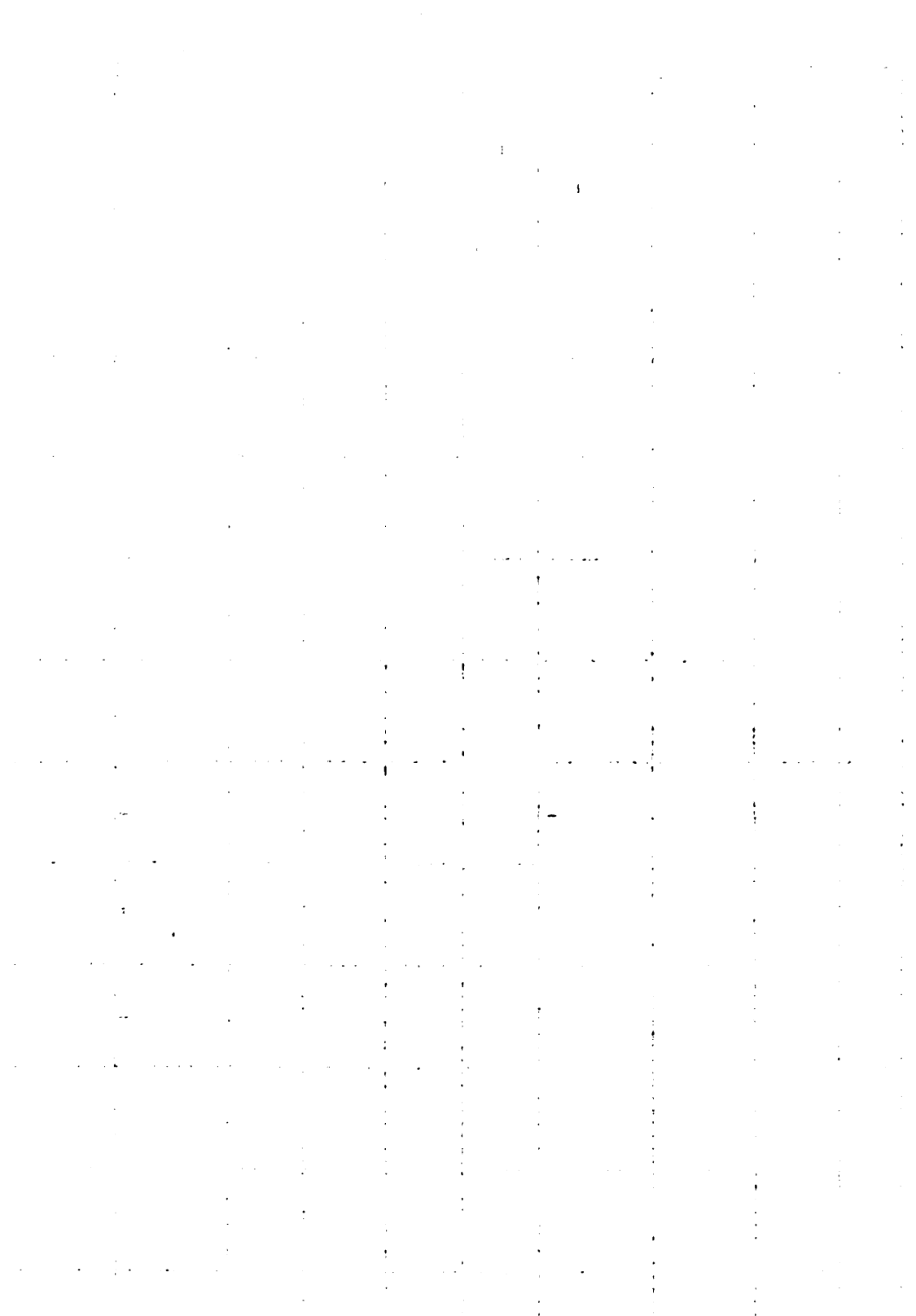




TABLE 3--Continued

COMMUNITY JUNIOR COLLEGE	CLASS VOICE	APPLIED CLASS VOICE	MAJOR APPLIED VOICE,	APPLIED VOICE, PRINCIPAL	APPLIED VOICE, SECONDARY
Pasco-Hernando Community College					
Pensacola Junior College	MC 140 (1)			MC 161, 162, 261, 262 (2)	MC 141, 142, 241, 242 (1)
Polk Community College				MCA 117 (2)	MCA 115 (1)
Santa Fe Junior College	MU 250 (3)			MU 191 (1)	
Seminole Junior College	MC 120 (1)	MC 121 (1)		MC 124, 125, 224, 225 (2)	MC 122, 123, 222, 223 (1)
South Florida Junior College				MUS 138, 238, 150 (1)	
St. Johns River Junior College				MC 163-02 164-02, 263-02, 264-02 (2)	MC 163-01 164-01, 263-01, 264-01 (1)
St. Petersburg Junior College	MC 115 (1)	MC 116 (1)		MC 128, 129, 228, 229 (2)	MC 126, 127, 226, 227 (1)
Tallahassee Community College*					
Valencia Community College	MC 155 (1)	MC 156 (1)		MC 173, 174, 273, 274 (2)	MC 171, 172, 271, 272, (1)

\*Choral ensembles the only music offerings.

TABLE 3--Continued

REMEDIAL, PRE-FRESHMAN LEVEL, APPLIED VOICE	APPLIED PLACEMENT TEST	PRIVATE HOUR AND ONE-HALF CREDITS	PRIVATE HOUR CREDITS	PRIVATE HALF- HOUR- CREDITS	APPLIED VOICE FOR NON-MAJORS	REPERTORY CLASS	STUDENT RECITALS	REGULAR JURY EXAMINATIONS
				1				
	X		2	1				
			2	1				
				1				
			2	1			X	X
			1					
			2	1				
MC 120, 121 (1)	X		2	1	MC 120, 121 (1)	MC 30 (MC)	X	X
MC 165, 166 (1)	X		2	1	MC 165, 166 (1)		X	X



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	12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Some unusual offerings appear among the curricula outlined in course descriptions found in the community junior college catalogs from Florida institutions. Two of the community colleges offer a distinctive type of applied voice study for the applied voice major whose declared goal is performance as a vocalist. These offerings are separated by description, number, and credits from applied voice, principal and applied voice, secondary at these schools. Broward Community College grants three semester hours of credit for weekly lessons of one and one-half hours for the applied voice major while Florida Junior College in Jacksonville grants three semester hours of credit for one one-hour lesson per week in the performance major area.

Placement tests or auditions in applied studies are mentioned in eight of the community junior college catalogs. Separately described, numbered, and credited in eight catalogs, courses are designed for remediation in applied voice deficiencies. Since three of the schools having remedial courses are not among those eight specifically listing placement testing procedures in applied music, the implication is raised that placement mechanisms are employed though not clearly enumerated in the catalogs from these colleges. Three of the colleges offering remedial applied music courses describe these courses as also being open to non-music majors with identical course numbers and credit assignment. Such credit assignment is not applicable toward meeting academic degree requirements for the music majors. Six of the community junior colleges identify applied voice courses exclusively for non-music majors.

Limitations implicit in the nature of college catalog information preclude the drawing of absolute conclusions with validity and personal assurance. For example, there are often no indications of regular jury

examinations as one of the standards for evaluation of student applied voice performance. While only five of the twenty-seven community junior college catalogs specify that jury examinations are employed in their music programs, the omission may not mean that the other twenty-two colleges deliberately exclude jury examinations as a factor in overall evaluation. Likewise, only seven of the community junior colleges indicate in their catalog information that student recitals are among the musical functions on the local campus. The nature and timing of these recitals were not specified in any of the catalogs examined. Two of the catalogs list a type of repertory class for students in applied music in which either performance or group discussions of literature are held without academic credit on a weekly basis. All of the courses or requirements mentioned above appear to be out of the norm because of the minority of catalogs listing same. However, there is little reason to believe that failure to list such offerings indicates lack of opportunity. Perhaps the brevity of course descriptive material may account for such omissions.<sup>1</sup>

Finally, Table 3 indicates a relationship of amount of credit and the length of weekly applied music lessons. Generally one credit is granted for one half-hour lesson per week and two credits are granted for one full-hour or two half-hour lessons weekly. In this regard there is no distinction between study of the principal instrument and study of the

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<sup>1</sup>Each community junior college in Florida is required by regulations of the State Board of Education to publish an annual catalog to set forth standards and guidelines for student admissions and graduation. Said information constitutes a "contract" with students entering the college during the year following publication of the catalog. Such students and college are thereby bound by this contract. (Chapter 6A-8, State Board of Education Regulations for the Operation of Junior Colleges, September, 1972), p. 73. Because of the breadth of information contained in college catalogs, it is not always possible to be completely specific in all course descriptive material.

secondary instrument. Five community junior colleges in Florida offer only half-hour lessons; three offer only hour lessons; two offer lessons of not only half-hour and hour lengths, but also provide lessons of one and one-half hours in length. Hillsborough Community College, which is on the quarter calendar system, grants one quarter hour of credit for a weekly lesson of forty-five minutes in length. Florida Junior College in Jacksonville awards two semester hours of credit for one hour weekly lesson for the applied principal and three credits for one hour weekly lesson for the applied major. Gulf Coast Community College offers one semester hour of credit for one hour weekly lesson for the applied secondary and two semester hours of credit for a one hour weekly lesson of the applied principal.

Table 4 deals with the sequential courses in theoretical studies in the music programs of the community junior colleges. This information was gathered from the catalogs of the community junior colleges of Florida. Twenty of the community junior colleges list at least four sequential courses in music theory under that specific title, but they indicate a variety of course numberings and credits. As with the numbering and credit assignment in the area of applied music, the inconsistencies here are clearly perceptible.<sup>2</sup> Ten of the colleges grant three semester hours of credit for each course in the music theory sequence, one offers two credits for each course, eight grant four credits, and one offers five credits.

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<sup>2</sup>For nearly two years the Florida Statewide Common Course Designation and Numbering System Project (SCCD) has been undertaken by the State Department of Education. An interim report is contained in a memorandum from William Odom, Chairman, SCCD, to Dr. Lee G. Henderson, Director of Division of Community Colleges, Department of Education (Tallahassee: State of Florida, Department of Education, October 17, 1973), p. 1 (Mineographed)





TABLE 4--Continued

COMMUNITY JUNIOR COLLEGE	THEORY I Course No. & Credits		THEORY II Course No. & Credits		THEORY III Course No. & Credits		THEORY IV Course No. & Credits		SIGHT-SINGING I Course No. & Credits		SIGHT-SINGING II Course No. & Credits		SIGHT-SINGING III Course No. & Credits		SIGHT-SINGING IV Course No. & Credits		THEORY PLACEMENT TEST		FUNDAMENTALS OF MU- SIC (non-majors)		REMEDIAL THEORY (Pre-freshman Level)	
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213		X				MUS 016	
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Florida Junior College at Jacksonville	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Florida Keys Community College	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Gulf Coast Community College	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Hillsborough Community College	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Indian River Community College	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							
Lake City Community College	MUS 112	(4)	MUS 112	(4)	MUS 212	(4)	MUS 213	(4)	MUS 112		MUS 113		MUS 212		MUS 213							





TABLE 4--Continued

COMMUNITY JUNIOR COLLEGE	REMEDIAL THEORY (Pre-freshman Level)	MUS 100	MUS 110 (1)	
	FUNDAMENTALS OF MUSIC (non-majors)	MU 230 (3)	MUS 107 (3)	MUS 130 (3)
	THEORY PLACEMENT TEST	X	X	X
	SIGHT-SINGING IV Course No. & Credits	MUS 212 (2)	MUS 206 (1)	MUS 215 (1)
	SIGHT-SINGING III Course No. & Credits	MUS 211 (2)	MUS 205 (1)	MUS 214 (1)
	SIGHT-SINGING II Course No. & Credits	MUS 112 (2)	MUS 106 (1)	MUS 115 (1)
	SIGHT-SINGING I Course No. & Credits	MUS 111 (2)	MUS 105 (1)	MUS 114 (1)
	THEORY IV Course No. & Credits	MUS 202 (3)	MUS 202 (3)	MUS 213 (3)
	THEORY III Course No. & Credits	MUS 201 (3)	MUS 201 (3)	MUS 212 (3)
	THEORY II Course No. & Credits	MUS 102 (3)	MUS 102 (3)	MUS 113 (3)
	THEORY I Course No. & Credits	MUS 101 (3)	MUS 100 (3)	MUS 112 (3)
COMMUNITY JUNIOR COLLEGE				
	Lake-Sumter Community College			
	Manatee Junior College			
	Miami-Dade Junior College			
	North Florida Junior College			
	Okaloosa-Walton Junior College			
	Palm Beach Junior College			

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TABLE 4--Continued

COMMUNITY JUNIOR COLLEGE	REMEDIAL THEORY (Pre-freshman Level)			MC 86
	FUNDAMENTALS OF MUSIC (non-majors)			MC 86 (3)
	THEORY PLACEMENT TEST			X
	SIGHT-SINGING IV Course No. & Credits	MC 204 (1)	MC 273	MC 287
	SIGHT-SINGING III Course No. & Credits	MC 203 (1)	MC 272	MC 286
	SIGHT-SINGING II Course No. & Credits	MC 104 (1)	MC 173	MC 187
	SIGHT-SINGING I Course No. & Credits	MC 103 (1)	MC 172	MC 186
	THEORY IV Course No. & Credits	MC 202 (3)	MC 273 (4)	MC 287 (4)
	THEORY III Course No. & Credits	MC 201 (3)	MC 272 (4)	MC 286 (4)
	THEORY II Course No. & Credits	MC 102 (3)	MC 173 (4)	MC 187 (4)
	THEORY I Course No. & Credits	MC 101 (3)	MC 172 (4)	MC 186 (4)
	St. Johns River Junior College			
	St. Petersburg Junior College			
	Tallahassee Community College			
	Valencia Community College			



Hillsborough Community College offers five quarters of music theory with two quarter hours of credit awarded for each course. Three of the colleges limit their theoretical studies to two semesters, while Tallahassee, Lake City, and Lake-Sumter community colleges have no music transfer offerings in music theory.

Sight-singing, often combined with ear-training or with keyboard harmony or with both, is offered as a titled discipline with separate accreditation by nine of the community junior colleges in Florida, though there is variation in the number of sequential courses and in the number of credits. Seven of these schools have four courses in the sight-singing sequence, one offers two semesters, and one offers only one semester. Seven of these nine colleges grant one semester hour of credit for each course and two grant two credits per course. Course descriptions in some catalogs have revealed that the discipline of sight-singing has been included as a component of the course entitled "Music Theory" by nine of the community colleges. This serves as an explanation for the greater number of credits being awarded for music theory in some institutions where sight-singing, ear-training, or keyboard harmony require laboratory sessions related to class-oriented theory materials. By eliminating credit numbering in columns 5 through 8, Table 4 indicates where sight-singing skills are included in the music theory course descriptions rather than being credited and numbered separately.

For purposes of clarity the following definitions will apply to the above-mentioned courses:

Sight-singing-- a course designed to develop the ability to sing at sight from notation, generally using solfege syllables or numbers. Tonal and modal materials comprise the study list for the freshman and sophomore levels in most schools.





Ear-training-- a course designed to develop the aural sense through the dictation of intervals, rhythms, melodic patterns, and, in advanced study, harmonic patterns. Tonal materials are the focus of standard ear-training courses at the freshman and sophomore levels.

Keyboard harmony-- a course designed to develop the ability to use the keyboard for the translation of visualized ideas into sounds.<sup>3</sup> Students are exposed to idiomatic musical materials and materials of a practical nature for the composer, the teacher, or the performer.

Table 4 further indicates that seven of the community junior college catalogs specify that theory placement examinations are administered to the incoming students.<sup>4</sup> Five of these same colleges list courses which are designed for remedial, pre-freshman level music theory and, though listing semester hours of credit, clearly state that these credits will not apply to graduation requirements. Polk Community College does not mention a theory placement examination in its catalog but does list a pre-freshman remedial theory course. Broward and Valencia community colleges employ a course entitled "Fundamentals of Music" for remediation of theory deficiencies for prospective music majors. This course also serves as a basic study in the rudiments of music for non-music majors and particularly for pre-education majors. Ten of the community junior colleges which offer a course in fundamentals of music for non-music majors award three credits. This is the only type of theoretical course in music listed in the catalog of Lake-Sumter Community College.

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<sup>3</sup>Stanley Shumway, Harmony and Ear Training at the Keyboard (Dubuque, Iowa: Wm. C. Brown Company, 1970), p. ix.

<sup>4</sup>The 1967 Task Force in Music report of the Professional Committee for Relating Public Secondary and Higher Education (Tallahassee: Florida State Board of Education, 1967) recommended that tests in music theory be developed statewide for the freshman and sophomore years. It was further recommended, however, that these tests or any others should not be used for admission to junior level standing in Florida universities. No such statewide tests have been developed. The general guidelines for theoretical study as found in the N. A. S. M. 1959 By-Laws and Regulations were included in the Task Force report.

Table 5 separates theoretical studies into their traditional skill areas as enumerated in the course descriptions found in each of the community junior college catalogs. As previously stated, no theoretical studies are recorded by Tallahassee or Lake City community colleges. The sole offering in the theoretical vein at Lake-Sumter Community College is a course in the fundamentals of music which course is non-transferable for a music major.

The definition of standard theoretical terminology is outlined as a major objective of the initial term of study in music theory at twenty-four of the community junior colleges. Course descriptions plainly reveal that the study of diatonic harmonic concepts is largely concentrated in the freshman level theory courses at twenty-one of the colleges. Chromatic harmonic concepts, when dealt with at all, are limited mostly to sophomore level studies as indicated in the catalog information from seventeen of the community junior colleges.

Ear-training, involving the development of standard aural skills, is specifically described in the catalogs of twenty-one of the colleges and is always listed as a segment of the music theory or sight-singing courses. Elementary sight-singing skills are enumerated as part of the sequence of theory disciplines in twenty-one of the colleges while some listing of advanced sight-singing skills is found in the catalog information from eighteen colleges. Keyboard harmony is attached to laboratory activities in music theory or in sight-singing courses in ten community college catalogs. Ten others list keyboard harmony as a separate course under that title. Fifteen colleges offer more than one course in which this skill is listed as a study.



COMMUNITY JUNIOR COLLEGE	ORCHESTRATION				
	COUNTERPOINT	MUS 212 213			
	CONDUCTING				
	COMPOSITION			MU 201 202	
	ADVANCED KEYBOARD HARMONY	MUS 212 213	MUS 217	MU 231 232	
	KEYBOARD HARMONY	MUS 112 113	MUS 116	MU 131 132	
	ADVANCED SIGHT-SINGING	MUS 212 213	MUS 214	MU 221 222	
	ELEMENTARY SIGHT-SINGING	MUS 112 113	MUS 114	MU 121 122	
	ADVANCED EAR-TRAINING	MUS 212 213			
	ELEMENTARY EAR-TRAINING	MUS 112 113	MUS 112 113		
	CHROMATIC HARMONY		MUS 211 212 213		
	DIATONIC HARMONY	MUS 112 113	MUS 211 112 113	MU 101 102 201 202	
	TERMINOLOGY	MUS 112 113	MUS 111 112	MU 101	
	Brevard Community College				
	Broward Community College				
	Central Florida Community College				
	Chipola Junior College				

**TABLE 5--Continued**

TABLE 5--Continued

COMMUNITY JUNIOR COLLEGE	TERMINOLOGY	DIATONIC HARMONY	CHROMATIC HARMONY	ELEMENTARY EAR-TRAINING	ADVANCED EAR-TRAINING	ELEMENTARY SIGHT-SINGING	ADVANCED SIGHT-SINGING	KEYBOARD HARMONY	ADVANCED KEYBOARD HARMONY	COMPOSITION	CONDUCTING	COUNTERPOINT	ORCHESTRATION
Daytona Beach Community College	MC 121	MC 121	MC 122 221 222	MC 121 122	MC 221 222	MC 121 122	MC 221 222	MC 121 122	MC 221 222				
Edison Community College	MUS 101 102							MUS 151 152	MUS 251 252				
Florida Junior College at Jacksonville	MUS 112	MUS 112 113 212	MUS 213	MUS 112 113	MUS 212 213	MUS 112 113	MUS 212 213	MUS 216	MUS 217				
Florida Keys Community College	MUS 112	MUS 112 113		MUS 112 113		MUS 112	MUS 113	MUS 112	MUS 113				
Gulf Coast Community College	MUS 112 113	MUS 112 113	MUS 212 213	MUS 112 113	MUS 212 213	MUS 112 113	MUS 212 213						

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**TABLE 5--Continued**





**TABLE 5--Continued**

TABLE 5--Continued

COMMUNITY JUNIOR COLLEGE	TERMINOLOGY		DIATONIC HARMONY		CHROMATIC HARMONY		ELEMENTARY EAR-TRAINING		ADVANCED EAR-TRAINING		ELEMENTARY SIGHT-SINGING		ADVANCED SIGHT-SINGING		KEYBOARD HARMONY		KEYBOARD HARMONY		COMPOSITION		CONDUCTING		COUNTERPOINT		ORCHESTRATION	
	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC	MUS	MC
North Florida Junior College	112		112	113	212	213	112	113	212	213	114	115	214	215	216	217	216	217	170	270						
Okaloosa-Walton Junior College	3118		3118	3119	328	329	3118	3119	3119		3118	3119	3218	3219	3250		3250									
Palm Beach Junior College	101		101	102	201	202	101	102			191	192	291	292	203	204	203	204			213					
Pasco-Hernando Community College																										
Pensacola Junior College	101		101	102	201		103	104	203	204	103	104			205	206	205	206	202		260				202	



TABLE 5--Continued

COMMUNITY JUNIOR COLLEGE	ORCHESTRATION				MC	202	
	COUNTERPOINT				MC	202	
	CONDUCTING						
	COMPOSITION						MUS 112 113
	ADVANCED KEYBOARD HARMONY	MCT	102		MC	203 204	MUS 212 213
	KEYBOARD HARMONY	MCT	101		MC	103 104	MUS 112 113
	ADVANCED SIGHT-SINGING	MCT	201 202		MC	203 204	MUS 212 213
	ELEMENTARY SIGHT-SINGING	MCT	101 102		MC	103 104	MUS 112 113
	ADVANCED EAR-TRAINING	MCT	202	MC		152	
	ELEMENTARY EAR-TRAINING	MCT	201	MC		151	MUS 112 113
	CHROMATIC HARMONY	MCT	201 202		MC	201 202	
	DIATONIC HARMONY	MCT	102	MC		151	MUS 112 113
	TERMINOLOGY	MCT	101	MC		151	MUS 112 113
		Polk Community College		Santa Fe Junior College		Seminole Junior College	South Florida Junior College



TABLE 5--Continued

COMMUNITY JUNIOR COLLEGE	TERMINOLOGY	DIATONIC HARMONY	CHROMATIC HARMONY	ELEMENTARY EAR-TRAINING	ADVANCED EAR-TRAINING	ELEMENTARY SIGHT-SINGING	ADVANCED SIGHT-SINGING	KEYBOARD HARMONY	ADVANCED KEYBOARD HARMONY	COMPOSITION	CONDUCTING	COUNTERPOINT	ORCHESTRATION
St. Johns River Junior College	MC 101	MC 102	MC 201 202			MC 103 104	MC 203 204						MC 201
St. Petersburg Junior College	MC 172	MC 172 173	MC 272 273	MC 172 173	MC 272 273	MC 172 173	MC 272 273	MC 210	MC 211	MC 273			MC 273
Tallahassee Community College													
Valencia Community College	MC 186	MC 186 187	MC 286 287	MC 186 187	MC 286 287	MC 186 187	MC 286 287	MC 288	MC 289	MC 286 287		MC 286 287	

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Music theoretical studies involve all of the skills which have already been mentioned. All are designed to contribute to the development of the prospective musician. Many of these skills are analytical in nature, most notably those skills which comprise the studies of harmony and form. Few of the college catalogs list specific activities in original composition. Only six catalogs refer to "composition" as being a class activity in the context of any course descriptions in music. Two community junior colleges list a separate course entitled "Composition." Counterpoint is specified as a course-related skill in the catalog descriptions from five colleges but not as a separately titled course. It may be assumed that this limitation can be attributed to a highly specialized style of composition often considered an advanced level skill found in upper divisions. The same explanation may be advanced for the limited junior college instruction in the art of orchestration. Only five community junior colleges list orchestration as a phase of the theory program. Two colleges offer training in elementary conducting which is often attached to the junior level music education curricula in the universities.

#### UNIVERSITY CATALOG INFORMATION

Table 6 is designed for easy comparison to Table 3 since it has to do with course offerings in the study of applied voice. As pointed out in Table 2,<sup>5</sup> each of the state universities in Florida grants some type of baccalaureate degree in the field of music-- music education, performance, theory, composition, history and literature, church music, music therapy, or a general studies curriculum with a music specialization.

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<sup>5</sup>Chapter III, p. 55.





TABLE 6

## UNIVERSITY APPLIED VOICE STUDY

PUBLIC UNIVERSITY	CLASS VOICE	ADVANCED CLASS VOICE	MAJOR APPLIED VOICE,	APPLIED VOICE, PRINCIPAL	APPLIED VOICE, SECONDARY	
University of Florida	MSC 283 (2)		MSC 125 (3)	MSC 125 (3)	MSC 125 (3)	
Florida State University	MUS 108(A,B, C) (1)	MUS 208(A,B, C) (1)	MUS 180,280 (3)	MUS 160,260 (2)	MUS 165,265 (2)	
University of South Florida	MUS 204 (3)		MUS 204(015- 021)(3)	MUS 204(015- 021)(3)	MUS 207(015- 021)(1)	
Florida Technological University	MUS 204 (1)			MUS 112 (1) 212 (2)	MUS 112 (1)	
Florida Agricultural and Mechanical University	MUS 131,132, 133 (1)			MUS 111-113, 211-213 (2)	MUS 105-107, 205-207 (1)	
University of North Florida*						
University of West Florida*						
Florida Atlantic University						
Florida International University						

\*Upper-division and graduate levels only.

**TABLE 6--Continued**[illegible]



Four of these nine universities are limited to upper-division and graduate level studies and are thus largely dependent upon transfer students from public community junior colleges for their enrollments.<sup>6</sup> Because of these limitations to upper-division offerings as noted in Table 6, there is a void in applied voice studies at the freshman and sophomore levels at Florida Atlantic University, Florida International University, the University of North Florida, and the University of West Florida.

Lack of uniformity in course numberings is evident in examination of the offerings in applied voice. The universities, which are all regulated under a quarter calendar and credit system, also show some variation in the number of credits awarded for each course. The University of Florida lists all sequential quarters in voice under the identical number MSC 125. The course carries three credits per term which may be repeated normally for six quarters. A like policy is maintained at Florida Technological University using the sequence number MUS 112 for weekly half-hour lessons and MUS 212 for a weekly hour lesson. The University of South Florida numbers its applied voice majors and applied principals MUS 204, Section 015-021 for three quarter hours of credit per term up to six quarters, and MUS 207, Section 315-321 for secondary applied voice. Florida State University uses a 160 series for the applied principal with two credits per quarter in the freshman year repeated for up to eight quarter hours; then it changes to the 260 series during the sophomore year. The 165 and 265 series are used to distinguish private instruction on the secondary instrument with two quarter hours of credit per term repeatable for up to six quarter hours. The 180 and 280 series are used at Florida State University for private instruction with applied music

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<sup>6</sup>See Table 2, Chapter III, p. 55.

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majors, three quarter hours of credit per course, repeatable for up to twelve quarter hours. Florida Agricultural and Mechanical University employs distinctive numbers for each term of applied study in voice for up to six quarters with two credits per term for the applied voice, principal and one credit per term for the applied voice, secondary or for the non-major. The University of Florida, the University of South Florida, and Florida Agricultural and Mechanical University clearly permit non-music majors to take instruction in applied music for academic credit.

Class instruction in voice is offered for varying amounts of credit at each of the 5 four-year universities in Florida. Six quarters of this instruction are offered at Florida State University. The University of South Florida lists class instruction as an alternative to private study under the same course numbers as private instruction repeatable for multiple quarters.

Eight of the nine universities specifically mention placement examinations or auditions in applied studies for transfer students while all five of the universities having lower divisions indicate some type of placement procedures for in-coming freshmen in applied music. Only two universities, however, Florida State University and Florida Agricultural and Mechanical University, list courses of a remedial nature for music students entering the freshman year with deficiencies in the major or principal areas of applied study. Credits in these remedial courses are not applicable to the degree programs in either institution.

Regular jury examinations in all applied music areas are specified on a term-by-term basis in the catalogs of three of the five universities having lower-division studies. This fact does not preclude the possibility that such procedures do exist in all institutions. Recitals of a





broader scope are limited by catalog indications to the junior and senior years in the universities. As for classes designed for voice students in which repertory or language diction are emphasized through group instruction, two of the universities have such offerings under a sophomore numbering sequence, while two others include such courses in the upper-division curricula.

Table 7 outlines the offerings in the sequential studies of a theoretical nature at the nine state universities in Florida and is designed for comparative reference to Table 4. The upper-division universities listed do not offer freshman or sophomore theory courses. Three of the four, however, do offer remedial courses in theoretical studies for transferring students displaying deficiencies. Three of the five state universities with lower-division programs in music also offer specified courses of a remedial nature for freshman music majors who show deficiencies in theoretical studies as indicated by placement examinations. Catalogs from all nine universities clearly state that theory placement examinations are administered to all new and transfer students in music.

Courses listed in universities as "Music Theory" are somewhat more consistent in terms of numbering and credits than those noted in the community junior college catalogs. Since all the universities employ the quarter calendar system, six terms of music theory is the norm in 3 of the 5 four-year schools. Six quarters of "Sight-singing" exist at two of the 5 four-year universities while the third university includes the discipline of sight-singing in its music theory offerings. The University of South Florida, using a title, "Musicianship," does not separate theoretical sub-areas but comprehensively ties them together into three quarters of study in the lower division. The fifth and sixth quarters of music



ANAL. TABLE

DATE	TIME	LOC.	NO.	TIME	LOC.
(1)	(2)	(3)	(4)	(5)	(6)

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TABLE 7

## UNIVERSITY THEORETICAL STUDIES

PUBLIC UNIVERSITY	THEORY I	THEORY II	THEORY III	THEORY IV	THEORY V	THEORY VI	REMEDIAL FRESHMEN	REMEDIAL TRANSFER
University of Florida	MSC 101 (3)	MSC 102 (3)	MSC 103 (3)	MSC 201 (3)	MSC 202 (3)	MSC 203 (3)		
Florida State University	MUS 101 (3)	MUS 102 (3)	MUS 201 (3)	MUS 202 (3)			MUS 100	
University of South Florida	MUS 201 (3)	MUS 202 (3)	MUS 203 (3)				MUS 102	MUS 201- 203
Florida Technological University	MUS 101 (3)	MUS 102 (3)	MUS 103 (3)	MUS 201 (3)	MUS 202 (3)	MUS 203 (3)		
Florida Agricultural and Mechanical University	MUS 121 (2)	MUS 122 (2)	MUS 123 (2)	MUS 221 (2)	MUS 222 (2)	MUS 223 (2)	MUS 120	
University of North Florida*								MUS 300
University of West Florida*								MC 309
Florida Atlantic University*								
Florida International University*								MUS 325

\*Upper-division and graduate levels only

TABLE 7--Continued

TRANSFER PLACEMENT EXAM IN THEORY	THEORY ADMISSIONS PROFICIENCY EXAM	SIGHT-SINGING VI	SIGHT-SINGING V	SIGHT-SINGING IV	SIGHT-SINGING III	SIGHT-SINGING II	SIGHT-SINGING I
X	X	MSC 206 (1)	MSC 205 (1)	MSC 204 (1)	MSC 106 (1)	MSC 105 (1)	MSC 104 (1)
X	X					MUS 203 (1)	MUS 103 (1)
X	X				MUS 203	MUS 202	MUS 201
		MUS 203	MUS 202	MUS 201	MUS 103	MUS 102	MUS 101
X	X	MUS 226 (1)	MUS 225 (1)	MUS 224 (1)	MUS 126 (1)	MUS 125 (1)	MUS 124 (1)
X	X						
X	X						
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X	X						

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theory and sight-singing studies are deferred until the junior and senior levels respectively at Florida State University.

As shown in the earlier Table 5, Table 8 separates theoretical studies into traditional skill areas according to course descriptions gleaned from the various catalogs. The comparison of the university studies with the same studies offered in the community junior colleges shows marked similarities in terms of what is taught in the freshman and sophomore years of a baccalaureate degree program in music. Basic nomenclature or theoretical terminology is largely emphasized in the very first terms of study. Diatonic harmony, analytically and compositionally, is a fundamental freshman-level discipline where it is described as a specific course objective. Chromatic harmony is a concept treated in the sophomore year. Where ear-training is named in course descriptions, it is divided into elementary and advanced levels in the freshman and sophomore years respectively. The same is true of courses describing or listing an emphasis in sight-singing and keyboard harmony.

Florida State University and the University of South Florida offer separate courses entitled "Composition" for composition majors in the lower-division levels. Such skills as conducting and orchestration and such studies as counterpoint are listed in the upper-division levels of these universities which use distinctive course titles for these areas.

#### RESULTS OF SURVEY FORMS AND QUESTIONNAIRES

Community Junior College Survey One-- The first survey form was sent to twenty-six of the twenty-seven community junior colleges functioning in 1972. The twenty-seventh was Seminole Junior College where the writer was employed as the only music instructor on a full-time basis.





1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	12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TABLE 8--Continued

PUBLIC UNIVERSITY	ORCHESTRATION	400	lvl.
	COUNTERPOINT	300	lvl.
	CONDUCTING	400	lvl.
	COMPOSITION	300	lvl.
	ADVANCED KEYBOARD HARMONY		
	KEYBOARD HARMONY		
	ADVANCED SIGHT-SINGING		
	ELEMENTARY SIGHT-SINGING		
	ADVANCED EAR-TRAINING		
	ELEMENTARY EAR-TRAINING		
	CHROMATIC HARMONY		
	DIATONIC HARMONY		
	TERMINOLOGY		
	University of North Florida		
	University of West Florida		
	Florida Atlantic University		
	Florida International University		



Two of the twenty-six indicated that there were no students enrolled in applied voice study. These two institutions were thus excluded from the survey results. Seventeen responses representing thirteen community junior colleges in Florida were received. Two of the colleges were represented by three responses each as these colleges employ three instructors apiece in the area of applied voice.

Of the seventeen respondents to the first survey, fifteen were employed on a full-time basis and two were employed part-time. Sixteen respondents were returning instructors during the school year 1971-72 while one was serving her first year in the teaching position. Fifteen respondents listed voice as their major performing instrument, one respondent indicated that piano was his major instrument. Another instructor listed a double major in piano and choral music. The range of percentages of total teaching time spent in instructing applied voice among full-time instructors was from less than 3 percent to 75 percent, with an approximate mean of 36 percent. The range of the number of applied voice students for each instructor during the spring term of 1971 was from one to twenty-three with a mean of ten.

The responses to the major question included on the first survey may include some subjectivity since each community junior college instructor was asked: "What do you feel are the major problems you encounter in preparing your voice students for transfer to senior institutions specifically relevant to their advanced applied vocal training?" The responses are quoted in full in Appendix N without any attempt to categorize or to correct them. Names were omitted to preserve anonymity.

Several themes prevail in the responses:

1. Junior college instructors in applied voice feel a need for more information from the senior universities with regard to expectations



from transfer students in music.

2. Entering freshman music majors in community junior colleges seem to lack basic musicianship skills particularly piano proficiency.

3. Community junior college students appear to lack time or motivation for essential practice in applied studies.

4. Community junior college instructors are concerned with the lack of facilities for practice and performance.

5. Community junior college voice instructors feel a need for courses or studies in foreign language diction for their transfer students.

6. In addition to weaknesses in musicianship skills, the instructors feel the applied voice students display a lack of preparation before college in basic vocal skills.

Senior University Survey One--- A companion survey to the first one sent to community junior college voice instructors was sent in the spring of 1972 to voice faculty members at six of the seven senior universities in operation at that time. The outline of this questionnaire was virtually identical to the first survey with the exception of the major question of preparation of voice students for transfer. While responses were received from only three individuals representing three of the universities, there is no reason to believe that these responses did not reflect the attitudes of all seven universities. Later correspondence from music department chairmen showed that there was consistent concern for placement of applied voice transfer students.

Senior university voice personnel were asked to respond to the question, "What do you find are the major problems you encounter with transfer students from Florida's community/junior colleges, in applied voice?" The responses to this questionnaire are found in Appendix O.

In spite of the paucity of total responses from the senior institutions, some parallels may be drawn to the responses from the community junior colleges. First, there is mutual concern as to the general

musicianship skills of the community junior college music transfer students. Second, this lack of general musicianship is often reflected in deficiencies in piano performance. Finally, the community junior college instructors show a concern for the lack of adequate preparation in foreign language diction, and the senior university applied music personnel indicate a concern for the effects from this lack of preparation particularly in French and German. Recommendations in these areas will be included in Chapter V of this study.

Community Junior College and Senior University Survey Two-- The second major questionnaire deals with the backgrounds of voice teaching personnel in the institutions of higher education in Florida. The information includes academic training in voice, graduate degrees received, private study in voice, vocal performance experience, and teaching role as technician, coach, or both. This questionnaire was sent to all voice teachers in twenty-six community junior colleges and to six of the senior universities operating in the fall of 1972. Twenty-three faculty members responded representing 18 community junior colleges and 3 faculty members responded representing 2 senior universities. The small number of responses from the senior universities may not represent a true basis for comparison with the community junior college sampling. However, a presentation of the raw data follows.

Separated by level of current teaching, Table 9 is a synopsis of the graduate degrees held by voice instructional personnel. As indicated, a total of 23 respondents held 28 degrees among the instructors in the community junior colleges while the three senior university respondents held a total of 5 graduate degrees. The list includes a wide variety of master's degrees and three types of doctorates. Of particular note is





**TABLE 9**  
**GRADUATE DEGREES HELD BY VOICE PERSONNEL**

TYPE OF INSTITUTION IN WHICH EMPLOYED	Public Community Junior College		Public University		TOTAL
	MASTERS OF MUSIC	MASTERS OF ARTS	MASTERS OF EDUCATION	MASTERS OF MUSIC EDUCATION	
	13	6	1	2	1
					2
					1
					1
					1
					1
					1
					2
					1
					1
					3
					1
					1
					26



the fact that one community junior college voice instructor held a Master of Music degree, a Master of Sacred Music degree, and an Educational Specialist degree. A colleague in another community college has been awarded the degrees of Master of Music, Master of Arts, and Doctor of Education.

A list of graduate schools is included from the responses to this questionnaire, some from within the state of Florida and many from without. Represented on the list are Miami University, Louisiana State University, the University of Alabama, Northwestern University, Eastman School of Music, Cincinnati Conservatory, Southern Methodist University, Florida State University, North Texas State University, Columbia University, Appalachian State University, the University of Florida, Rollins College, Louisiana Technological University, Indiana University, Ohio State University, and the University of Bohemia.

Academic training in voice covers a wide spectrum in terms of institutions in which such training was received as well as a wide range in the number of years of study. Collectively twenty-one of the respondents to this questionnaire from the community junior colleges have had academic training in voice at 25 different colleges or schools of music. Collectively the three senior university respondents have had academic training in voice from six different colleges or schools of music.

Private study in voice, apart from training associated with a formal scholastic institution, also was surveyed by this second major questionnaire. Sixteen community junior college respondents listed a wide variety of opportunities for private training. A complete record of the results of this survey will be found in Appendix P. Two of the three university voice instructors indicated they had had some degree of

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private vocal study.

A complete list of vocal performance experience is also long and diverse and will be found in Appendix P. Experience, throughout the country and abroad, has been gained by community junior college and university personnel in recital, opera, oratorio, churches and synagogues, community concerts, college concerts, theater, and the broadcast media.

If such information from this survey of voice teaching personnel is at all meaningful, it is perhaps because of its breadth of response. The lists of experiences and types of training are long and impressive. If the measure of well-prepared instructors were based solely on background, it could be said the instructors of the institutions of higher education in Florida are musically prepared. Such conclusions, however, may not be so simply drawn.

Community Junior College and Senior University Survey Three-- The third, and final, questionnaire deals with methods of vocal pedagogy and the nature of the vocal literature used in vocal studios in the community junior colleges and senior universities of Florida. This three-page form was sent to voice personnel in twenty-six of the community junior colleges and to the five senior universities offering lower-division applied music studies. A copy of the questionnaire appears in Appendix J. Nineteen responses were received-- seventeen from the community junior colleges and two from the senior universities.

The first section of the questionnaire seeks to ascertain the source or sources of the instructor's teaching approach pertaining to freshman and sophomore students in applied music. This section opens with the question "In your approach to the teaching of applied voice (with freshman and/or sophomore students), do you subscribe to any of

the following 'schools' of vocal pedagogy or personal approaches to the teaching of voice?" A list of prominent voice teachers or writers in the field of voice study is then given along with the so-called "bel canto," and the respondent is asked to check those that apply. Responses were as follow:

Herbert Witherspoon- 2

Bel canto style- 11

Paul Peterson- 1

Judith Litante- 1

Lisa Roma- 1

William Vennard- 4

Some of the respondents checked more than one of the above. Other names that were added were Frank LaForge, Chloee Owen, Ralph Appelman, Van Christy, Ivan Velikanof, Joseph J. Klein, Betty J. Grimm, William Ross, and Weldon Whittleck.

The second question in this final survey is, "From what source did you derive your approach to voice teaching?" The eighteen responses to this question fall into the following categories:

1. Private teachers
2. Academic instruction
3. Authoritative readings
4. Workshops and seminars
5. Personal investigation and experience.

The quoted responses to this second questionnaire will be found in Appendix Q.

In response to the next question there was a variety of listings of textbooks for vocal pedagogy. The question was "Do you use a 'textbook'?"

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er 'textbooks' with your voice students?" Several vocalise collections and anthologies of songs were named but the most frequently used materials are Expressive Singing textbooks and anthologies by Dr. Van Christy. A complete list of responses appears in Appendix Q.

When asked next if class voice is included in the curriculum of the respondent's institution, 10 answered in the affirmative and seven in the negative vein. This may be compared with the information in tables 3 and 6.

The final question of this survey is comprehensive in nature, "Could you characterize your vocal methodology in a brief statement including your thinking on 'registers,' 'resonance,' 'phenation,' and tone modification such as 'covered tone?'" Thirteen responses to this question were received and are presented in full in Appendix Q without any attempt to categorize or correct the responses.

The questions above probing the approach to voice teaching and the characterization of the methodology were designed to seek consensus. It is evident from the responses that there is no consensus in the approaches to teaching voice. Therefore, the "master plan" to be included in Chapter V will not involve methodology except in the most general terms.

Some degree of uniformity is reflected in the realm of vocal literature. The final questionnaire includes a two-page checklist of titles of well-known and widely accepted vocal anthologies in various categories. Respondents were requested to indicate standard or supplementary usage of those items listed and to add materials not listed. All materials were listed in terms of their usefulness for freshman and sophomore students in applied voice areas.

Table 10 shows the frequency with which specific anthologies of a general nature and anthologies of Italian art songs are used. Table 11



deals with French anthologies; Table 12, German anthologies; Table 13, oratorio and sacred anthologies; Table 14, English folk anthologies and operatic anthologies.

Two anthologies from the Schirmer collection, Fifty-Six Songs You Like to Sing and Fifty Art Songs from the Modern Repertoire, enjoy widespread use as both standard and supplementary materials. Of the foreign language literature, Italian art songs are the most widely used. The Schirmer Anthology of Italian Song of the Seventeenth and Eighteenth Centuries is the most often cited by these respondents. German literature appears to be used by instructors for students in the lower divisions with somewhat less regularity than the Italian anthologies are used. French literature is often considered too advanced for freshman or sophomore voice students. This fact may explain its infrequent indication among the standard literature.

Representative works from the great oratorios appear to be widely used as standard and supplementary literature. Operatic literature, also considered advanced by many, does not seem to be widely used at this level. General sacred collections are often checked as supplementary materials as are the English (folk) anthologies.

Additional materials which instructors listed are found in Appendix Q. These materials are largely in anthology or collection form and include vocalises, art songs, sacred songs, contemporary songs of various classifications, and popular songs, including songs from Broadway musicals. The trend in the freshman and sophomore years of applied music in Florida appears to be toward building a basic library of vocal literature through the procurement of anthologies rather than through individual copies of various works.

TABLE 10

## GENERAL AND ITALIAN ANTHOLOGIES

TITLE, EDITOR AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE
<u>Fifty-Six Songs You Like to Sing--</u> G. Schirmer	8	9
<u>Fifty Art Songs from the Modern Repertoire--</u> G. Schirmer	6	6
<u>Fifty-Five Art Songs--(Spaeth)</u> Sunny-Birchard	4	5
<u>Young Artists' Repertoire--(Toms)</u> Sunny-Birchard	2	1
<u>Seven Centuries of Solo Song-Six Volumes--</u> (Weedside)- Boston Music Co.	2	7
<u>A New Anthology of American Song--</u> G. Schirmer	3	6
<u>Anthology of Italian Song of the</u> <u>17th and 18th Centuries-- Two Volumes--</u> G. Schirmer	13	4
<u>Italian Songs of the 18th Century--(Fuchs)</u> International Music Co.	3	2
TOTAL RESPONDENTS- 19		



TABLE 11

## FRENCH ANTHOLOGIES

TITLE, EDITOR, AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE
<u>Forty French Songs for Voice and Piano-</u> (Kagen)-International Music Company	2	4
<u>Fauré- Thirty Songs-</u> (Kagen) International Music Company	2	3
<u>Debussy- Chansons de Bilitis-</u> (Kagen)- International Music Company		3
<u>Debussy- Ariettes Oubliées-</u> (Kagen) International Music Company		3
<u>Debussy- Proses Lyriques-</u> (Kagen) International Music Company		3
<u>Debussy- Fêtes Galantes-</u> (Kagen) International Music Company		2
<u>Debussy- Forty-Three Songs-</u> (Kagen) International Music Company	1	2
<u>Chausson- Twenty Songs-</u> (Kagen) International Music Company		2
TOTAL RESPONDENTS- 19		

1. The first part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

2. The second part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

3. The third part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

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5. The fifth part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

6. The sixth part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

7. The seventh part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

TABLE 12  
GERMAN ANTHOLOGIES

TITLE, EDITOR, AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE
<u>Fifty Selected songs by Schubert, Schumann, Brahms, Wolf, and Strauss-</u> G. Schirmer	10	2
<u>Schubert- First Vocal Album-</u> G. Schirmer	6	3
<u>Easy German Classic Songs-(Golde)</u> Ditson/Presser Publishers	2	1
<u>Wolf- Sixty-Five Songs-(Kagen)-</u> International Music Company	1	3
<u>R. Strauss- 30 Songs-(Kagen)-</u> International Music Company	1	2
<u>Schumann- 90 Songs-(Kagen)-</u> International Music Company	2	3
<u>Schumann- Vocal Album-</u> G. Schirmer	1	3
<u>Schubert- 200 Songs- Three Volumes</u> (Kagen)- International Music Company	3	4
<u>Liszt- Twelve Songs-</u> G. Schirmer		3
<u>Hahn- 12 Songs- (Kagen)-</u> International Music Company		1
<u>Grieg- Selected Songs-</u> G. Schirmer	2	2
<u>Mahler- 24 Songs- Four Volumes-</u> International Music Company		3
<u>Brahms- 70 Songs-(Kagen)-</u> International Music Company	1	4



TABLE 12--Continued

TITLE, EDITOR, AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE	
<u>Brahms- 50 Selected Songs-</u> G. Schirmer	1	4	
<u>Dvorak- Gypsy Songs-</u> Cycle of 7 Songs (Proctor-Gregg) International Music Co.		2	
TOTAL RESPONDENTS- 19			

TABLE 13

## ORATORIO AND SACRED ANTHOLOGIES

TITLE, EDITOR, AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE	
<u>Oratorio Repertoire-</u> (Douty)-Four Volumes Theodore Presser Co.	5	6	
<u>Anthology of Sacred Song-</u> (Spicker) Four Volumes- G. Schirmer	6	3	
<u>J. S. Bach Sacred Songs from Schenelli's</u> <u>Gesangbuch- Concordia</u>		2	
<u>Genes of Sacred Song-</u> G. Schirmer	1	3	
<u>52 Sacred Songs You Like to Sing-</u> G. Schirmer	6	7	
<u>Bach Songs and Ains--</u> (Prout) Galaxy Music Corporation		2	





TABLE 14

## ENGLISH AND OPERATIC ANTHOLOGIES

TITLE, EDITOR AND PUBLISHER	REGULAR or STANDARD USE	SUPPLEMENTARY USE	
<u>Fifty Modern English Songs-</u> Boosey and Hawkes	2	2	
<u>Benjamin Britten- Folk Song Arrangements-</u> Boosey and Hawkes	2	7	
<u>Six Songs for Bass by Henry Purcell-</u> International Music Company	1	1	
<u>Elizabethan Love Songs-(Keel)</u> Boosey and Hawkes	3	1	
<u>Operatic Anthology-(Kurt Adler)</u> Five Volumes- G. Schirmer	5	6	
TOTAL RESPONDENTS- 19			

Date		Description		Amount	
1890	Jan 1	Balance		100.00	
	Feb 1	Interest		5.00	
	Mar 1	Interest		5.00	
	Apr 1	Interest		5.00	
	May 1	Interest		5.00	
	Jun 1	Interest		5.00	
	Jul 1	Interest		5.00	
	Aug 1	Interest		5.00	
	Sep 1	Interest		5.00	
	Oct 1	Interest		5.00	
	Nov 1	Interest		5.00	
	Dec 1	Interest		5.00	
1891	Jan 1	Balance		100.00	
	Feb 1	Interest		5.00	
	Mar 1	Interest		5.00	
	Apr 1	Interest		5.00	
	May 1	Interest		5.00	
	Jun 1	Interest		5.00	
	Jul 1	Interest		5.00	
	Aug 1	Interest		5.00	
	Sep 1	Interest		5.00	
	Oct 1	Interest		5.00	
	Nov 1	Interest		5.00	
	Dec 1	Interest		5.00	
1892	Jan 1	Balance		100.00	
	Feb 1	Interest		5.00	
	Mar 1	Interest		5.00	
	Apr 1	Interest		5.00	
	May 1	Interest		5.00	
	Jun 1	Interest		5.00	
	Jul 1	Interest		5.00	
	Aug 1	Interest		5.00	
	Sep 1	Interest		5.00	
	Oct 1	Interest		5.00	
	Nov 1	Interest		5.00	
	Dec 1	Interest		5.00	

## RESULTS OF THE CORRESPONDENCE

In addition to cover letters attached to all questionnaires two important items of correspondence were sent. Course syllabi or outlines regarding courses in applied voice study were solicited from all voice instructional personnel in the community junior colleges and senior universities of Florida. These documents were in regard to all courses in applied voice study. Responses were received from fifteen community junior colleges and from six of the senior universities.<sup>7</sup> A synopsis of these outlines will be found in Appendix R.

The responses reveal a lack of uniformity in many ways. Not all of the community junior colleges have developed course outlines; some respondents have indicated by informal letters their requirements, procedures, and standard literature used. There appears to be no more consistency in any of these areas than there is in course numbering or credits awarded as found in Table 3. Insofar as the literature is concerned, Italian appears to be the standard foreign language for the beginning singers; if there is a second foreign language studied, German is accepted in the late sophomore year. The most comprehensive course outline comes from Central Florida Community College.

Course syllabi were received from the University of Florida and Florida State University which detail technical emphases or purposes, literature used by level, and criteria for evaluation in general terms. The outline from the University of Florida deals with procedures for the voice major. The Florida State University syllabus is broken down into

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<sup>7</sup>Since the outlines or syllabi were sought relative to applied voice study in the freshman and sophomore years only, the response from the University of North Florida was excluded from this part of the study.

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detailed requirements for specific courses for the voice major, the applied voice, principal and applied voice, secondary, as well as the 060 series of non-credit courses for remedial instruction.

The vocal music syllabus from Florida Agricultural and Mechanical University is lengthy and comprehensive. In its 12 pages are directions for pronunciation of Italian sounds, vocal exercises, formation of basic vowels, articulation of consonants, devices for establishing resonance, proper breathing procedures, prescribed methods for achieving musical expression, and a vocal music bibliography.

A second letter was sent to music department chairmen of the state universities requesting sample recital programs, audition requirements for transferring students and statistical data, if available, showing the performance of community junior college transfer students in comparison to the performance of native students. Representatives of four of the senior universities responded. Sample recital programs were sent by each of the four responding institutions.

The following significant excerpts have been taken from these letters of response:

When junior college students transfer to us we are concerned that they are well founded in the basics of singing and have a respectable amount of literature behind them. In the first year they are with us they should attempt to reach the advanced voice level which requires an audition before the full music faculty. The following year the student will present the senior recital. Musical considerations are of course very important also, such as theory, piano, etc.

In general we find junior college transfers to be lacking in comparison to our own students trained here. This is especially true in the area of literature and in general vocal preparation. In many instances this means the student transfer must extend his college program in order to finish successfully.<sup>8</sup>

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<sup>8</sup>Letter from Elwood Keister, Chairman, Voice-Choral, Department of Music, University of Florida, Gainesville, Florida, May 11, 1973.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text outlines various methods for organizing and storing data, including digital databases and physical filing systems.

2. The second section focuses on the role of communication in project management. It highlights the need for clear, concise, and timely communication between team members and stakeholders. The author provides several strategies for effective communication, such as regular meetings, status reports, and the use of collaborative tools.

3. The third part of the document addresses the challenges of resource allocation and management. It discusses how to identify and prioritize tasks, allocate resources efficiently, and monitor progress. The text also touches upon the importance of flexibility and adaptability in the face of changing circumstances.

4. The fourth section explores the importance of risk management. It defines risk as the potential for loss or damage and outlines steps for identifying, assessing, and mitigating risks. The author stresses that proactive risk management is crucial for the success of any project or organization.

5. The final part of the document provides a summary of the key points discussed and offers some concluding thoughts. It reiterates the importance of the principles outlined and encourages the reader to apply them in their own work. The text ends with a call to action, urging the reader to take the necessary steps to implement the discussed concepts.

We do not audition students transferring to F. T. U. from a community/junior college, rather, we permit them to enroll in our junior level performance course; the student moves onward at his own rate of progress as is true of our students who are non-transfers.

Any observations I would make concerning the comparison of four-year students as opposed to those who have transferred from a community college would be sparse and non-valid because of my short association with F. T. U.; however, the U. S. F. transfer students seemed to compare favorably with those of our own who had started with us as freshmen. This was true by approximately the middle of the Junior year.<sup>9</sup>

The following observations are presented on the basis of evaluating voice students transferring from community/junior colleges in Florida:

1. There is a lack of legitimate literature on the freshman and sophomore levels to prepare students for upper division applied voice courses . . . .
2. A small percentage of voice majors have adequate preparation in the area of piano (keyboard).
3. Most students have limited or no experience in public performance as well as student recital experience.
4. Some students do not receive proper counseling and coaching for entrance examinations. In many cases their repertoire is limited.<sup>10</sup>

As to audition requirements for junior transfer students, a copy of our jury form is enclosed. We would like for the junior transfer to present comparable material. That is, we would like to have a list of the repertory previously studied at the college level, both at the freshman and sophomore levels. Six memorized songs should be ready for the auditions, with the student selecting the first song to be sung, and the faculty selecting one or two other numbers. Languages other than English should be included.

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<sup>9</sup>Letter from Dr. Gale Sperry, Chairman, Department of Music, Florida Technological University, Orlando, Florida, May 16, 1973. Dr. Sperry was formerly chairman of the music department at the University of South Florida in Tampa. Hence, his reference to "U. S. F."

<sup>10</sup>Letter from Dr. William P. Foster, Chairman, Department of Music, Florida Agricultural and Mechanical University, Tallahassee, Florida, June 13, 1973.





It is important to note that our faculty, as of this quarter, voted to delay that placement audition until the end of the first quarter of study here, thus, hopefully, eliminating the great tension . . . . The transfer, upon enrollment will be placed in the course . . . on a provisional status, pending the official placement audition.

Re: comparative performance of community college transfer students, it is difficult to make any categorical statement. It is probably true that we feel that these students are not as well prepared going into their junior year as our own students. But that is a generalization. Some community colleges are better staffed and do a better job than others. Some students come to us as well prepared as our own, or superior to some of our own . . . . Being in the School of Music here makes for a concentration . . . a saturation of music . . . which is probably not available in the community college . . . . Also, the fact that our students spread their basic studies courses over four years, leaves more room for music concentration than that available to the community college student.<sup>11</sup>

#### INFORMATION FROM INTERVIEWS

Information was gathered from personal interviews and conversations with music department chairmen from three of the senior universities and with voice instructional personnel from two of the universities and from eleven of the community junior colleges of Florida. Such interviews and conversations were informal and served to reflect much of the information gathered in the first companion surveys and in the correspondence already included in this chapter.

Voice instructional personnel from the community junior colleges expressed frustration with the quality of facilities for practice and performance, unhappiness with the quality of students entering the community junior colleges as music majors, and most notably, the apparent lack of communication from the universities of the expectations for music transfer students. University music personnel expressed concern over the

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<sup>11</sup>Letter from Walter James, Chairman, Voice Area, School of Music, Florida State University, Tallahassee, Florida, May 16, 1973.



lack of consistency in vocal literature among the transfer students and the general lack of performing experiences brought by the transfer students from the community junior colleges to the senior universities.

#### SUMMARY

The information presented in Chapter Four is based upon material derived from the following sources:

1. Community junior college catalogs
2. University catalogs
3. Survey forms and questionnaires
4. Interviews and correspondence.

Catalog information was presented frequently in tables in the following manner:

1. Community junior college applied voice studies
2. Community junior college sequential courses in theoretical studies.
3. Content in theoretical courses in the community junior colleges
4. University applied voice studies
5. University sequential courses in theoretical studies
6. University course content in theoretical studies.

Three questionnaires provided information in these areas:

1. Problems of articulation for transfer students in the areas of applied voice as observed by the voice instructional personnel in the community junior colleges and senior universities of Florida.
2. Academic and professional background of each of the applied voice instructors from the community junior colleges and senior universities of Florida.
3. Approaches to the teaching of applied voice and survey of literature used among the voice instructors in the institutions of public higher education in Florida.

Interviews and correspondence were a source of information relative to the problems of articulation in serving the transfer student. Course outlines and syllabi in the areas of applied voice were also received from the community junior colleges and universities of Florida.

## CHAPTER V

### SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The study was designed to determine the problems of articulation for the transfer student in the field of music within the system of higher education in Florida. The study was also designed to ascertain the specific musical skills needed in the study of applied voice for successful transfer to the junior level of a university from a public community junior college in the state.

### SUMMARY OF FINDINGS

Information for the study was gathered from 1) examination of community junior college and university catalogs, 2) responses to three questionnaires, and 3) correspondence and interviews with music department chairmen and voice instructional personnel. The catalogs examined were those published in the spring of 1972 for the academic year 1972-73. The first questionnaires were sent and were responded to in the spring of 1972; the second, in the fall of 1972; the third, in the winter and spring of 1973.

The information for this study was relative to performance standards and music curricular offerings for the freshman and sophomore years of undergraduate study leading to the baccalaureate degrees in music. Therefore, those universities offering only upper-division and graduate level courses were excluded from this study. Information was gleaned from catalogs of twenty-seven community junior colleges and from the 5 four-year universities. Questionnaires were sent to twenty-six community colleges and the 5 four-year universities.

Information relative to course descriptions and course content in theoretical studies and applied voice studies was presented in tables according to the type of institution. Descriptive data with regard to graduate degrees held by voice instructional personnel were reported. Information was also presented relative to the frequency with which listed voice literature was used in the universities and community colleges.

Twenty of the twenty-seven community junior colleges in Florida had substantial offerings in the area of applied voice studies. Catalog information revealed that only two of these institutions had no offerings in applied voice study. No consistency was found in the numbering of applied music courses where such courses did exist. Only eighteen of the community junior colleges made a distinction by description between study of applied voice as the principal instrument and voice as the secondary instrument. However, twenty of the twenty-five colleges which offered voice study did award two semester hours (or two quarter hours) of credit for a weekly lesson of one hour and one credit for a weekly half-hour lesson. This distinction by length of lessons was often synonymous with the classification of principal or secondary study.

Class instruction was one approach used by eighteen of the community junior colleges in the area of applied voice. More than one term of class instruction was sequentially available in twelve of these colleges.

With the "open door" policy of the community junior colleges in Florida, little effort was made to "place" prospective music majors in applied music areas. Specialized training for the student majoring in voice was distinctively offered by only two of the community junior colleges. Provision of special offerings of a remedial nature in applied voice was made at eight of the community junior colleges. Three of these

eight colleges offer the identical course for non-music majors.

Jury examinations and student recitals, often considered traditional procedures in higher education, were seldom listed in the course descriptive materials found in community college catalogs. Such omissions, however, may have been results of an oversight or may have been due to the brevity of the course descriptions.

The offerings in the areas of applied voice at the freshman and sophomore level in the state universities were presented in the tables. The apparent lack of uniformity in terms of course numberings was comparable to the same lack among the community junior colleges. Distinctive numbers were assigned, however, according to whether the applied study was on the principal or secondary instrument; three of the 5 four-year universities employed a distinguishing number or title for applied voice major studies. Class instruction was offered in voice at all 5 of the four-year universities.

Placement examinations or auditions in applied music were specified for transfer students by all five university catalogs as well as by the four upper-division institutions. However, only two of the universities clearly listed remedial courses for students displaying deficiencies in applied music upon transfer.

Jury examinations were enumerated as parts of the departmental procedures in three of the 5 four-year universities. Student recitals were formally deferred until the junior and senior years according to eight of the nine university catalogs.

Transfer music students are tested by universities for placement in theoretical studies. Therefore, community college catalogs were examined with regard to course content and descriptions of theoretical studies



in the lower-division schools. Three community colleges were found to have limited offerings in courses of a theoretical nature; three others had no theory courses applicable to a music transfer program. Twenty of the community junior colleges listed at least four sequential terms of study in music theory.

Sub-areas of theory, such as ear-training, sight-singing, and keyboard harmony were integrated into a single sequence of courses called "music theory" by nine of the lower-division institutions. Sight-singing was a separately titled discipline at nine other community junior colleges. Multiple terms of these sub-areas were the rule rather than the exception.

According to the catalog information theory placement examinations were administered to in-coming freshmen at seven of Florida's community junior colleges. Seven of these colleges listed pre-freshman level theory courses for in-coming music students showing deficiencies in theory on placement tests. Two of the community junior colleges used a course in fundamentals of music, primarily designed for non-music majors, as a remedial course in theory for music majors.

Freshmen level theory in the community junior colleges was largely designed to deal with basic musical terminology and diatonic harmonic materials. Chromatic materials were considered in the sophomore year, if at all. Sight-singing and ear-training were listed as concomitants of the formal theory programs in twenty-one of the community junior college catalogs. Keyboard harmony was listed as a skills course or related discipline in twenty of these institutions. A very small minority of the catalogs revealed any mention of composition, counterpoint, orchestration, or conducting as skills developed in the theory programs of the lower-



division colleges of Florida.

There appeared to be greater uniformity in the numbering of theoretical courses at the four-year universities than there was in the community junior colleges. There was also more consistency in the assignment of numbers by the universities to theoretical studies than in the assignment made to applied music studies. All universities in Florida employed the quarter calendar system and three of the 5 four-year universities offered a sequence of six quarters of music theory. These universities also listed a sequence of six terms of sight-singing skill development.

According to catalog descriptions of university course content, freshman theory courses generally included the introduction and definition of basic musical terminology and the exploration of diatonic harmonic materials. Chromatic materials, where they were specified, appeared to be sophomore level concepts. Sight-singing, keyboard harmony, and ear-training were clearly enumerated as freshman and sophomore music-major skills at each of the four-year universities. Composition courses for composition majors were available in the lower-division programs of two of the universities, but in no university catalog description was there mention of skill development in orchestration, counterpoint, or conducting at the freshman or sophomore levels.

Catalogs from each of the nine state universities revealed that theory placement examinations were administered to all new students annually. Three of the four upper-division universities listed remedial courses in theoretical studies for transferring students with music deficiencies. The four-year universities maintained 200 level courses for remediation of transfer deficiencies.

Questionnaires provided a large body of information for this study. The first questionnaires, a paired set, were sent to voice instructional personnel in the community junior colleges and universities of Florida. In addition to seeking brief background information on the individual instructor, the questionnaires provided each instructor with an opportunity to express himself or herself regarding the music transfer student's problems of articulation, particularly those problems in the area of applied voice study. Seventeen respondents represented thirteen of 26 community junior colleges; three of five universities were represented by three respondents. The community junior college instructors expressed a need for more communication from the universities with regard to standards of junior level proficiency. At the same time, these lower-division voice instructors voiced concern with the deficiencies in musicianship skills, most notably in keyboard skills, among their own in-coming freshmen. Respondents from lower-division institutions showed serious concern for lack of time and motivation for practice, and need for foreign language diction study for transfer students in applied voice.

Though the response from the senior institutions to the first questionnaire was small, some parallels may be drawn with the companion responses from the community junior colleges. Musicianship skill deficiencies were matters of mutual concern. Piano performance deficiencies were a major part of this concern. Foreign language diction, a problem expressed by community junior college personnel, was likewise listed as a problem to the university voice personnel.

A second questionnaire was sent to all voice instructional personnel in twenty-six of the community junior colleges and in six of the universities to which it applied. Twenty-three respondents representing

eighteen of the community colleges indicated that twenty-eight graduate degrees were held among them. Three senior university respondents representing two senior universities held a total of five graduate degrees. The variety of degrees and the schools from which they were received was extensive. Academic training in voice was received by community junior college voice personnel from twenty-five different colleges or schools of music. The three university respondents received academic training in voice from six different colleges or schools of music. Private study of a wide variety was recounted by sixteen of the community junior college instructors and by two of the university faculty members. In this second questionnaire this group of instructors listed a vast array of performing experiences.

The third questionnaire, dealing with vocal pedagogy and solo literature, elicited seventeen responses from the community junior colleges and two responses from the senior universities. Respondents listed four individuals whom they credited as sources of their approaches to the teaching of voice. Eleven respondents claimed to subscribe to the "bel canto" style in developing their pedagogical thinking and techniques. Eighteen respondents indicated that the sources of their approaches included private teachers, academic instruction, authoritative readings, workshops and seminars, or personal investigation and experience.

Thirteen responses were received to a question regarding reactions to some "loaded" technical terms often associated with vocal pedagogy. The responses were largely subjective and no attempt was made to codify them. In the responses there was no clear consensus with regard to methodology or terminology in the teaching of voice.

The final questionnaire also dealt with vocal solo literature and

measured the frequency with which listed anthologies were used on a standard or a supplementary basis. Two Schirmer general anthologies, Fifty-Six Songs You Like to Sing and Fifty Art Songs from the Modern Repertoire, were widely used. Italian art songs had more widespread use than any other group of vocal materials in a foreign language. The Schirmer Anthology of Italian Song of the Seventeenth and Eighteenth Centuries had the greatest standard usage of all the materials listed. German literature, particularly lieder of Brahms, Schubert, Schumann, and others, was commonly used while French vocal literature appeared to be little used in the freshman and sophomore years except on a supplementary basis. A variety of sacred vocal anthologies was used with considerable frequency in the lower-division applied voice courses. According to the responses to the questionnaire, operatic anthologies were seldom used.

Course outlines or syllabi were received from fifteen community junior colleges and from six universities after these institutions had been solicited by direct correspondence with their voice instructional personnel. There was no uniformity in the structure and content of these outlines. Some were structured to include purposes, procedures, literature, and criteria for evaluation. Others reflected personal preferences on the part of the individual instructor with regard to acceptable sounds and usable literature. Few outlines distinguished requirements by levels of proficiency or by classification of voice study as major, principal, or secondary. There appeared to be a general acceptance of Italian as the standard foreign literature for the singer.

Music department chairmen or their representatives responded to correspondence requesting sample recital programs, audition requirements for transfer students, and statements concerning the comparative success

of transfer music students at the universities. Two of the respondents reflected serious concern over the fate of music transfer students in comparison to the fate of native students. Causes of concern were the lack of general musicianship skills, weaknesses in terms of vocal preparation and the quality of the literature, and the general lack of comparable musical experiences including exposure through concerts and recitals. Two other respondents were reluctant to generalize with regard to the situation of the transfer student. Nevertheless, there appeared to be pervasive feeling that transfer students were often deficient and needed more time than the native university students needed to complete the baccalaureate degree programs.

Review of the literature covered the subject of articulation; articulation in education in general terms, articulation in higher education in Florida, and articulation in music in higher education. Articulation agreements designed by and for states, including the ones for Florida, were examined. M. E. N. C. and N. A. S. M. standards were reviewed. Task force recommendations were read. Yet, course content, accreditation, performance proficiency levels, and evaluative criteria are ambiguous and, in some recommendations, undefined. Communication appears to be the largest impediment to successful articulation for the music transfer student.

## CONCLUSIONS

The conclusions presented are based on the review of related literature and research found in Chapter II, findings of the study, personal observations, and conversations with other music educators.

1. Several of the smaller community junior colleges in Florida and those in closest proximity to the universities have limited or no

music transfer programs; these small colleges limit music curricula to offerings for the general education student.

2. A statewide numbering system for undergraduate courses has not yet been implemented in Florida. Therefore, the lack of a uniform numbering system is a potential impediment to articulation among institutions.

3. A variety of credits is awarded for courses in applied music with little effort to coordinate for consistency.

4. Community colleges often offer applied lessons for hour and half-hour periods but fail to describe in their catalogs studies as being for the principal or the secondary instrument.

5. "Open door" policies of the Florida public junior colleges make it possible for students with serious musical deficiencies to enter music-major programs. Statewide placement tests in musical skill areas, counseling, and standard procedures are virtually non-existent.

6. Just over half the Florida community junior colleges offer class instruction in applied voice.

7. Pre-freshman level courses in applied music and in theoretical studies are rarely offered at the community junior colleges. Universities are more inclined to set standards and seek to maintain them through placement testing and remedial courses.

8. Course descriptions of music offerings in community junior colleges appear to parallel closely those descriptions found in the university catalogs particularly in theoretical studies. The sequential arrangement of such offerings is clearly comparable.

9. Serious musical study and practice in the Florida community junior colleges is difficult because the majority of the students are commuters. With limited facilities for practice and performance provided on campuses, students are forced either to seek such facilities elsewhere or to neglect the practice.

10. Space and staff limitations often threaten to defeat a total music program. The applied music program is especially threatened because it is often handled on an individualized basis.

11. Facilities, staff size, and the nature of the community junior college stifle the atmosphere of performance germane to resident university campuses. The prevalence of cultural activities is generally missing from all but the largest community colleges.

12. Of those states responding to a request for articulation agreements which include standards in music, none submitted an articulation agreement which listed any standards in applied music. Some states attach their community colleges to the central university system with automatic transfer of all students to the junior level upon successful completion of the first two years.



13. Community junior college voice personnel in Florida reflect a broad and impressive spectrum of training, degrees, and performing experiences. Though listing voice as their major instrument, most of these instructors are "generalists" in terms of total teaching responsibilities and spend only a part of their time in teaching applied voice.

14. It is clear from questionnaire responses that vocal methods are diverse and cover a wide range of emphases from "precept" to "physiology."

15. The teaching of vocal literature in a foreign language has at least two built-in problems: a) students often lack preparation in languages before entering college, and b) few community junior colleges offer special courses in foreign language diction for voice students.

16. Junior college faculties often leave to upper-division institutions the task of spelling out transfer requirements. A lack of communication between levels and institutions is a serious obstacle to preparing students for transfer.

17. Once the community junior college student has transferred, there is little, if any, inter-institutional feedback of information with regard to his successes or his failures.

18. Catalog course descriptions, course syllabi, and representative programs often fail to distinguish clearly or to enumerate types and levels of proficiency in applied study of voice.

19. Vocal solo literature lists which are taken into senior institutions are "uneven," and many show wide gaps between representative types and periods.

20. Few community junior colleges make mention of formal performing experiences such as jury examinations or student recitals for applied music students.

21. In materials from the community junior colleges there is often no mention of evaluative criteria in applied music studies. Amount of repertory, lesson attendance, memorization and interpretation are seldom enumerated as pertinent to course evaluations.

22. Italian and German are considered the two principal foreign languages during the first two years of applied voice study in the community colleges. French is deliberately deferred, by many, to the junior level.

23. Operatic and oratorio literature are regarded as largely supplementary for the advanced community college voice students. Art song material is preferred for standard usage by most voice instructors.

## RECOMMENDATIONS FOR ACTION

## THE MASTER PLAN

The following recommendations are based upon the findings and conclusions derived from this study and from the review of the related literature. All recommendations are proposed in an effort to maintain the roles of the local community college as a cultural center, as a training center for artists, musicians, and teachers, and as an institution responsible for granting transfer degrees in many fields. A resultant master plan will apply to standards of proficiency, evaluative criteria, and related literature for fair and equitable transfer of credits in the studies in applied voice:

1. Community junior colleges in Florida should offer music-major transfer programs only where economically and culturally feasible.
2. A consistent and definitive statewide numbering system should be developed for all undergraduate courses so that the confusion will no longer be an impediment to articulation.
3. Course credits should be awarded on a consistent basis statewide, with adaptability from semester hours to quarter hours.
4. Community junior colleges offering music transfer curricula should specify study on the principal instrument and study on the secondary instrument by distinctive title, course description, number, length of weekly lessons, and number of credits. Most community junior colleges can ill afford to offer hour private lessons to non-music majors or students on a secondary instrument.
5. Greater efforts should be made to place freshmen in the community junior colleges in theoretical and applied studies according to established levels of proficiency as measured by placement examinations and auditions. Careful re-evaluation and counseling should be conducted at least twice yearly with each music student.
6. Pre-freshman level courses in applied music and in theoretical studies should be required by distinctive description and course number in each of the community junior colleges providing a music-major curriculum. One approach to remediation is through a fundamentals of music course designed for non-music majors. Regular re-evaluative sessions should be held in order to effect the transfer of music majors into standard theory courses when the students attain the established level of

proficiency. Remedial credits should be non-transferable for the music major.

7. Class instruction in applied voice is an effective approach for the beginning student and for study in voice as a secondary instrument. Class instruction is economically sound and its success may provide more time for private study for applied voice majors and principals.

8. If community junior colleges are to assume a rightful position as cultural centers for the community, facilities for public performances should be provided with adequate seating, stage area, acoustical properties, lighting, heating, air-conditioning, proper viewing perspective, ample storage and dressing areas, and equipment which is protected and well-maintained.

9. Space which is well-lighted and ventilated as well as adequately treated for acoustical qualities should be provided for private and class instruction in applied music. In order to maintain a music-major program, colleges should provide adequate facilities and equipment for practice.

10. Cooperative efforts can be made between community leaders and college staffs to provide a vital cultural atmosphere on the campus. If facilities are available on the campus, cultural events will be joint ventures for citizens of the community and students at the community junior college.

11. Community junior colleges should secure the best possible instructors in all areas. Since music instructors are often expected to be "generalists," not all areas they teach are equally well served. In applied music, for instance, adjunct or part-time instructors who are "specialists" may do better work in applied teaching than the full-time "generalist" will who is often forced to spread himself too thinly. On the other hand, if a full-time instructor is a specialist in voice or with an instrument and can complete a full-time workload with a substantial number of private lessons, then an adjunct faculty member may serve the program better in the capacity of theory or music literature instructor. In any event, applied lessons should be equated with class load on a ratio of 2:3 as suggested in the M. E. N. C. Music in the Junior College.<sup>1</sup>

12. Articulation conferences among representatives of music sub-areas should be held at least annually. Time and space for such conferences should be provided at the yearly clinic of the Florida College Music Educators Association. University and community junior college voice instructional personnel should meet for frank and open discussion of mutual concerns and should seek resolutions to problems in an atmosphere of mutual respect.

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<sup>1</sup>Music Educators National Conference, Music in the Junior College, A Report Prepared by the Committee On Music in Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970), p. 40.

13. At least twice yearly, grade reports and other pertinent information relative to the success of the music transfer student at the university should be sent to the music department or division head of the community college from which the student transferred. Such information should continue until the student has completed the baccalaureate degree requirements or until he has otherwise left the university.

14. Student recitals and other less formal opportunities for performance not only should be provided but should be stressed for students in all applied areas.

15. Efforts should be made within each institution of higher education to re-examine periodically and up-date course content, catalog descriptions, textbooks and supplementary material, and course syllabi. If revisions are made, such information should be made available to all community colleges and universities to maintain open channels of communication for purposes of articulation.

The following plan, based on information from this study, is designed as a model for applied music transfer programs throughout the state of Florida:

#### Course Descriptions--

1. Class voice-- one or two terms of class instruction in applied voice for the beginning student, the non-music major, or a student who selects voice as his secondary instrument. Two hours weekly, one semester hour of credit.

2. Applied voice, major-- at least four semesters of transferable credit for private instruction in applied voice for the performing major. One and one-half hours weekly, three semester hours of credit.

3. Applied voice, principal-- at least four semesters of transferable credit for private instruction in applied voice for the non-performance major whose principal instrument is voice. Two half hours or one hour weekly, two semester hours of credit.

4. Applied voice, secondary-- at least four semesters of transferable credit for private instruction in applied voice for the student whose secondary instrument is voice. One-half hour weekly, one semester hour of credit.

It is strongly recommended that every effort should be made to



encourage students to pursue private applied instruction for more than the accepted credits for transfer. Applied voice study should not be discontinued during summers and other abbreviated terms. It is also recommended that students pursue applied studies through two abbreviated sequential summer terms, where such terms exist. Course content truncated into short terms is hardly equivalent to the content in the comparable full term.

#### Course Numberings--

The proposed model course numberings below use a hypothetical prefix-- MUS. The prefix may be adjustable from institution to institution. A sequential numbering system is nevertheless desirable statewide with some modifications for adaptation to the quarter calendar system in two community junior colleges and the nine state universities in Florida.

MUS 040-- Applied Music, Voice, Pre-Freshman

MUS 140-- Applied Class Voice I

MUS 141-- Applied Class Voice II

MUS 150, 151-- Applied Voice, Principal, Freshman Level

MUS 250, 251-- Applied Voice, Principal, Sophomore Level

MUS 160, 161-- Applied Voice, Secondary, Freshman Level

MUS 260, 261-- Applied Voice, Secondary, Sophomore Level

MUS 170, 171-- Applied Voice, Major, Freshman Level

MUS 270, 271-- Applied Voice, Major, Sophomore Level

It is recommended that the number designations above be reserved exclusively for these types of applied study and that they be so distinguished within a statewide undergraduate course numbering system.

**Course Outlines--<sup>2</sup>****I. MUS 150, 151, 170, 171**

**A. Statement of Purpose--** The purpose of these sequential courses is to establish basic habits of proper vocal production for the voice major and the voice principal.

**B. Objectives**

1. Correct posture
2. Control of breath
3. Freedom and purity in vowel phonation
4. Resonance of tone
5. Expressive singing of the musical phrase
6. Basic musicianship

**C. Literature--** The emphasis during the freshman year should be in 1) easy Italian art songs, 2) early English songs, 3) easy contemporary English language songs, and 4) easy sacred songs or oratorio arias.

**D. Criteria for Evaluation**

1. Regularity of attendance
2. Preparation of lesson materials
3. Improvement of technique
4. Jury examination once per term with no fewer than three songs memorized from the areas listed above for each term of study
5. Performance musicianship

**II. MUS 250, 251, 270, 271**

**A. Statement of Purpose--** The purpose of these sequential courses is to continue to develop proper habits of vocal production for the voice major and the voice principal.

**B. Objectives--** A continuation of MUS 150, 151, 170, 171

**C. Literature--** The emphasis during the sophomore year should be in 1) advanced Italian art songs, 2) easy German lieder, 3) English folk airs, 4) oratorio arias, 5) easy operatic arias, and 6) contemporary English language songs. French literature may be introduced for advanced students.

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<sup>2</sup>The course outlines are presented only as models and are based on course outlines received from institutions within Florida. These course outlines may be found in Appendix R.

#### D. Criteria for Evaluation

1. Regularity of attendance
2. Preparation of lesson materials
3. Improvement of technique
4. Jury examination once per term with no fewer than four songs memorized from the areas listed above for each term of study
5. Performance musicianship

### III. MUS 160, 161, 260, 261

A. Statement of Purpose— The purpose of these sequential courses is to establish and develop proper habits of vocal production for the student whose secondary instrument is voice.

#### B. Objectives

1. Correct posture
2. Control of breath
3. Freedom and purity of vowel production
4. Resonance of tone
5. Expressive singing of the musical phrase
6. Basic musicianship

C. Literature— Separate copies may be suited to the individual and song collections may be chosen with the following emphases: 1) early English airs, 2) contemporary English language songs, 3) American folk songs, 4) easy Italian art songs, and 5) sacred songs. Advanced students may wish to branch out into other literature.

#### D. Criteria for Evaluation

1. Regularity of attendance
2. Preparation of lesson materials
3. Improvement of technique
4. Performance musicianship as observed during studio examination at the end of each semester.

IV. MUS 140, 141— Purposes, objectives, literature, and criteria for evaluation should be fundamentally identical to those items listed for MUS 160 and 161. Objectives should be general enough to apply adequately to class instruction. A studio examination at the end of each semester should include performance of at least two memorized songs. If counseled to do so at the end of either term of study, advanced students may move into private instruction.



Recommended Literature--

At the conclusion of the sophomore year, the voice major or voice principal should have at least the following collections or their equivalents as part of his basic vocal library:

Anthology of Italian Song of the Seventeenth and Eighteenth Centuries. 2 vols. New York: G. Schirmer, Inc., 1926.

Contemporary Art Songs by American and British Composers. New York: G. Schirmer, Inc.

Dvorak, Antonin. Biblical Songs. New York: G. Schirmer, Inc.

Elizabethan Love Songs. Edited by Frederick Keel. 2 vols. London, England: Boosey and Hawkes, 1909.

Fifty Art Songs from the Modern Repertoire. New York: G. Schirmer, Inc., 1939.

Fifty Modern English Songs. London, England: Boosey and Hawkes, 1950.

Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss. New York: G. Schirmer, Inc., 1951.

Operatic Anthology. Compiled by Kurt Adler. 5 vols. New York: G. Schirmer, Inc., 1955.

Solos for the Church Year. Compiled by Lloyd Pfautsch. New York: G. Schirmer, Inc.

Twentieth Century Art Songs for Medium Voice and Piano. New York: G. Schirmer, Inc.

This list of basic repertoire should be re-evaluated regularly as new collections become available. Materials should be chosen with the individual's voice in mind. Range, quality, and level of proficiency must receive primary consideration.

Every effort should be made to provide proper training in foreign language diction. Joint efforts may be made between voice and language faculties to provide a one semester class in Italian, German and French diction for singers. Where this plan is economically infeasible, directed independent study should be made available. The following guide may be

a useful part of the voice student's functional library:

Jones, Archie N., Smith, M. Irving, and Walls, Robert B.  
Pronouncing Guide to French, German, Italian, Spanish. New York:  
 Carl Fischer, Inc.

In order to ensure an ongoing and consistent development of the singer as a musician, it is imperative that his lower-division studies in theoretical areas and in keyboard proficiency be sequential each term the singer is pursuing the music-major transfer program. His singing must reflect this overall development as a musician. The singer's proficiency at the keyboard must be primarily geared to the student as a singer, stressing functional accompaniments and reflecting his general growth as a musician.

#### RECOMMENDATIONS FOR FURTHER STUDY

In order to secure pertinent information which may be used by professional music educators and junior college and senior university administrators, a number of ideas for further research have been developed. The following items are recommended:

1. A study of teaching theoretical concepts comparing results achieved by traditional sub-area approaches with results achieved by the integrated comprehensive musicianship approaches.
2. An updated study comparing professional qualifications of applied music instructional personnel in the community junior colleges with the qualifications of applied music instructional personnel in senior universities.
3. An updated study comparing successful degree completion of transfer students with completion of the native students.
4. A study of transfer problems of community junior college music students whose major or applied principal study is in keyboard or in an orchestral instrument.
5. A study of transfer problems relative to theoretical studies in the community junior colleges.
6. A study comparing standard proficiency levels achieved by applied class instruction with the levels achieved by private instruction

for the applied secondary.

7. A study of the frequency with which contemporary literature is performed on concert or recital programs in higher educational institutions.

## APPENDICES

**APPENDIX A**

**FLORIDA ARTICULATION AGREEMENT**

ARTICULATION AGREEMENT BETWEEN THE STATE UNIVERSITIES AND  
PUBLIC JUNIOR COLLEGES OF FLORIDA

March 1, 1971

During the six-year period from 1963 to 1969, the number of community college students transferring to upper division study in the State University System increased from 1,933 to 6,694. In the near future it is likely that more than half the students enrolled in the upper division of the state universities will have a community college origin. This changing student mix at the upper division level of state universities has intensified problems of articulation that remain unsolved.

The Division of Universities and the Division of Community Colleges have jointly adopted this agreement to (1) recommend specific areas of agreement between community colleges and state universities; (2) set forth criteria for the awarding of the Associate in Arts degree; (3) define the Associate in Arts degree as a component of a baccalaureate degree; (4) provide for a continuous evaluation and review of programs, policies, procedures, and relationships affecting transfer of students; and (5) recommend such revisions as are needed to promote the success and general well-being of the transfer student.

1. The provisions of the general education agreement of 1959 are reaffirmed. This agreement provides that:

Each public institution of higher education in Florida, i.e., each State University and each Community Junior College, is encouraged to foster and promulgate a program of general education. This basic program for students working toward a baccalaureate degree should involve not fewer than 36 semester hours of academic credit.

The institutions are encouraged to exchange ideas in the development and improvement of programs of general education. The experience already gained in the established State Universities and Community Junior Colleges will be of value. While the institutions are to work cooperatively in the development and improvement of general education programs, each institution has the continuing responsibility for determining the character of its own program.

After a public institution of higher learning in Florida has developed and published its program of general education, the integrity of the program will be recognized by the other public institutions in Florida. Once a student has been certified by such an institution as having completed satisfactorily its prescribed general education program, no other public institution of higher learning in Florida to which he may be qualified to transfer will require any further lower division general education courses in his program.

2. At the core of any agreement between the community colleges and the State University System designed to establish an efficient orderly transfer process for community college students is the mutual acceptance of the nature and purpose of the Associate in Arts degree. This degree, which is the basic transfer degree of Florida junior colleges, and which is the primary basis for admission of transfer students to upper division study in a state university, shall be awarded upon:

- a. Completion of 60 semester hours (90 quarter hours) of academic work exclusive of occupational courses and basic required physical education courses;
- b. Completion of an approved general education program of not fewer than 36 semester hours (54 quarter hours);
- c. Achievement of a grade point average of not less than 2.0 in all courses attempted, and in all courses taken at the junior college awarding the degree, provided that only the final grade received in courses repeated by the student shall be used in computing this average. The grade of "D" will be accepted for transfer (provided the overall grade average does not drop below the prescribed 2.0 level), and will count towards the baccalaureate in the same way as "D" grades obtained by students enrolled in the

lower division of state universities, i.e., credits in courses transferred with "D" grades will count towards the credits required for the baccalaureate; however, it is at the discretion of the department or college of the university offering the major as to whether courses with "D" grades in the major may satisfy requirements in the major field.

3. The baccalaureate degree in all state universities shall be awarded in recognition of lower division (freshman-sophomore) combined with upper division (junior and senior) work. The general education requirement of the baccalaureate degree shall be the sole responsibility of the institution awarding the Associate in Arts degree in accordance with the general education agreement of 1959. If, for any reason, a student has not completed an approved general education program in a junior college prior to his transfer to a state university, the general education requirement shall become the responsibility of the university.
4. Lower division programs in all state institutions enrolling freshmen and sophomores may offer introductory courses which permit the student to explore the principal professional specializations that can be pursued at the baccalaureate level. These introductory courses shall be adequate in content to be fully counted toward the baccalaureate degree for students continuing in such a professional field of specialization. However, the determination of the major course requirements for a baccalaureate degree, including courses in the major taken in the lower division, shall be the responsibility of the state university awarding the degree.



5. Students receiving the Associate in Arts degree will be admitted to junior standing within the University System. The specific university that accepts the student will be determined by the preference of the student, by the program of major concentration, and by space available within the specific institution. If, because of space or fiscal limitations, any state university must select from among qualified junior college graduates, its criteria for selection shall be reported to the coordinating committee described in item 11.
6. Other associate degrees and certificates may be awarded by a junior college for programs which have requirements different from the Associate in Arts, or a primary objective other than transfer. Acceptance of course credits for transfers from such degree or certificate programs will be evaluated by the senior level institution on the basis of applicability of the courses to the baccalaureate program in the major field of the student. Each state university is encouraged to develop admission policies that will consider all factors indicating the possibility of success in its upper division of transfer students who have not earned the Associate in Arts degree.
7. Each university department shall list and update the requirements for each program leading to the baccalaureate degree and shall publicize these requirements for use by all other institutions in the state.
8. Each state university shall include in its official catalog of undergraduate courses a section stating all lower division prerequisite requirements for each upper division specialization or major program. The sections of the catalog may also list additional recommended courses but there shall be no ambiguity between statement of requirements for all students for admission to upper division work on the one hand, and prerequisites and other requirements for

admission to a major program on the other. All requirements for admission to a university, college, or program should be set forth with precision and clarity. The catalog in effect at the time of the student's initial enrollment in a community college shall govern lower division prerequisites, provided that he has had continuous enrollment as defined in the university catalog.

9. Each institution shall keep a complete academic record for each student. The coordinating committee shall develop a standard form for recording the academic performance and credits of students. Each transcript shall include all academic work for which a student is enrolled during each term; the status in each course at the end of each term, such as superior, average, incomplete, or unsatisfactory; all grades and credits awarded; and a statement explaining the grading policy of the institution.
10. Experimental programs in all institutions are encouraged. A junior college and a university wishing to engage in a joint specific experimental program which varies from the existing transfer policy shall report such a program to the coordinating committee prior to implementation and shall keep the committee informed of the progress and outcome of such experimentation. Proposed experimental programs which would have systemwide implication or would affect transfer to more than one institution must be approved by the coordinating committee prior to implementation. All experimental programs shall be reported in writing to the coordinating committee including the purpose, design, the participants, the duration, and the results of the experiment. The final report shall be submitted not later than six months following the termination date of the experiment.

11. A junior college-university coordinating committee will be established to review and evaluate current articulation policies and formulate additional policies as needed. The coordinating committee shall be composed of seven members, three of whom shall be appointed by the Director of the Division of Community Colleges, three by the Chancellor of the State University System, and one by the Commissioner of Education. This committee shall have a continuous responsibility for junior college-university relationships and shall:
  - a. Authorize professional committees or task forces consisting of representatives from both levels of higher education to facilitate articulation in subject areas.
  - b. Conduct a continuing review of the provisions of this agreement.
  - c. Review individual cases or appeals from students who have encountered difficulties in transferring from a community college to a university. Decisions reached by the coordinating committee will be advisory to the institutions concerned.
  - d. Make recommendations for the resolution of individual issues and for policy or procedural changes which would improve junior college-university articulation systemwide.
  - e. Establish the priority to be given research conducted cooperatively by the Division of Community Colleges and the Division of Universities in conjunction with individual institutions. Such cooperative research will be encouraged and will be conducted in areas such as admissions, grading practices, curriculum design, and follow-up of transfer students. Systemwide follow-up studies should be conducted, and results of these studies will

be made available to all institutions at both levels for use in evaluating current policies, programs, and procedures.

- f. Review and approve experimental programs as provided in item 10 of this agreement.
- g. Develop procedures to improve community college-state university articulation by exploring fully specific issues such as academic record form, general education requirement, unit of credit, course numbering systems, grading systems, calendars, and credit by examination.

**APPENDIX B**

**OUT-OF-STATE CORRESPONDENCE**



## SEMINOLE JUNIOR COLLEGE

SANFORD, FLORIDA 32771

(305) 323-1450

Please send me any information which you may have concerning articulation between the community/junior colleges and the senior universities of your state to expedite the smooth transfer of students in music from the junior to senior institutions. We, here, in Florida are seeking to reevaluate our agreements as our public higher educational institutions continue to grow at a rapid rate, and as more and more of our music students are attending community colleges. We are endeavoring to ever update our standards and to keep them realistically in line from school to school, to better serve our transferring students.

I am specifically interested in agreements in the area of applied music (voice), particularly in terms of listed objectives (behavioral goals) and minimum requirements in vocal literature (repertoire). I am serving as resource person on a new articulation "task force" under the aegis of the Florida College Music Educators Association, with emphasis in applied voice.

I have been in contact with the supervisor(s) of music at the state level in your state, and have been referred to you for this information. Perhaps an outline of requirements from a university serves as a statewide agreement in your area. Any information you can send me will be deeply appreciated.

Looking forward to hearing from you, I remain

Sincerely,

Burt H. Perinchief  
Instructor of Music

bhp/h

## OUT-OF-STATE CORRESPONDENCE

## RESUME OF LETTERS FROM STATE SUPERVISORS OF MUSIC

Alaska- No supervisor.

Alabama- "Association of Alabama Music Administrators" working on theory standards.

Arizona- No response.

Arkansas- No response.

California- No statewide agreement exists; individual campuses enter into agreements; screening for placement, not elimination, upon transfer. Complex system of 90 community campuses.

Colorado- No supervisor.

Connecticut- No response.

Delaware- No response.

Florida- Music task force and Department of Education articulation agreements available.

Georgia- Has statewide core curriculum with a credit breakdown into 60 quarter hours in general education and 30 quarter hours in the major field in the lower divisions; institutional autonomy in the development of major areas.

Hawaii- Only the University of Hawaii is a senior university. Placement tests are given in theory and performance. No agreements exist on minimum applied requirements. All other credit is accepted at par value.

Idaho- No response.

Illinois- Attached pamphlet includes current certification requirements for junior college teaching in Illinois. Work toward junior college teaching preparation is needed. The current California certification is included. Doctoral programs specifically geared to junior college certification recommended for state universities.

Indiana- No response.

Iowa- No supervisor.

Kansas- Theory placement test with auditions for performance proficiency. No rigid requirements.

Kentucky- General education statewide agreement; the community colleges are part of the university system, so there is an obligation to accept students with parallel courses.

Louisiana- All are university-attached schools (no junior colleges, as such). Junior level has diction courses (Italian, French, German, and English); repertory minimum of twelve songs per semester.

Maine- No statewide junior colleges.

Maryland- No response.

Massachusetts- No response.

Michigan- All transfers are accepted on an equal basis with quotas for certification.

Minnesota- Autonomous transfer decisions are made on competency at each specific institution.

Mississippi- Need for guidelines noted. Some in theory exist.

Missouri- No response.

Montana- No response.

Nebraska- No supervisor.

Nevada- No supervisor.

New Hampshire- No statewide junior colleges offering music.

New Jersey- No supervisor.

New Mexico- Only one junior college.

New York- No specific agreement extant.

North Carolina- New agreement available including behavioral goals ( 3 year program the aim).

North Dakota- No supervisor.

Ohio- No statewide agreement (no junior college system as such, being part of the university system). (Applied music is virtually non-existent in the lower-division institutions).

Oklahoma- No response.

Oregon- No extant agreements.

Pennsylvania- No applied music in community colleges.

Rhode Island- No supervisor.

South Carolina- No response.

South Dakota- No supervisor.



Tennessee- No response.

Texas- The agreement sets the same requirements for transfer and resident students (no more, no less).

Utah- No agreements, except general education transfer is automatic with the A. A. or A. S.

Vermont- No supervisor.

Virginia- Articulation not undertaken in the new community college movement here.

Washington- Voice curriculum from Washington State University enclosed.  
There are no specific articulation agreements.

West Virginia- No response.

Wisconsin- No statewide policy with respect to articulation.

Wyoming- No supervisor.

**APPENDIX C**

**N. A. S. M. BY-LAWS AND REGULATIONS - 1959**

## EXCERPTS FROM NASM

BY-LAWS AND REGULATIONS - 1959

NOTE: These minimum levels are recommended as a guide for setting minimum standards. The excerpts are reproduced through the courtesy of the National Association of Schools of Music. While these minimum levels in Applied Music are not included in the latest NASM By-Laws and Regulations, they may serve as a guide in developing minimum standards.

REQUIREMENTS FOR ADMISSION TO CURRICULA LEADING TO THE BACCALAUREATE DEGREES IN MUSIC (e.g., B.M., B.M.E., B.S., A.B., B.F.A.)

A. Admission by High School Diploma.

1. ACADEMIC SUBJECTS. Graduation from an accredited high school or its equivalent is required for admission to degree courses. High School graduation is assumed to imply a minimum of fifteen units of high school work. It is recommended that three units be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects; that five of the eight electives be in these same fields or in other subjects of general educational value. The remaining three units may be in music or other subjects accepted for graduation by the high school. Any deficiency in high school credits must be made up during the first year of the degree course.

These recommendations are based on the philosophy that the student's high school course should be on a broad and sound basis in general education because in the professional music degree courses fewer hours are available for such subjects than is the case with the liberal arts degree.

2. MUSCIANSHIP. The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, should include a knowledge of elementary theory sufficient for admission without condition to the freshman theory course.
3. APPLIED MUSIC. The entrance requirements in applied music as adopted by the Association are found under Division IV following:

B. Admission by Advanced Standing.

Students may be admitted to advanced standing on presentation of a satisfactory transcript of record of work pursued in an accredited institution of college grade. The transcript shall show the information

required under Section I, A (1) above, and also show the date and place of high school graduation.

Membership in the Association carries with it no obligation to accept without examination, music credits from other member schools.

It is further understood that students who are able to pass examinations in music showing that they have completed work beyond that of the entrance requirements, may receive tentative advanced standing in the subject or subjects in which they pass examinations; provided that such study is confirmed by advanced study in residence in the same field, and that such credits have not already been used to satisfy entrance requirements.

NOTE: Attention is called to the fact that music study during the high school years, even though not used to satisfy entrance requirements, may be accepted by member schools but recorded only for advanced standing, but not for credit toward the 120 semester hours required for graduation.

## II. GENERAL REQUIREMENTS FOR GRADUATION FROM CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC.

No degree shall be granted by a member school of the Association unless the student--established residence; earned in residence in the institution granting the degree at least 24 semester hours of the last thirty hours of credit required for the degree; and completed the minimum requirements specified below for the specific degree in question.

### A. Residence.

Residence is considered to mean attendance at a school for at least an academic year consisting of two semesters or three quarters, in which not fewer than 24 semester or 36 quarter hours of credit have been earned. A summer session of six consecutive weeks in which not fewer than six semester hours have been earned is considered as the equivalent of one half a semester for the purpose of establishing residence.

Minimum residence usually may be attained by attendance upon:

1. One full academic year, or
2. One semester and two six-week summer sessions, or
3. Four six-week summer sessions.

### B. Semester Hours.

1. In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for

one period of recitation (50 minutes) plus two hours of preparation each week of semester, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week shall be required for one semester hour of credit.

2. It is recommended that one semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students shall be required to take a minimum of one hour (60 minutes) individual instruction per week in the major subjects in applied music throughout each year of residence.
3. For a student to earn one semester hour of credit a summer session, he must attend approximately the same number of class sessions and make the same amount of preparation as he would be attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

## II. SPECIFIC REQUIREMENTS FOR UNDERGRADUATE DEGREES.

NOTE: In all the following course outlines, the work of first two years or lower division is a standard foundation for all students; it is intended that the work of the upper division be specialized to suit the individual needs of each student.

### A. Bachelor of Music Degree with an Instrumental Major:

The course shall include the following studies:

1. APPLIED MUSIC. The study of applied music shall be carried on during each year of residence. See succeeding pages for comparative levels of advancement for admission and graduation.
2. MUSIC HISTORY AND THEORY COURSES.

#### a. Lower Division

A composite course in musical theory to include the equivalent of two years of sight singing and dictation, one year each of elementary and advanced harmony, keyboard harmony and an approach to elementary counterpoint (16 to 20 semester hours). Survey of music literature and history. Recommendations in these areas have appeared in Bulletin No. 45.

NOTE: Private work in harmony may be credited in accordance with work done equivalent to the stated class courses, provided the pupil passes the same examinations as the class.

b. Upper Division.

A minimum of 12 semester hours must be selected from the upper division.

Form and Analysis (minimum of 4 semester hours).

Counterpoint.

Composition in the smaller forms up to and including the three-part song forms.

Orchestration.

Conducting.

History of Music.

Literature of the major instrument.

3. ACADEMIC COURSES. A minimum of eighteen and a maximum of thirty-six semester hours in subjects of a general cultural value is required.

Such academic courses must in all respects conform in quality of instruction and in recitation and examination requirements to the established standards of accredited institutions of collegiate rank.

B. Bachelor of Music Degree with Voice as a Major Subject.

The course shall include the following studies:

1. APPLIED MUSIC. The study of voice as the major field shall be carried on during each year of residence.

See succeeding pages for comparative levels of advancement required for admission and graduation.

The study of piano at least until the required degree of attainment has been reached. The student should be able to play accompaniments of average difficulty.

2. MUSIC HISTORY AND THEORY COURSES.

a. Lower Division

A composite course in musical theory to include the equivalent of two years of sight-singing and dictation, one year each of elementary and advanced harmony and an approach to elementary counterpoint (16 to 20 hours).

Survey of music literature and history.

Recommendations in these areas have appeared in Bulletin No. 45.

b. Upper Division.

A minimum of eight semester hours, not to include conducting, must be selected from upper division courses.

Form and Analysis (minimum 4 semester hours).

Choral conducting (one year).

Counterpoint.

History of Music.

Whenever a school can offer specially designed advanced practical courses in vocal literature such as opera, art song, oratorio,

madrigal, and motet, it is urged to do so to serve the needs of its voice majors.

3. **ACADEMIC COURSES.** A minimum of 24 and a maximum of 36 semester hours of academic and cultural courses to include at least 18 semester hours in modern languages, and additional courses in languages, English, poetry, drama and correlated arts. Such academic courses must in all respects conform in quality on instruction and in recitation and examination requirements to the established standards of accredited institutions of collegiate ranks. Entrance credit in languages cannot be counted toward this total.

**C. Bachelor of Music Degree with Composition of Theory as the Major subject.**

The course shall include the following studies:

1. **APPLIED MUSIC.** The student will continue the study of applied music throughout the four years of his course of study. Whether or not piano is the major instrument, the student should acquire thorough practical knowledge of the pianoforte. He will find it advantageous to spend if possible at least one semester each in the study of three orchestral instruments to include one instrument in each section of the orchestra, i.e., strings, woodwind, and brass.

2. **MUSIC HISTORY AND THEORY.**

- a. **Lower Division.**

A composite course in musical theory to include the equivalent of two years of sight singing and dictation, one year each of elementary and advanced harmony, keyboard harmony and an approach to elementary counterpoint, with special emphasis on proficiency in aural training (16 to 20 Hours).

Survey of music literature and history.

Form and Analysis (minimum 4 semester hours).

**NOTE:** Private work in harmony may be credited in accordance with work done equivalent to the stated class courses, provided the pupil passes the same examinations as the class.

- b. **Upper Division.**

A minimum of 16 semester hours from the following:

Counterpoint, canon and fugue.

Orchestration and score reading.

Compositions in all forms (for composition majors), to include

- a. One movement in sonata form for one or more instruments.

- b. A fugue in at least five sections showing the usual contrapuntal devices.

- c. Songs or pieces for the instrument in which the candidate is majoring.

- d. The scoring of a composition for full orchestra.  
Pedagogy of Theory (for theory majors).  
History of Music.

- 3. ACADEMIC COURSES. A minimum of eighteen and a maximum of thirty-six semester hours in subjects of a general cultural value are required. Such academic courses must in all respects conform in quality of instruction and recitation and examination requirements to the established standards of accredited institutions of collegiate rank.

D. Bachelor of Music Degree with Music History and Literature Major.

The course shall include the following studies:

- 1. APPLIED MUSIC. The student will continue the study of applied music throughout the four years of the course for a minimum of twenty-four semester hours.
- 2. HISTORY OF MUSIC AND THEORY.
  - a. Lower Division.  
A composite course in musical theory to include the equivalent of two years of sight singing and dictation, one year each of elementary and advanced harmony, keyboard harmony and an approach to elementary counterpoint, with special emphasis on proficiency in aural training (16 to 20 hours).  
A survey of Music Literature and History.  
For further explanation of work in this area please see Bulletin No. 43.
  - b. Upper Division.  
History of Music.  
Advanced courses in the history and literature of music (12 to 15 semester hours).  
Counterpoint and Orchestration.  
Conducting or Score reading.
- 3. ACADEMIC COURSES. A minimum of 40 and a maximum of 50 semester hours in subjects of general cultural value, to include English (two years), foreign language (16 to 24 semester hours) with French and German recommended, history of the visual arts and theatre, history of western civilization, and electives in science, mathematics and social science.

E. Bachelor of Music Degree with Church Music Major.

Although a tentative outline of study leading to this degree was published in the 1953 edition of this publication, the entire program is now under study by the Commission on Curricula and a report will be published at a later date.



F. Bachelor of Music with Music Therapy Major.

The course shall include the following studies:

1. APPLIED MUSIC. Work in applied music shall include facility at the piano (sight playing, improvisation and playing by ear are important), class work in voice and all instrumental families. Some knowledge of organ is desirable.
2. HISTORY OF MUSIC AND THEORY. Basic courses in this area as outlined above for other degrees but also including conducting, arranging, recreational music. (A total of 60 semester hours in 1 and 2 above).
3. GENERAL ACADEMIC COURSES. To include English, Speech, Biology, Physiology and the Humanities, 30 semester hours.
4. SOCIAL STUDIES. To include Principles of Sociology, Delinquent and Normal Behavior, Mental Hygiene and The Family, 8 semester hours.
5. PSYCHOLOGY. To include General Psychology, Child or Adolescent Psychology, Abnormal Psychology, Psychology of Music (4 semester hours), Influence of Music on Behavior (3 to 5 semester hours), and Clinical Experimental Psychology, a total of 16 semester hours.
6. GENERAL HOSPITAL ORIENTATION. 2 semester hours.
7. GENERAL ELECTIVES. 8 semester hours.

In addition to the 128 semester hours listed above, a minimum of six months clinical training through residence internship in an approved neuropsychiatric hospital with an established music program is required. Students planning to work with mentally defective or handicapped children should spend an additional two months in an appropriate institution.

This curriculum was adopted by the National Association for Music Therapy on November 1, 1952 and by this Association on November 29, 1952.

G. Bachelor of Music Education Degree. (Also Bachelor of Music in School Music or Bachelor of Science in Music Education, etc.)

The National Association of Schools of Music in 1942 adopted jointly with the American Association of Colleges for Teacher Education a program leading to the above degrees as a desirable pattern for the preparation of the teachers in the field of music. During 1951 and 1952, further study was given to this curriculum by a joint committee representing this Association and the Music Educators National Conference. This committee recommended the revision of the existing program and their suggestions were adopted by NASM at its meeting of November 28th, 1952. Continuously since that time the curriculum

in Music Education has been under joint study and revisions have been made from time to time.

The recommended outline of requirements follows:

1. GENERAL CULTURE. The minimum suggested requirement shall be 33% of the total (120 semester hours) required for an undergraduate degree.

The purpose of this area of the curriculum is well stated in the NASM By-Laws and Regulations, 1949, p. 20 -- "This area of preparation should assist the individual (prospective teacher) to take his place in a democratic society and a world order; to gain a cognizance of the scientific contributions to mankind; to recognize and accept the responsibility of living in a social relationship; and to evaluate the cultural heritage. He should be able to use, adequately, the English language and should acquire the ability to recognize and solve problems independently."

The courses in this area include the following, some of which may be specific institutional or state requirements:

- a. Non-music subjects, to include non-music minor if required.
  - b. Any psychology course other than Educational Psychology.
  - c. Music Literature, appreciation and/or history.
  - d. The basic survey type of course, where required.  
(1) Humanities; (2) Social Sciences; (3) Natural Sciences.  
(in some cases subjects listed under a, b, and c above, are included in certain surveys).
2. BASIC MUSIC. The minimum suggested requirement shall be 14% of the total (120 semester hours) required for an undergraduate degree.

This area includes subjects such as the following in the area of music theory. These are sometimes taught separately and sometimes in combination courses which include several subjects.

- a. Music Reading.
- b. Ear training and Dictation (melodic, harmonic and rhythmic).
- c. Keyboard Harmony.
- d. Harmony (part writing).
- e. Form and analysis.

- f. Instrumental and/or vocal arranging.
- g. Counterpoint.
- h. Composition.

The objective of these courses should be to develop sound musicianship, with constant emphasis on the usefulness of this material in the classroom teaching situation. The use of various mediums of performance in addition to the piano is encouraged as being beneficial in achieving this objective.

- 3. **MUSICAL PERFORMANCE.** The minimum suggested requirement shall be 33% of the total (120 semester hours) required for an undergraduate degree.

The following subjects are included in this area:

- a. **Conducting:** It is recommended that the student be trained to read and conduct from both choral and instrumental scores of suitable school music materials.
- b. **Ensemble:** It is recommended that insofar as practical, all music education students regularly participate in both large and small ensembles.
- c. **Functional piano facility:** It is recommended that all music education majors be expected to demonstrate piano facility as follows:
  - (1) Ability to sight read songs of the type found in a song book.
  - (2) Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
  - (3) Ability to sight read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities.
- d. **Major Performance Area:** Each music education student should have one performance area in which he excels. It is recommended that the study of the major performance area be continued until the student is able to demonstrate satisfactorily performance ability for use in school and community.
- e. **Minor Performance Area:** It is recommended that every music education student, in addition to his major

performance area, have the equivalent of the following as a minimum requirement:

- (1) One year of voice study.
- (2) One term or semester of violin.
- (3) One term or semester of clarinet.
- (4) One term or semester of cornet.
- (5) One term or semester of percussion,  
emphasizing the fundamentals of the snare drum.

4. PROFESSIONAL EDUCATION. The minimum suggested requirement shall be 20% of the total (120 semester hours) required for an undergraduate degree.

This area includes:

- a. Music education methods and materials.
- b. Observation and student teaching.
- c. Professional educational courses aside from music education.

One of the chief objectives of the course work in this area should be to prepare music education students to take their proper place in the total school program. It is also important that the students become well acquainted through study, demonstration, observation, and laboratory sessions, with the methods and materials for teaching instrumental and vocal music in elementary, junior and senior high schools.

Furthermore, it is important that opportunity be provided for the student to do practice teaching on both elementary and secondary levels, and where he is qualified, in both vocal and instrumental music.

#### H. Bachelor of Arts Degree with Music Major.

A restudy of the requirements for the degree Bachelor of Arts with a major in music has been undertaken by a special committee and a report was submitted at the Annual Meeting of the Association in November, 1956. The report was received by an affirmative vote of the membership and appears in Bulletin No. 42, January, 1957, copies of which may be secured from the Secretary. The report includes sections as follows: The Nature of the Bachelor of Arts Degree, The Bachelor of Arts Music Curriculum, The Elective Courses, Applied Music. The outlines suggested below, and previously approved by the Association reflect material of the report.

## 1. GENERAL ACADEMIC REQUIREMENTS

- a. Natural Science, laboratory science, mathematics. . . . . 12 - 18 hours
  - b. Social Sciences . . . . . 12 - 24 hours  
 History of Western Civilization recommended; also Aesthetics and Psychology of Music if available.
  - c. General Humanities. . . . . 33 - 42 hours  
 To include English, foreign language, religion, history of art and theater, music literature and appreciation.
- TOTAL. . . . . 65 - 78 hours

## 2. MUSIC REQUIREMENTS

Three areas of concentration in the Bachelor of Arts degree are recognized, as follows:

- a. Music History and Literature.
  - b. Music Theory.
  - c. Applied Music.
- a. Concentration in Music History and Literature  
 Basic theory, omitting advanced dictation and sight singing . . . . . 12 hours  
 History of Music (Upper Division) . . . . . 4 - 6 hours  
 Counterpoint and Orchestration . . . . . 4 hours  
 Advanced courses in music history or literature . . . . . 12 hours
- These may be given by period, type or composer, e.g., Symphonic Literature; 18th Century Music Literature; Bach.
- Piano (Completion of Sophomore Bachelor of Music standards). . . . . 8 hours
- TOTAL . . . . . 40 - 42 hours
- b. Concentration in Music Theory  
 Basic Theory, omitting advanced dictation and sight singing . . . . . 12 hours  
 Counterpoint, Orchestration, Form and Analysis, Composition . . . . . 12 hours

History of Music (Upper Division). . . . .	4 - 6 hours
Piano (Completion of Sophomore Bachelor of Music standards) . . . . .	8 hours
Advanced courses in music literature as above . . . . .	4 hours
<b>TOTAL . . . . .</b>	<b>.40 - 42 hours</b>

c. Concentration in Applied Music

NOTE: While this degree remains in the outline it is understood that it is non-professional, is not preparation for graduate study, and serves only as partial preparation for the degree Bachelor of Music in the same applied field.

Basic Theory, omitting advanced dictation and sight singing . . . . .	12 hours
History of Music (Upper Division). . . . .	4 - 6 hours
Form and Analysis . . . . .	4 hours
Advanced Theory or Literature . . . . .	4 hours
Applied Music. . . . .	16 hours
<b>TOTAL . . . . .</b>	<b>.40 - 42 hours</b>

The following statements concerning the training of teachers within the framework of the degree Bachelor of arts are quoted from the report mentioned above appearing in Bulletin No. 42, Page 12.

"No one has seriously questioned the suitability of the A.B. program for the training of teachers for college and private schools. But since questions have been raised with respect to the training of public-school music teachers, the A.B. Committee wishes to point out the values of the A.B. program in training such teachers.

The prospective school-music teacher who is interested in receiving a broad liberal arts education should be encouraged to take the curriculum for the A.B. degree in music. Many of his special needs as a future teacher can be included in this curriculum by a judicious choice of music electives and free electives.

Over and above the knowledge and skill expected of everyone receiving the A. B. in music, the prospective music teacher needs greater proficiency in piano and voice, especially in sight reading; basic familiarity with all orchestral and band instruments; training in choral and orchestral conducting; adequate, but not duplicating, courses in music education methods and materials and in professional education; and experience in observation and student teaching.

Beyond this, the A.B. program is ever mindful of the need of constant emphasis on a critical element in the equipment of the well-rounded teacher--the acquiring of a discriminating taste for the best in music. The foundations of good taste lie in a growing familiarity with the wide variety of the repertory of music as a whole.

Within the usual one hundred and twenty to one hundred and thirty semester hours the prospective teacher can go a long way toward satisfying his special institutional and state requirements. Of course, the completion of such work will require either a heavier than average load during his four years, one or two summer sessions of additional work, or a fifth year.

But the combination of a broad general education and an adequate professional training in any field requires more than a minimum amount of undergraduate work, and the short and long-range values of this program justify our highest recommendation."

#### MINIMUM LEVELS IN APPLIED MUSIC FOR BACCALAUREATE DEGREES IN MUSIC.

NOTE: For the Bachelor of Music degree the standards of attainment in the following outline will be assumed to be the basis for graduation. For the Bachelor of Arts degree where less time can be devoted to the applied study the completion of standards for the end of the second year will be assumed to be the basis for graduation. In all the following outlines, the Commission on Curricula places more stress on the quality of performance than on the difficulty of works performed. Compositions of exceptional difficulty should be attempted only by students of outstanding talent with adequate technical preparation. It is understood that the works listed below are not to be construed in any way as outlines of courses of study, but merely indicate the comparative levels of advancement to be attained at the various stages of the courses.

##### A. Piano Requirements.

1. REQUIREMENTS FOR ENTRANCE. To enter the four year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, op. 299, Book 1; Heller, op. 45 and 46 (according to the individual needs of the pupil); Bach, Little Preludes; a few Bach two-part Inventions and Compositions corresponding in difficulty to --

Haydn, Sonata No. 11, G. Major No. 20.  
 Mozart, Sonata C Major No. 3, F Major No. 13.  
 Beethoven, Variations on Nel cor Piu, Sonata Op. 49  
 No. 1, Op. 14, Nos. 1 and 2.  
 Schubert, Impromptu Op. 142, No. 2, etc.

2. END OF SECOND YEAR. At the end of the second year the student should have acquired a technique sufficient to play scales and arpeggios in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and in various rhythms. He should have acquired some octave technique and should have studied composition of at least the following grades of difficulty:

Bach, some three-part Inventions.  
 Bach, at least two preludes and fugues from Well  
 Tempered Clavichord.  
 Bach, dance forms from French suites and partitas.  
 Beethoven, sonatas or movements from sonatas such as  
 Op. 2, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.  
 Haydn, Sonata E flat, No. 3; Sonata D major.  
 Mozart, Sonatas Nos. 1, F major, or 16 A major.  
 Mendelssohn, Songs Without Words -- such as "Spring Song," etc.  
 Liszt, transcriptions such as "On Wings of Song," Di Bist  
 die Ruh."  
 Schubert, Impromptu B flat.  
 Chopin, Polonaise C sharp minor; Valse E minor;  
 Nocturne Op. 9, No. 2; Nocturne F minor, Op. 55,  
 No. 1; Nocturne B major, Op. 31, No. 1.  
 Schumann, Novelette F major, Fantasiestuecke.  
 Some compositions by standard modern composers of  
 corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

3. END OF FOURTH YEAR. The candidate must have acquired the principles of tone production and velocity and their applications to scales, arpeggios, chords, octaves and double notes. He must have a repertory comprising the principal classics, romantic and modern compositions which should include such works as:

Bach, English Suites, Partitas, Toccatas, Well  
 Tempered Clavichord.  
 Beethoven, Sonatas Op. 31 and later except Op. 49.  
 Brahms, Rhapsody in B Minor and shorter works.  
 Chopin, Ballades, Polonaise, Scherzi, Etudes, Preludes,  
 Concerti.  
 Liszt, Rhapsodies and transcriptions.  
 Mozart, Sonatas, Fantasias and Concerti.



Schumann, Sonata in G minor, Fasching-Schwank, Concerto.  
Compositions by contemporary composers.

Candidates must have had considerable experience in ensemble and should be capable sight readers.

#### B. Voice Requirements.

1. ENTRANCE REQUIREMENTS. To enter the four year degree course in voice the student should be able to sing standard songs and the simpler classics in good English on pitch with correct phrasing and musical intelligence. He should also demonstrate his ability to read simple song at sight and a knowledge of the rudiments of music. Some knowledge of piano is required.
2. END OF THE SECOND YEAR. At the end of the second year the student should have acquired a knowledge of breath control, tone quality principles of enunciation, and pronunciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggios, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio. He should also have acquired use of one language in addition to English.
3. END OF THE FOURTH YEAR. The candidate for graduation should demonstrate the ability to sing in three foreign languages, a knowledge of the general song literature and the ability to give a creditable recital.

The repertory for immediate use should consist of at least four operatic arias, four oratorio arias, twenty classic and twenty standard modern songs.

The candidate should have completed two years of ensemble singing: he must also have completed sufficient piano study to enable him to play accompaniments of average difficulty.

#### C. Organ Requirements.

1. REQUIREMENTS FOR ENTRANCE. To enter the four year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.
2. END OF SECOND YEAR. At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach Prelude and Fugue in G minor.  
 Bach, Selections from the Liturgical Year, Organ Chorales.  
 Mendelssohn, Sonatas No. II, IV, V.  
 Compositions for the organ by contemporary composers.

He should also demonstrate ability in sight reading in the accompaniment of the classic oratorios and masses, and in general service playing, including facility in reading the C clefs.

3. END OF FOURTH YEAR. The candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach, Fantasia and Fugue, G minor, Prelude and Fugue, B minor, Prelude and Fugue, D major, Sonatas.  
 Franck, Chorales, Piece Heroique.  
 Liszt, Fantasia on Bach.  
 Widor, Symphonies No. V to X.  
 Vierne, Symphonies No. 1 to 6.  
 Compositions for organ by contemporary composers, such as Sowerby, Karg-Elert, Tournemire, Dupre.

#### D. Violin Requirements.

1. ENTRANCE REQUIREMENTS. To enter the four year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, the Tartini G minor sonata and the easier Handel sonatas.

2. END OF THE SECOND YEAR. At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired sufficient pianistic ability to play simple accompaniments.

3. END OF FOURTH YEAR. The candidate for graduation should show an adequate technical grounding inscales, arpeggios, bowing and phrasing and the ability to perform works of the difficulty of the

Mendelssohn E minor concerto, the Bruch G minor or Epohr No. 8.

During the four year course the student should have had not less than two years practical orchestral experience and two years of ensemble. He should have studied the viola sufficiently to enable him to play string ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

#### E. Violoncello Requirements.

1. ENTRANCE REQUIREMENTS. To enter the four year degree course in 'cello, the student should be able to play all major and minor scales in three octaves and an etude by Puport of Merk. He should also be able to perform one slow and one fast movement of a classical sonata, such as the one by Corelli in D minor and a fast movement of the same difficulty as the first movement of the Concerto in B minor by Goltermann.
2. END OF SECOND YEAR. At the end of the second year, the student should have acquired adequate technique to play all major and minor scales and arpeggios in four octaves at a rapid tempo as well as scales in octaves, thirds and sixths in two octaves.

The student should have studied compositions of the same difficulty as the Sain-Saens Concerto, easier movements from the Bach Suites for Cello alone and the Sonata in G major by Sammartini.

Knowledge of the ensemble literature including the easier trios and quartets by Beethoven, Brahms, Haydn, and Mozart should be attained by the end of the second year. The student must have acquired the ability to read ensemble and orchestra parts of moderate difficulty at sight.

3. END OF FOURTH YEAR. The candidate for graduation must be able to play all major and minor scales and arpeggios in four octaves at a rapid tempo with various bowings. He must be able to play at a moderate tempo, scales in octaves, thirds and sixths in three octaves.

The student should have in his repertory, two of the Beethoven, one of the Brahms sonatas for cello and piano, and American composition, in large form, a concerto of the difficulty as the Lalo concerto and a number of pieces such as "At the Fountain" by Davidoff and the "Spinning Song" by Popper.

The candidate's playing knowledge of the ensemble literature will include the classics and the moderns. He must not only be able to play a program very well by memory, but he must be able to

demonstrate that he has enough ensemble and orchestral experience to put him in the professional class.

#### F. Clarinet Requirements.

1. ENTRANCE REQUIREMENTS. To enter the four year degree course in clarinet the student should have an elementary knowledge of the pianoforte.

He should have acquired the fundamentals of good tone production, breath control and hand position; an elementary knowledge of major and minor scales and arpeggios; and the ability to perform material such as contained in the Langenus Clarinet Method, Part I. He should have studied one or more solo numbers of good musical quality not too difficult for him to play well.

2. END OF THE SECOND YEAR. At the end of the second year of the course the student should have acquired a thorough knowledge of all the major and minor scales and arpeggios; have studied the etudes of Rose and the earlier books of Jean-Jean; have acquired the ability to perform works of the difficulty of the Spohr Concerto No. 1, the Weber Concerto No. I, and Grand Duo Concertante and the Saint-Saens Sonata.

The student should also give evidence of his ability to read compositions of moderate difficulty at sight, and should demonstrate sufficient ability to take part in performance of easier ensemble numbers, and hold the second clarinet chair in symphonic works. He should have acquired sufficient pianistic ability to play simple accompaniments.

3. END OF THE FOURTH YEAR. The candidate for graduation should show adequate technique and musicianship for the competent performance of such works as the Mozart Concerto, the Debussy Rhapsody and the Weber Concerto No. 2, also a knowledge of such sonatas for clarinet and piano as those by Brahms, Reger, Mason, Sowerby, Bernstein and Tuthill.

During the four year course the student should have had at least two full years of practical orchestral experience, two years of band and two years of ensemble. He should be competent to hold the first clarinet chair in symphonic works.

He should further demonstrate adequate ability in sight reading. He should be able to sight read simple piano accompaniments and be able to transpose fluently parts written for C and A clarinets on the Bb clarinet.

### G. Trumpet Requirements.

1. ENTRANCE REQUIREMENTS. To enter the four year degree course in trumpet the student should have an elementary knowledge of the pianoforte.

He should have acquired the fundamentals of good tone production and breath control; and elementary knowledge of all major and minor scales and arpeggios; and the ability to perform material such as is contained in the Williams Method, Part II or Lillya, Book II or the like. He should have studied one or more solo numbers of good musical quality such as Balay, Petite Piece Concertante, or Fitzgerald, Modern Suite.

2. END OF SECOND YEAR. At the end of the second year of course the student should have acquired a thorough knowledge of all major and minor scales and arpeggios; have studied such etitudes as may be found in the Arban Method, Gatti, Part II or Petit; 15 technical Etudes, as written and also transposed as for C and A trumpets; have acquired the ability to perform well works of the difficulty of Balay, Piece de Concours and Ropartz, Andante and Allegro.

The student should also give evidence of his ability to read compositions of moderate difficulty at sight, and should demonstrate sufficient ability to hold second chair in the performance of works for orchestra and band. He should have acquired sufficient pianistic ability to play simple accompaniments.

3. END OF FOURTH YEAR. The candidate for graduation should show adequate technique and musicianship for the competent performance of such works as the Haydn and Giannini concertos, the Fitzgerald Concerto in A flat, the Vidal Concertino and the sonatas of Hindemith and Sowerby.

During the four year course the student should have had full four years of orchestral and band experience and be able to transpose and play readily parts written for trumpets in all keys. He should be competent to hold first chair in orchestra and band, and be able to read at sight with facility. He should also be able to read simple piano accompaniments at sight.

### H. Other Orchestral Instruments.

1. ENTRANCE REQUIREMENTS. The entrance requirements students of viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. the student should also have acquired elementary technique of his instrument.

2. END OF SECOND YEAR. At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

3. END OF FOURTH YEAR. The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired a thorough orchestral routine sufficient to enable him to hold a first desk position in a professional orchestra. He should also be able to read simple piano music at sight.

The student should have completed during his course, four years of orchestral training and a minimum of two years' training in the performance of chamber music.

To provide additional guidance in the selection of literature for the various orchestral instruments the Association has published Bulletins Nos. 20 and 31 which may be secured from the Secretary.

## APPENDIX D

### M. E. N. C. MUSIC-TRANSFER MODEL PROGRAM

M. E. N. C. MUSIC-TRANSFER MODEL PROGRAM<sup>1</sup>

Music Theory 12-16 Sem. Hrs.  
(Harmony and Sightsinging)

(Students should pass proficiency test in Fundamentals of Music or satisfactorily complete such a course before being admitted to these college transfer courses.)

Applied Music 12 Sem. Hrs.

(Students should be informed that transfer of this credit is subject to audition or ability of performance. Some junior colleges, particularly those in California, cannot presently offer private instruction.)

Music Literature 3 Sem. Hrs.

Music Organizations 4 Sem. Hrs.

Skills and Techniques Courses 4 Sem. Hrs.

General Education Courses 21-24 Sem. Hrs.

(Junior colleges should have music students work with counselors or a member of the music faculty in identifying their electives so that the program would transfer to the senior institution of the student's choice with the least difficulty.)

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<sup>1</sup>Music Educators National Conference, Music in the Junior College, A Report Prepared by the Committee On Music in the Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970), p. 37.



## **APPENDIX E**

### **M. E. N. C. MINIMUM VOICE REQUIREMENTS**

SUGGESTED MINIMUM LEVELS  
IN APPLIED MUSIC<sup>2</sup>  
FOR MUSIC TRANSFER STUDENTS<sup>2</sup>

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It should be understood that the works listed in this appendix are not to be considered course outlines. These titles represent desirable levels of attainment. Listing concrete examples can be helpful in describing levels of difficulty. However, it should be remembered that judgment of musical performance includes much more than consideration of technical proficiency. Thus, the overall musical quality of a performance outweighs the consideration of mere technical demands suggested by a particular composition. It is this overall judgment that will be made of the transfer student by the receiving institution.

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#### Requirements for VOICE PRINCIPALS

The primary aims should be vocal technique, freeing of the voice, placement, support, and flexibility. These are to be acquired through proper vocalises. It is impossible to superimpose musical performance on a poorly produced voice. The repertoire below can serve as a guideline, but each student has individual needs.

#### FIRST YEAR

##### Semester I (Number of songs at discretion of teacher)

A. (Three) old English, contemporary, or simpler classics in English, such as:

1. "Passing By"- Edward Purcell
2. "My Lovely Celia"- George Monro
3. "Come Again Sweet Love"- John Dowland

B. (Three) simple early Italian classics, such as:

1. "Selve Voi Che le Speranza"- Rosa
2. "O Cessate di Piagarmi"- A. Scarlatti
3. "Caro Mio Ben"- G. Giordani

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<sup>2</sup>Music Educators National Conference, Music in the Junior College, A Report Prepared by the Committee On Music in the Junior Colleges (Washington, D. C.: Music Educators National Conference, 1970), pp. 49-51.

## Semester II

## A. (Three) English songs, such as:

1. "She Never Told Her Love"- Haydn
2. "If Thou Be Near"- Bach
3. "Preach Me Not Your Musty Rules"- Arne

## B. (Two) contemporary songs, such as:

1. "Sure On This Shining Night"- Barber
2. "The Lilacs"- Rachmaninoff

## C. (Two) early Italian classics, such as:

1. "Se tu m'ami"- Pergolesi
2. "Amarilli"- Caccini
3. "Vittoria"- Carissimi

## SECOND YEAR

## Semester I

## A. (Two) Handel, Purcell, etc., such as:

1. "Nymphs and Shepherds"- Henry Purcell
2. "Where the Bee Sucks"- Arne
3. "Care Selve"- Handel
4. "Hear Me Ye Winds and Waves"- Handel
5. "Ah Mio Cor"- Handel
6. "The Owl is Abroad"- Purcell

## B. An oratorio aria, such as:

1. "Tears" from Deborah- Handel
2. "Come Unto Him" from Messiah- Handel
3. "Slumber Beloved" from Christmas Oratorio- Bach

## C. (Two) at discretion of teacher, such as: German lieder

1. "Die Lotosblume"- Schumann
2. "Widmung"- Franz

## Semester II

## A. (Three) contemporary songs, such as:

1. "Old American Songs" arranged by Copland
2. "Folksong Arrangements" (British Isles)- Britten
3. "Serenity"- Charles Ives
4. "Silent Noon"- Vaughan Williams
5. "Money O"- Michael Head

## B. (Three) German lieder, such as:

1. "Der Leiermann"- Schubert
2. "Die Mainacht"- Brahms
3. "Widmung"- Schumann

## C. (One) French song, such as:

1. "Beau Soir"- Debussy
2. "Après un rêve"- Faure

## D. (One) aria from opera or oratorio, such as:

1. "Mary's Prayer" from Devil and Daniel Webster- Douglas Moore
2. "Don Juan's Serenade"- from Don Giovanni- Mozart
3. "O Mio Bambino Caro"- from Gianni Schicchi- Puccini

At the end of the first year, the student should have acquired some proficiency in breath control, vocal placement, proper phrasing, and projection. This is a "building" period where the emphasis is upon the development of good rudiments. Students should be able to perform "medium difficulty" art songs in both English and Italian.

At the end of the second year, the student should be able to display more poise of performance than the first year, and should add oratorio or operatic arias to his repertoire list. Principles of articulation as applied to enunciation should be demonstrated in his performance.

**APPENDIX F**

**FLORIDA TASK FORCE IN MUSIC- 1967**

**MODEL MUSIC MAJOR TRANSFER PROGRAM**

## FLORIDA TASK FORCE IN MUSIC- 1967

MODEL MUSIC MAJOR TRANSFER PROGRAM<sup>3</sup>

## THE MUSIC MAJOR (UNIVERSITY TRANSFER) PROGRAM

The Task Force recognized from the outset that the two most critical problems in music articulation among the colleges and universities in the State of Florida were:

1. Defining a minimum music major program for the first two years of college.
2. Defining the levels of performance or acceptable standards required within that program.

It was readily acknowledged that the first of these problems was less difficult than the second.

The following minimum music major program and course of studies is recommended by the Music Task Force for the first two years of college in a music major program for Florida colleges:

1. Theory (2 academic years)
  - sight-singing
  - keyboard harmony
  - written and aural theory
2. Introduction to music history and literature (minimum of one course) basic introductory or survey course.
3. Applied Music:
  - principal instrument (2 years, 2 half-hour lessons per week)
  - secondary instrument (2 years, 1 half-hour lesson per week)
  - piano proficiency (demonstration by examination of minimum community-song or four-part hymn, two-hand skills by end of Sophomore year).
4. Organizations and ensembles:
  - required participation in at least one music organization during each semester in school.
5. Skills and techniques class course for Music Education majors:
  - (Not to be confused with upper division "methods" courses,

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<sup>3</sup>Professional Committee for Relating Public Secondary and Higher Education of the Florida State Board of Education, A Report on Articulation in Music, Report and Guidelines for Junior-Senior College Articulation of the Task Force in Music (Tallahassee: Department of Education, 1967), pp. 2-5.

students having minimal performance abilities in any of the following instrumental areas may be exempted from that general classification).

brass winds (1 semester)  
percussion (1 semester)  
strings (1 semester)  
woodwinds (1 semester)  
voice (1 semester)

6. Seminars, concerts, and student recitals:  
as extensive a program as possible (required attendance for the music student).

APPENDIX G

INTERIM REPORT OF

F. C. M. E. A. ARTICULATION COMMITTEE- 1972



INTERIM REPORT OF THE FCMEA ARTICULATION COMMITTEE

Philip H. Fink, Miami-Dade Junior College (South)

William P. Foster, Florida A. & M. University

Burt H. Perinchief, Seminole Junior College

Gale Sperry, University of South Florida

FCMEA Business Meeting

Forum Room, Daytona Plaza Hotel

4:00 p.m., January 13, 1972

- I. The following two-year institutions were visited personally during the period, September 21 - November 30, 1971:

Brevard Junior College (Cocoa)  
 Broward Community College (Ft. Lauderdale)  
 Central Florida Community College (Ocala)  
 Gulf Coast Community College (Panama City)  
 Hillsborough Community College (Tampa)  
 Miami-Dade Junior College (North)  
 Miami-Dade Junior College (South)  
 North Florida Community College (Madison)  
 Polk Community College (Winter Haven)  
 St. John's River Community College (Palatka)  
 St. Petersburg Community College (St. Petersburg)  
 Santa Fe Community College (Gainesville)  
 Seminole Junior College (Sanford)  
 Valencia Community College (Orlando)

- II. In lieu of a personal visit, a long distance telephone conversation was initiated with Robert G. Whitmore, Head, Department of Music and Humanities, Pensacola Junior College.

- III. Due to several factors (lack of music transfer program; conflict of date available for personal visit; etc.) written communication only has been effected with the following institutions. In some cases a personal visit will be attempted early in 1972.

Chipola Junior College (Marianna)  
 Daytona Beach Junior College (Daytona Beach)  
 Florida Community College (Jacksonville)  
 Indian River Community College (Ft. Pierce)  
 Lake City Community College (Lake City)  
 Manatee Junior College (Bradenton)

- IV. Information obtained from the two-year institutions has been collated, submitted to the Articulation Committee members for consideration, revision and approval to be presented here as an interim report to the FCMEA members.

V. Five questions were submitted in writing to the music administrator of each two-year college to provide a focus for discussion during the personal visit to follow. Although it was not intended that the discussion would cover only these points, it may be of value to include a compilation of responses received to these questions:

A. Does your curriculum conform to your own beliefs concerning the adequacy of a freshman-sophomore program for music majors? If not, what do you consider an ideal program for these two years?

8 indicated satisfaction with the curriculum in their particular schools.  
~~3 would prefer fewer hours required in general education.~~ Requirements in these three schools included 37, 42, and 44 S.H. in general education out of 73, 76, and 82 S.H. required for graduation in the respective institutions.

3 would require more music theory. In these schools, however, less than two years of theory is now required for the music major.

1 would add a music history course (freshman level) to be included with the general education requirements. This is now permitted in most of the 15 institutions visited.

1 would add conducting.

1 would add a second semester of music literature.

1 would include 2 years of theory and 1 each of counterpoint and orchestration.

Note: Most of the colleges visited offer a program much like the one recommended in the REPORT ON ARTICULATION IN MUSIC, 1967 (Florida) and the MENC publication, MUSIC IN THE JUNIOR COLLEGE, 1970:

Music Theory (harmony, sight-singing, literature)	16-20 S.H.
Applied Music (principal)	12
Music Organizations	4
Skills, Techniques (secondary)	4
	<hr/>
	36-40 S.H.

However, the two publications above recommended only 21-24 S.H. in general education courses. All of the Florida colleges visited require more than this recommended number of credits. As a result, it is impossible for most students in Florida to complete the music major (A.A. degree with general education requirements met) in four semesters.

B. What do you expect your music majors to do upon graduation from a senior institution?

All of the schools visited indicated the expectation that their students would become teachers of music without significant exception. Those rare students who indicate their intention to take degrees in performance are advised to attend an institution whose objectives are more in keeping with the students' objectives.

Parenthetically, it should be noted that the music administrators visited believe that practically all music graduates, regardless of graduating institution, will teach music, if they remain in the profession.

- C. In what areas or courses do your music majors experience the greatest difficulty when transferring to a senior institution?

Responses to this question identified the following major areas of difficulty:

- 5 applied music
- 3 music theory
- 2 music theory *introduction*
- 1 keyboard harmony
- 1 music organizations
- 4 indicated no major difficulty.
- 3 indicated no knowledge because of lack of information from the senior institutions.

The last point raises a serious question: How can the two-year institution better prepare its students for transfer to a senior institution until the latter provides some means for the former to evaluate the progress of its students after transfer?

- D. What information do you require to effect most adequately the transfer of your music majors to a senior institution?

Surprising unanimity was expressed in answer to this question.

- 11 indicated the need for information concerning the content of the courses required by the senior institutions. It was felt that the listing of courses in the senior institution catalog does little to explain what the student needs to know if he is to satisfactorily complete the particular courses.

- 10 indicated the need for an individual follow-up report from the senior institutions concerning those students who transfer from the specific two-year college.

- 7 would like this report to come from the music department of the senior institution; 3 would like to have the permanent record of each transfer student until his graduation from the senior institution.

- E. What advice would you most like to transmit to the senior institutions in Florida?

The comments made are paraphrased below:

- 1. Compare the JC-rated "A" music students with the senior institution-rated "A" student. Avoid contrasting the best of the senior institution's music students with the worst of the junior college's music students.
- 2. We need "feedback" from the four-year institutions, if we are to improve our music programs.
- 3. Registration procedures are much too complicated in the senior institutions. (2 indicated this concerning one particular university.)
- 4. The senior institution needs to realize that the junior college student is only a glorified high school student.

5. Let the four-year schools study our program requirements and then tell us in writing if we have a program they will accept. If not, what would they change?
6. The junior colleges are here to stay and the four-year colleges might ✓ as well learn to live with that fact, rather than to keep trying to circumvent them, kill them off, or simply ignore them.
7. 7 of those asked this question had no advice to offer the senior institutions.

VI. A series of observations may serve at this point as tentative conclusions:

- A. Generally, the physical plants of the junior/community colleges in Florida are modern, imaginatively planned, and adequate for the music programs being conducted in them. Many of the facilities in the two-year institutions are superior to those of the public senior institutions.
- B. The administrators and faculty members of the music departments in the junior/community colleges are well prepared educationally and experientially for the difficult task of providing a qualitatively superior education for the music transfer student. Further, there exists a refreshing candor on the part of the music teacher in comments concerning his own limitations and those of his institution; there is little pretention on the part of those who were visited that they have no troubles. I expect that our continued investigation of those in the senior institutions will show that same common sense.
- C. Permanent records of music transfer students who are enrolled at senior institutions should be transmitted at the end of each quarter or semester to the junior college music department for use in self-evaluating the effectiveness of that particular college's music curriculum. This may be more practical for the public institutions of higher learning, but it should be striven for in all Florida colleges and universities.

This permanent record will also aid the junior college to evaluate the program of the senior institutions. It may be that students are presented with so many problems in transferring to particular institutions that it is not practical for the junior college student to transfer there.

- D. A simple form needs to be designed and adopted to be completed by the senior institution music department at the end of each quarter or semester concerning the musical status of the transfer student. This should include the identification of any particular strengths or weaknesses of the student, the amount and kind of remedial work required of him, the courses for which he is registered and his grades in those courses (if the permanent record is not made available), and the record of his having left the senior institution as a drop-out or a graduate.

It may be necessary to limit these reports on each transfer student to two: one at the end of his first quarter or semester in the senior institution and one when he leaves that institution.

- E. Contrary to the view held by some, even some who are teaching in the two-year institutions, that the junior college student is inferior to the student who first enrolls at the senior institution, it is a fact that the majority of students who attend the junior/community colleges do so because of their

proximity and consequent inexpensiveness. A visit to the various two-year institutions will demonstrate the high quality of many of the students in those colleges. This quality is demonstrable in scholastic as well as musical aptitude. If the quality of the junior college music programs is are superior, the students who transfer from these schools to the senior institutions will be superior.

- F. Final efforts should be made to achieve improved communication among the various colleges and universities. Because the student ultimately receives his degree from a senior institution, and that institution is held responsible for the student's level of attainment, it seems apparent that that improved communication must start with the senior institutions. At no time was there an unwillingness on the part of the junior/community college personnel to receive assistance and/or information from the senior institutions. A bit of respect and appreciation from all concerned to all concerned can work wonders for the achievement of success in Florida's commitment to the junior college/senior college plan of educating its citizens.

VII. Recommendations for further steps in this project:

- A. Discuss the findings-to-date with representatives of all interested senior institutions. The following have participated whole-heartedly in this study so far:

Dr. Walter C. Britt  
Coordinator of Undergraduate Counseling  
School of Music  
The Florida State University  
Tallahassee, Florida 32306

Sister Marie Madonna Oliver  
Chairman, Music Department  
Barry College  
11300 N.E. Second Avenue  
Miami, Florida 33161

Dr. Eugene N. Crabb, Chairman  
Department of Music  
Florida Atlantic University  
Boca Raton, Florida 33432

Jerald Reynolds, Chairman  
Department of Music  
University of South Florida  
Tampa, Florida 33620

Dr. William P. Foster, Chairman  
Department of Music  
Florida Agricultural & Mechanical Univ.  
Tallahassee, Florida 32307

Dr. Joseph Tarpley  
Undergraduate Advisor  
School of Music  
University of Miami  
Coral Gables, Florida 33124

James P. Hale  
Acting Chairman  
Department of Music  
University of Florida  
Gainesville, Florida 32601

Ward Woodbury  
Director of Music  
Rollins College  
Winter Park, Florida 32789

Dr. James Hoffren, Chairman  
Division of Music  
College of Fine Arts  
Jacksonville, Florida

- B. Create a source book concisely listing the curricula (and course content) in each junior/community college along with a corresponding listing for each senior institution.

- C. Continual revision of the source book supervised by an official arm of the FMEA representing each of the junior and senior institutions in Florida.

## APPENDIX H

### INITIAL SURVEY FORMS

**SEMINOLE JUNIOR COLLEGE****SANFORD, FLORIDA 32771****(306) 323-1450**

Director of Personnel

September 22, 1971

**TO:** Florida Junior College Voice Instructor

**FROM:** Burt H. Perinchief

**SUBJECT:** Transfer of Applied Voice Students from Junior Colleges to Senior Institutions

During the F.C.M.E.A. Meeting this past April in Daytona Beach, a new articulation committee was established to examine the problems of transfer of our junior community college students to senior universities within the State of Florida, with Gale Sperry as our committee chairman. As a member of this group, my special emphasis is in the area of applied voice, and I will be seeking to expand the communications between our various schools and departments and to better articulate our common and unique problems and interests. We hope thru this greater articulation that we will know where we are going and our students, who seek to transfer, will be better served.

First, we need to make our problems known to our colleagues in the Senior institutions, and they, in turn, must let us know what is expected of our students in order that they may "cut the mustard" with our guidance and training. Therefore, this is your opportunity to put down in black and white how you feel. A separate companion survey will be sent to voice faculty members at Florida's senior colleges and universities for them to express their hopes and aims in this regard. Perhaps we can find more common areas of agreement as well as a healthy exchange of ideas which recognize the need for some degree of autonomy.

This questionnaire will be brief; you are probably swamped with various surveys from time to time, as I am. As answers come back here, other questions may be generated, so you may be hearing from me again as many avenues are explored.

The enclosed envelope is for your return convenience. When all information is collated, copies will be sent to each school. Let's hear from you!



JUNIOR COLLEGE SURVEY

**SEMINOLE JUNIOR COLLEGE**

SANFORD, FLORIDA 32771

(305) 323-1450

Please supply the following information which is pertinent to the current study being conducted by the F. C. M. E. A. Articulation Committee:

Name:

Position:

School:

New or returning to your school?

Major instrument:

Percentage of your time spent teaching applied voice:

Number of voice students this term:

What do you feel are the major problems you encounter in preparing your voice students for transfer to senior institutions specifically relevant to their advanced applied voice training?

**SEMINOLE JUNIOR COLLEGE**

SANFORD, FLORIDA 32771

(305) 323-1450

Please supply the following information which is pertinent to the current study being conducted by the F. C. M. E. A. Articulation Committee:

Name:

Position (Indicate part-time or full-time):

School:

Percentage of your time spent teaching applied voice:

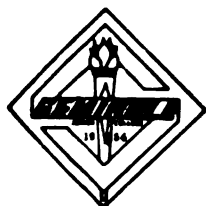
New or returning to your school?

Number of voice students this term:

What do you find are the major problems you encounter with transfer students from Florida's community/junior colleges in applied voice?

## **APPENDIX I**

### **PERSONNEL BACKGROUND SURVEY**



# SEMINOLE JUNIOR COLLEGE

SANFORD, FLORIDA 32771

(306) 323-1450

As we continue to gather data which will be helpful to your F. C. M. E. A. articulation committee, we would appreciate it greatly if you would complete the following questionnaire and return it to me as soon as possible. You have responded magnificently in the past, and it seems to have helped to have a few brief surveys rather than one or two long and involved ones. You will recall, I am conducting research in conjunction with the statewide group in the area of applied voice. We trust that the results will be both interesting and helpful.

Sincerely,

Burt H. Perinchief  
Instructor of Music

-----  
Name of Voice Instructor \_\_\_\_\_

Name of School \_\_\_\_\_

Mailing Address \_\_\_\_\_

Graduate Degrees Received (including name of graduate school) \_\_\_\_\_

\_\_\_\_\_  
Academic Training in Voice (please list place and whether voice is your major instrument)

\_\_\_\_\_  
Private Training in Voice (please list amount of private study and place of same)

\_\_\_\_\_  
Vocal Performance Experience (include major solo experience and performance honors)

\_\_\_\_\_  
Do you consider yourself a vocal technician, voice coach, or both?

## **APPENDIX J**

### **SURVEY OF VOCAL METHODOLOGY AND REPERTOIRE**

VOCAL TECHNIQUE

In your approach to the teaching of applied voice (with freshman and/or sophomore students), do you subscribe to any of the following "schools" of voice pedagogy or personal approaches to the teaching of voice? (Please check those that apply)

\_\_\_\_\_ Herbert Witherspoon

\_\_\_\_\_ Douglas Stanley

\_\_\_\_\_ Bel canto style

\_\_\_\_\_ Paul Peterson

\_\_\_\_\_ Judith Litante

\_\_\_\_\_ William Henderson

\_\_\_\_\_ Lisa Roma

\_\_\_\_\_ William Vennard

\_\_\_\_\_ Ralph Morse Brown

\_\_\_\_\_ Other (please specify) \_\_\_\_\_

From what sources did you derive your approach to voice teaching?

\_\_\_\_\_

\_\_\_\_\_

Do you use a "textbook" or "textbooks" with your voice students? (If so, please specify)

\_\_\_\_\_

Is Class Voice offered in your curriculum at this time?

Could you characterize your vocal methodology in a brief statement including your thinking on "registers", "resonance", "phonation", and tone modification such as "covered tone"?

PLEASE USE THE FOLLOWING CODE FOR INDICATING WHETHER YOU USE ANY OF THE LISTED MATERIALS WITH YOUR FRESHMAN AND/OR SOPHOMORE VOICE STUDENTS IN BUILDING A REPERTOIRE:

Code: R - Regular or standard usage  
 S - Supplementary usage  
 Blank space will denote non-usage

General Anthologies :

\_\_\_\_\_ Fifty-Six Songs You Like to Sing- G. Schirmer  
 \_\_\_\_\_ Fifty Art Songs from the Modern Repertoire- G. Schirmer  
 \_\_\_\_\_ Fifty-Five Art Songs- Compiled and Edited by Spaeth & Thompson; Sunnyside  
 \_\_\_\_\_ Young Artists' Repertoire- Compiled and Edited by John Toms; Sunnyside  
 \_\_\_\_\_ Seven Centuries of Solo Song- Vols. I-VI- Edited by Woodside; Boston Music  
 \_\_\_\_\_ A New Anthology of American Song (25 Songs by Native American Composers)  
 G. Schirmer

Italian Anthologies :

\_\_\_\_\_ Anthology of Italian Song of the 17th & 18th Centuries- G. Schirmer  
 \_\_\_\_\_ Book I  
 \_\_\_\_\_ Book II  
 \_\_\_\_\_ Italian Songs of the 18th Century (Fuchs)- International Music Co.  
 \_\_\_\_\_ Other (please specify) \_\_\_\_\_  
 \_\_\_\_\_

French Anthologies :

\_\_\_\_\_ Forty French Songs for Voice and Piano (Kagen)- International Music Co.  
 \_\_\_\_\_ Fauré- Thirty Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Debussy- Chansons de Bilitis- (Kagen)- International Music Company  
 \_\_\_\_\_ Debussy- Ariettes Oubliées (Kagen)- International Music Company  
 \_\_\_\_\_ Debussy- Proses Lyriques (Kagen)- International Music Company  
 \_\_\_\_\_ Debussy- Fêtes Galantes (Kagen)- International Music Company  
 \_\_\_\_\_ Debussy- Forty-Three Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Chausson- Twenty Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Other (please specify) \_\_\_\_\_  
 \_\_\_\_\_

German Anthologies :

\_\_\_\_\_ Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss-  
 G. Schirmer  
 \_\_\_\_\_ Schubert- First Vocal Album- G. Schirmer  
 \_\_\_\_\_ Easy German Classic Songs- Edited by Walter Golde; Ditson/Presser publ.  
 \_\_\_\_\_ Wolf- Sixty-Five Songs (Kagen)- International Music Company  
 \_\_\_\_\_ R. Strauss- 30 Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Schumann- 90 Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Schumann- Vocal Album- G. Schirmer  
 \_\_\_\_\_ Schubert- 200 Songs Vols. I, II, III (Kagen)- International Music Co.  
 \_\_\_\_\_ Liszt- Twelve Songs- G. Schirmer

German Anthologies (continued):

- \_\_\_\_\_ Hahn- 12 Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Grieg- Selected Songs- G. Schirmer  
 \_\_\_\_\_ Mahler- 24 Songs Vols. I-IV- International Music Company  
 \_\_\_\_\_ Brahms- 20 Songs (Kagen)- International Music Company  
 \_\_\_\_\_ Brahms- 50 Selected Songs- G. Schirmer  
 \_\_\_\_\_ Dvorak- Gypsy Songs (Cycle of Seven Songs)-(Proctor-Gregg); International Music Co.  
 \_\_\_\_\_ Other (please specify) \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

English (Folk) Anthologies :

- \_\_\_\_\_ Fifty Modern English Songs - Boosey and Hawkes  
 \_\_\_\_\_ Benjamin Britten- Folk Song Arrangements- Boosey and Hawkes  
 \_\_\_\_\_ Six Songs for Bass by Henry Purcell- International Music Company  
 \_\_\_\_\_ Elizabethan Love Songs- Arranged by Frederick Keel- Boosey & Hawkes

Oratorio Anthologies :

- \_\_\_\_\_ Oratorio Repertoire- Edited by Nicholas Douty- Theodore Presser Co.  
 \_\_\_\_\_ Soprano  
 \_\_\_\_\_ Alto  
 \_\_\_\_\_ Tenor  
 \_\_\_\_\_ Bass  
 \_\_\_\_\_ Anthology of Sacred Song- Edited by Max Spicker- G. Schirmer  
 \_\_\_\_\_ Soprano  
 \_\_\_\_\_ Alto  
 \_\_\_\_\_ Tenor  
 \_\_\_\_\_ Bass

Sacred Anthologies :

- \_\_\_\_\_ J. S. Bach Sacred Songs from Schemelli's Gesangbuch- Concordia  
 \_\_\_\_\_ Gems of Sacred Song- G. Schirmer  
 \_\_\_\_\_ 52 Sacred Songs You Like to Sing- G. Schirmer  
 \_\_\_\_\_ Bach Songs and Airs (Prout)- Galaxy Music Corp.  
 \_\_\_\_\_ Other \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Operatic Anthologies :

- \_\_\_\_\_ Operatic Anthology- Compiled by Kurt Adler (Soprano, Alto, Tenor, Baritone, Bass)- G. Schirmer  
 \_\_\_\_\_ Other \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Please use reverse sides to list any additional materials which you use on a regular or supplementary basis.



## APPENDIX K

### RELATED CORRESPONDENCE

## APPENDIX K

## RELATED CORRESPONDENCE

June 1, 1972

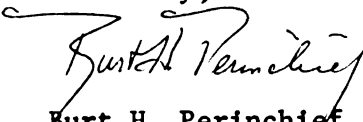
In September of this past year I wrote to each of you in regard to my work with the F.C.M.E.A. committee on articulation, under the chairmanship of Gale Sperry. Many of you were kind enough to respond to a very brief questionnaire which sought to evoke problems in our transfer system between the community colleges and the universities of Florida; your responses were specifically focusing upon the area of applied voice study. The responses were very broad, for the most part, but some were specific enough to reflect trends which may lead us to a clearer understanding of where we are and where we might better be.

I am endeavoring to pursue these points more fully, with the ultimate result being a statewide program in voice (applied) which will encompass our areas of agreement and still permit our autonomy as technicians and coaches. It will be helpful to each of us to know generally what our objectives are, how they compare, and what minimum standards (of behavior) are expected at the junior level in our senior institutions. To be sure, each of us has standards, but our students will be better served if we and they know just where our standards lie in a graphic statewide norm. Some of the junior college student transfers are entering the universities as voice majors with what the university voice teachers are calling shallow background in voice literature; i. e., little or no experience in foreign song literature.

Let me ask two things more of you at this point. I would like very much to get off this campus and speak with each of you as individuals, but this may not be possible (the phone and mail may have to largely suffice). Therefore, I would appreciate it if you could send me a copy of your course(s) outlines for applied voice at your present institution. Secondly, please indicate whether or not you will be teaching there during the next two to three months. I will make every effort to contact you personally if you will be available during any of that time.

Thanks so much for your help in this regard. I will be in touch.

Sincerely,

  
Burt H. Perinchief  
Instructor of Music





## SEMINOLE JUNIOR COLLEGE

SANFORD, FLORIDA 32771

(305) 323-1450

In June of this year I last wrote to you in regard to my work with the F. C. M. E. A. committee on articulation under the able leadership of Gale Sperry. At that time I requested a copy of your course outline(s) for applied voice. What we are attempting to do is to gather information on the objectives in the teaching of applied voice in our community/junior colleges and make comparative observations with those at the senior institutions. When all of this information has been collated, then we hope that it will ultimately be of benefit to all of us as we seek to advise our students as they prepare to transfer from junior colleges to the senior universities in Florida.

With the big push being made to interpret objectives in behavioral terms, we hope that we will be able to find many common goals which will serve to make clearer articulation and advisement possible. Lists of voice literature which are used as guidelines or minimum requirements will also be helpful for our perusal. To be sure, we all have high standards that we seek to maintain, but our students will be better advised if we know that our standards are clearly in line with what they will need for smooth transference to senior universities.

Many of you were on vacation this summer when I was last in contact by mail. I trust that each of you had a very wonderful summer. It is my hope that we will hear from each and every music program in the state, whether there is a formal voice outline or not. I personally would like to get to know every music person in higher education in Florida. That is the only way to establish true articulation. If your school does not offer applied voice, would you be so kind as to let me know, and I will bother you no longer. If you have a formal course outline for applied voice, and/or a representative vocal literature list, please send me a copy in the enclosed envelope along with the names of those who are teaching voice at your school. If applied voice is offered, but you do not have formal course outlines, kindly let me know and if you would like information on such outlines from our sister schools I will be more than happy to send this on as it becomes available through this study.

Thanks so much for your help and future interest in this project.

Sincerely,

Burt H. Perinchief  
Instructor of Music



# SEMINOLE JUNIOR COLLEGE

SANFORD, FLORIDA 32771

(305) 323-1450

Dear Colleague,

The study which I began over a year ago dealing with applied voice curricula and transferability among the universities and community colleges of Florida is coming to its conclusion. Most of the voice faculty members throughout the state have been most helpful in responding to the surveys and requests which I have sent in connection with this research. What I hope will ultimately come out of this is a suggested program which may serve as a model statewide, offering guidelines which will be both broad enough to permit individual autonomy in approach and specific enough to allow our students to know what to anticipate as they seek to transfer within standards of proficiency from one institution to another. This study has been undertaken under the aegis of the F. C. M. E. A. Articulation Committee chaired over the past two years by Gail Sperry.

Earlier communiques to the voice people were in regard to the following:

1. A "pilot" questionnaire seeking to elicit problem areas in preparation of students in voice at the community colleges as perceived by the instructors at this level and in our Florida universities.
2. A request for course outlines and repertoire lists from each of the higher education institutions in Florida.
3. An inventory of voice instructional personnel in the universities and community colleges in the state.

If you have not responded to any of the above, I would greatly appreciate it if you would. The sampling has been very fine, but I would like to get 100% response in this study.

This final survey deals with pedagogical approaches and voice literature. Please fill in the checklist as it applies to you and to your students at the freshman and sophomore levels. Additional comments or lists will be very helpful. I'm sure you will agree that dissemination of such information will be invaluable.

Cordially,

Burt H. Perinchief  
Instructor of Music



# SEMINOLE JUNIOR COLLEGE

SANFORD, FLORIDA 32771

(305) 323-1450

Dear

For the past two years I have been engaged in an in-depth study of all facets of Applied Voice teaching in the institutions of higher education in the State of Florida. This research has been conducted under the auspices of the recent statewide articulation committee of F. C. M. E. A., under the chairmanship of Dr. Gail Sperry. This work has now been nearly completed and we can hope our students may now be better served as they seek to transfer from one music program to another. Our aim is to bring together all pertinent information that will ultimately enable these students to meet proficiency requirements in the senior colleges and universities as they move from the community/junior colleges of Florida. In the final analysis, we are aiming to provide a suggested program which may serve as a model statewide, offering guidelines which will certainly be broad enough to permit individual autonomy in approach, and specific enough to allow our students to know what to anticipate as they seek to transfer.

I should like to request three things of you, trusting I am not imposing on your time by doing so. First, it would be helpful to have some sample recital programs from your school/department from a few representative freshman and/or sophomore voice students. Secondly, please indicate what the audition requirements are for voice students transferring to your school into the junior level from a community/junior college.

The third item may evoke merely some observations, but you may also have some statistics to provide evidence in the matter. We are interested in knowing just how the community college students perform in comparison to the four-year counterparts at the senior institutions. Do you have any observations or research information which may draw a comparison conclusively between those voice students who are with you from the freshman year, and those who come to you by way of community colleges in Florida?

Thanking you for your time in this endeavor, I remain,

Cordially,

Burt H. Perinchief  
Instructor of Music

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UNIVERSITY OF FLORIDA  
GAINESVILLE 32601

DEPARTMENT OF MUSIC

May 11, 1973

Dr. Burt H. Perinchief  
Music Department  
Seminole Junior College  
Sanford, Florida 32771

Dear Mr. Perinchief:

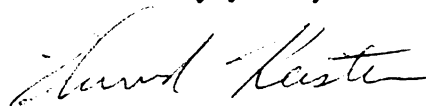
Dr. Mcullothlin has asked me to reply to your letter of May 7. Enclosed is a list of general guidelines we expect our voice students to follow. In general I believe they do, at times exceeding them and in some cases not reaching them.

When junior college students transfer to us we are concerned that they are well founded in the basics of singing and have a respectable amount of literature behind them. In the first year they are with us they should attempt to reach the advanced voice level which requires an audition before the full music faculty. The following year the student will present the senior recital. Musical considerations are of course very important also, such as theory, piano etc.

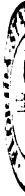
In general we find junior college transfers to be lacking in comparison to our own students trained here. This is especially true in the area of literature and in general vocal preparation. In many instances this means the student transfer must extend his college program in order to finish successfully.

We join with you most heartily in any endeavor which will allow us to articulate more closely with the work being done in the junior Colleges.

Cordially yours,



Elwood Keister  
Chm. voice-choral







School of Music

May 11, 1973

Mr. Burt H. Perinchief  
Music Department  
Seminole Junior College  
Sanford, Florida 32771

Dear Mr. Perinchief:

In reply to your letter to Dean Housewright, dated May 7, 1973, and referred to me on May 9, please note the following:

1. Re: sample recital programs for freshmen and sophomore voice students, these students do not present recitals in these first two years of study, so programs are not available. They do, however, present lists of repertory at their end-of-the-year juries. So I will try to find some of these in the files, and attach.

2. Re: audition requirements for junior transfer students, a copy of our jury form is enclosed. We would like for the junior transfer to present comparable material. That is, we would like to have a list of the repertory previously studied at the college level, both at the freshman and sophomore levels. Six memorized songs should be ready for the audition, with the student selecting the first song to be sung, and the faculty selecting one or two other numbers. Languages other than English should be included.

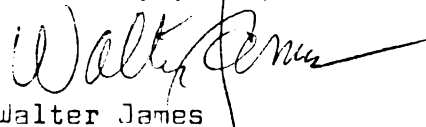
It is important to note that our faculty, as of this quarter, voted to delay that placement audition until the end of the first quarter of study here, thus, hopefully, eliminating the great tension of auditioning for placement in a strange place, before strange people, and often following a summer of little voice activity. The transfer, upon enrollment will be placed in the course that would normally follow their previous study, but on a provisional status, pending the official placement audition.

3. Re: comparative performance of community college transfer students, it is difficult to make any categorical statement. It is probably true that we feel that these students are not as well prepared going into their junior year as our own students. But that is a generalization. Some community colleges are better staffed and do a better job than others. Some students come to us as well prepared as our own, or superior to some of our own, for we too have A and C grade students. Being in the School of Music here makes for a

concentration of music, a saturation of music, that we think is beneficial to the development of the music student, and which is probably not available in the community college. With 800 music students around, there is a healthy competitiveness, a chance to compare with peers and those above and below in level not as available to the community college music student. Also, the fact that our students spread their basic studies courses over four years, leaves more room for music concentration than that available to the community college student. With more students around it is possible to establish somewhat higher standards - most likely. There may be some research or statistics concerning this matter, but I don't know of such.

Your research is concerned with an important matter, and one which should grow more and more important. I hope the above information will be helpful to it.

Sincerely yours,



Walter James  
Coordinator of Voice



DEPARTMENT OF MUSIC

May 16, 1973

Mr. Burt H. Perinchief  
Instructor of Music  
Seminole Junior College  
Sanford, Florida 32771

Dear Burt:

I am pleased to have the opportunity to respond to your recent letter concerning Applied Voice Teaching in Florida's Institutions of higher education. Included with my letter are several representative programs for the current academic year.

We do not audition voice students transferring to FTU from a community/junior college, rather, we permit them to enroll in our junior level performance course; the student moves onward at his own rate of progress, as is true of our students who are non-transfers.

Any observations I would make concerning the comparison of four-year students as opposed to those who have transferred from a community college would be sparse and non-valid because of my short association with FTU; however, the USF transfer students seemed to compare favorably with those of our own who had started with us as Freshmen. This was true by approximately the middle of the Junior year.

Best wishes to you as you complete this important study.

Sincerely,

  
Gale Sperry  
Chairman

GS:db

Enclosures

# Florida Agricultural and Mechanical University

Tallahassee, Florida

ZIP CODE: 32307

COLLEGE OF ARTS AND SCIENCES

June 13, 1973

Mr. Burt H. Perinchief  
Instructor of Music  
Seminole Junior College  
Sanford, Florida 32771

Dear Mr. Perinchief:

This communication comes to acknowledge your letter of May 7, 1973.


I wish to commend you for your efforts to improve the articulation between the senior colleges and universities and the community/junior colleges of Florida in the area of applied voice.

Enclosed find senior recital hearing program which includes two voice majors as checked, audition materials and applied voice syllabus. The following observations are presented on the basis of evaluating voice students transferring from community/junior colleges of Florida:

1. There is a lack of legitimate literature on the freshman and sophomore levels to prepare students for upper division applied voice courses of 311, 312, 313, 411 and 412.
2. A small percentage of voice majors have adequate preparation in the area of piano (keyboard).
3. Most students have limited or no experience in public performance as well as student recital experience.
4. Some students do not receive proper counseling and coaching for entrance examinations. In many cases their repertoire is limited.

I trust that my reply will be of some assistance to you.

Sincerely,



William P. Foster, Chairman  
Department of Music

WPF/js

Enclosures

APPENDIX L

LIST OF COMMUNITY COLLEGES CONTACTED

## LIST OF COMMUNITY COLLEGES CONTACTED

Brevard Community College	Cocoa, Florida
Broward Community College	Fort Lauderdale, Florida
Central Florida Community College	Ocala, Florida
Chipola Junior College	Marianna, Florida
Daytona Beach Community College	Daytona Beach, Florida
Edison Community College	Fort Myers, Florida
Florida Junior College at Jacksonville	Jacksonville, Florida
Florida Keys Community College	Key West, Florida
Gulf Coast Community College	Panama City, Florida
Hillsborough Community College	Tampa, Florida
Indian River Community College	Fort Pierce, Florida
Lake City Community College	Lake City, Florida
Lake-Sumter Community College	Leesburg, Florida
Manatee Junior College	Bradenton, Florida
Miami-Dade Junior College	Miami, Florida
North Florida Junior College	Madison, Florida
Okaloosa-Walton Junior College	Niceville, Florida
Palm Beach Junior College	Lake Worth, Florida
Pensacola Junior College	Pensacola, Florida
Polk Community College	Winter Haven, Florida
Santa Fe Junior College	Gainesville, Florida
Seminole Junior College	Sanford, Florida
South Florida Junior College	Avon Park, Florida
St. Johns River Junior College	Palatka, Florida
St. Petersburg Junior College	St. Petersburg, Florida

Tallahassee Community College

Tallahassee, Florida

Valencia Community College

Orlando, Florida

APPENDIX M

LIST OF UNIVERSITIES INCLUDED IN THE STUDY



## LIST OF UNIVERSITIES INCLUDED IN THE STUDY

University of Florida	Gainesville, Florida
Florida State University	Tallahassee, Florida
University of South Florida	Tampa, Florida
University of West Florida	Pensacola, Florida
Florida Technological University	Orlando, Florida
Florida Atlantic University	Boca Raton, Florida
Florida Agricultural and Mechanical University	Tallahassee, Florida
University of North Florida	Jacksonville, Florida
Florida International University	Miami, Florida

**APPENDIX N**

**RESULTS OF INITIAL COMMUNITY COLLEGE SURVEY**

## RESULTS OF INITIAL COMMUNITY COLLEGE SURVEY

## Problems of Transferability As Seen by Community College Instructors:

1. No voice majors nor special problems.
2. No music transfer program- no problems yet.
3. a. No clear outline of expectations as to what junior college voice students are expected to do at various universities.  
b. Lack of training and coaching (vocal) before coming to junior college.  
c. Not enough time to spend with advanced students.  
d. All but advanced students are in a (forced) class situation.
4. a. Lack of relevance of theory to voice musicianship.  
b. Too little piano preparation and too little time for work and practice in both piano and voice.  
c. Irregularity and erratic nature of practice for progress.
5. a. Teaching language at the same time as voice.  
b. Need for language diction class.  
c. Lack of dedication to practice and lack of practice space.
6. a. Little level problems due to gearing to 260, 360 university parallel.  
b. General music major problems: 1) Transfer of theory and ear-training when test is given at universities six months after courses are given; 2) General education requirements here are not adequate for smooth transfer.
7. No special problems.
8. a. Lack of background in piano so as to even assist with vocal exercises.  
b. Lack of background in sight-reading.  
c. Lack of regular practice.
9. a. Getting the voice to respond so it will be acceptable at the junior level.

b. Little difficulty with the Italian and English, but French and German are difficult for freshmen and sophomores.

10. a. Difficulty in making student realize high amount of physical energy and effort to make resonant sound, and in getting student to realize the feel of a sound is more important than hearing sound.

b. French diction.

11. a. Theory (musicianship).

b. Clear concepts of resonance lacking.

c. French and German diction.

12. Too little time with voice due to too many other classes and related demands.

13. Only one voice student. Unpreparedness and taste of students are major problems in voice. With the wide variance in talent and training, the senior institutions should place them where they fit.

14. Lack of information on amount or type of literature students are expected to have covered; lack of information on the technical skill levels which might be tied to the level of literature. Need for more feedback on where the students are weak at the senior universities (dialogue).

15. a. Lack of information from senior institutions on guidelines from department policies on freshman and sophomore voice majors, freshman music ed. voice majors, sophomore music ed. voice majors and these variants at the junior and senior levels. Should include techniques, number of recitals per term, exceptions, jury requirements for each level, evaluation procedures, repertoire classes, etc.

b. Voice classes- written guidelines (course outlines), number of terms, texts, etc.

c. Need for student to know clearly the entrance requirements: theory, ear-training, literature.

16. Junior colleges accept students at levels of performance lower than senior institutions. Difficulty is in bringing them to comparable levels by junior year.

APPENDIX O

RESULTS OF INITIAL UNIVERSITY SURVEY

## RESULTS OF INITIAL UNIVERSITY SURVEY

**Problems of Transferability As Seen by University Personnel:**

1. a. Uneven line of literature as seen by repertoire sheets from junior colleges. Advanced literature in some cases and yet some early Italian Art songs are unlisted. In general, literature before the twentieth century is not seen on these lists. A uniform literature list would be helpful.  
  
b. Unwillingness on the part of students to accept singing as work. Often previous study has only been devoted to learning notes, rhythms, pitches, pronunciations, and too little spent in learning vocal production, posture, breathing, control, placement, resonance, etc. Too little time in the "how" and too much on "what."
2. a. Weakness in French and German literature.  
  
b. Piano background needs to be stressed.
3. a. Lack of literature and real problems in matching junior level proficiency.  
  
b. Lack of basic skills.

**APPENDIX P**

**RESULTS OF PERSONNEL BACKGROUND SURVEY**

## RESULTS OF PERSONNEL BACKGROUND SURVEY

Community College Personnel-

## Vocal Performance Experience:

1. Too many to list- everything from "Middle Ages to avant-garde."
2. Recitalist- opera- symphony soloist.
3. 18 years experience in oratorio, opera in Georgia and Florida and recital at F. S. U. and Univ. of Florida.
4. Houston Light Opera Company; solo appearances with Birmingham and Alabama Symphony Orchestras and opera roles in Alabama and Florida; oratorio experience (solo).
5. With college choirs and church.
6. Opera contract in Prague, Regeusburg, Stuttgart, Stockholm; debut with La Scala, Lyric in N. Y. C., concertized in Germany, U. S. A., Canada, Sweden, France, and England.
7. Church soloist: Rochester and Buffalo, N. Y.; West Palm Beach and Delray Beach. Operatic performer: Buffalo, N. Y. and West Palm Beach, Orlando, Boca Raton, Ft. Lauderdale, Tallahassee, St. Petersburg, and Augusta, Ga.
8. Soloist in Messiah, Faure Requiem and several operas at Shreveport Civic Opera.
9. Major roles in opera and musical theater; recital work; aria competition winner at University of Florida; honors recital at Harvard; soprano soloist at University of Florida; Fort Lauderdale Symphony chorus; Jewish Temple (soloist) and oratorio (community) performance.
10. University of Alabama and F. S. U.; Gulf Coast Community College and little theater group.
11. Recitals- oratorio solos; roles in operas and musicals.
12. Community concerts; Broadway musical; 4 years summer stock, Roxy Theater.
13. Oratorio soloist in Dallas, Texas and Jackson, Miss.
14. Secondary opera roles at F. S. U.; oratorio soloist: Charleston, S. C.
15. 30 years in Cleveland, O.- member of Cleveland Symphonic Chorus under Robert Shaw.



1

16. Oratorio roles and opera in N. Y. C., Paris, and Berlin.
17. Recitals, church soloist in N. Y. C.; opera and oratorio.
18. Soloist in college; Ashville, N. C. Symphony and Broward Symphony.
19. Messiah, Creation, small opera parts.
20. Solo concerts in Louisiana, Alabama, Mississippi, Florida, Iowa, and Illinois; oratorio soloist in Midwest and South.
21. Major roles in oratorio, recitals.
22. Concert, opera, radio, church soloist in N. Y. C., Midwest, and South.

#### Graduate Degrees:

Master of Music- one each from Miami University, the University of Alabama, Northwestern, Eastman School of Music, Cincinnati Conservatory, Southern Methodist University, and North Texas State; two from Louisiana State University; and four from Florida State University.

Master of Arts- one each from Appalachian State University and Eastman School of Music; and four from Columbia University.

Master of Education- one from the University of Florida.

Master of the Art of Teaching- one from Rollins College.

Master of Music Education- two from Florida State University.

Master of Sacred Music- one from Southern Methodist University

Education Specialist- Louisiana Technological University (1).

Doctor of Philosophy- one from Florida State University.

Doctor of Musical Arts- Florida State University (1).

Doctor of Education- one from Indiana University.

#### Academic Training in Voice:

1. Westminster, Miami U., Indiana.
2. Jax College of Music, and L. S. U.
3. Florida State (voice certificate, 4 years, and U. of Fla. 1½ years).
4. University of Alabama.

5. Southern Illinois University and Northwestern.
6. Eastman and F. S. U.
7. Centenary College and S. M. U.
8. L. S. U., University of Florida, Harvard.
9. University of Alabama and Florida State.
10. Florida State, Univ. of Florida, Stetson, Univ. of Miami.
11. Juilliard and Columbia.
12. North Texas State.
13. Florida State.
14. Florida State.
15. Florida State.
16. Slippery Rock and Allegheny College, Pennsylvania.
17. 3 years: Cincinnati College of Music; Eastman (2 years).
18. Stetson U. and Rollins College; secondary instrument.
19. Lawrence University (Wisconsin) and Columbia University.
20. Furman, Eastman, Indiana University.
21. Morningside College (Iowa) and F. S. U.

Private Study in Voice:

1. 10 years and 20 years personal teaching, research and experience.
2. 3 years private.
3. 4 years in Houston, Texas.
4. None.
5.  $2\frac{1}{2}$  years with Basile Riaboukila.
6. 10 years: Brevard Music Center; L. S. U., Roger Wagner Workshop, private teachers in Ft. Lauderdale, Gainesville, Jacksonville.
7. Salzburg, Austria (1 year).
8. Privately in New York for six years.
9. Seagle Opera Colony; Ft. Worth, Texas; Vicksburg, Miss.

10. 2 years, Charleston, S. C.
11. 3 years in Cleveland, Ohio.
12. 2 years with Frank LaForge in N. Y. C.
13. F. S. U. and Atlanta (4 years).
14. 1 year in Longview, Texas.
15. 6 years undergraduate and graduate.
16. 4 years before college; 12 years in N. Y. C.

Vocal technician, coach, or both:

Both- 13 responses.

Technician- 4 responses.

Coach- 3 responses.

#### University Personnel-

Vocal Performance Experience:

1. Recitals, oratorios, chamber opera, choral singer (professional).
2. Church- orchestral- recitals (10 years).
3. Bass soloist- Pensacola Oratorio Society- opera role in Illinois; Northwestern U. Messiah (soloist).

Graduate degrees:

Master of Music- one each from Ohio State University, Eastman School of Music, and Northwestern University.

Doctor of Education- two from Columbia University.

Academic Training in Voice:

1. Chicago Conservatory, Ohio State, Columbia University.
2. Baldwin-Wallace Conservatory; Eastman; Columbia.
3. Northwestern University.

Private Study in Voice:

1. 8 years in Chicago; Columbia U.; New York City.

2. New York City ( $1\frac{1}{2}$  years).
3. None significant.

Vocal technician, coach, or both:

Both- three responses.

**APPENDIX Q**

**RESULTS OF SURVEY OF VOCAL METHODOLOGY AND LITERATURE**

## RESULTS OF SURVEY OF VOCAL METHODOLOGY AND LITERATURE

Additional Comments on "Schools of Vocal Pedagogy":

1. "Bel canto" (when the student can comprehend Italian); Frank LaForge's breath control technique; for diction, German lieder (if the student has superior accomplishments).

2. Stanley- NEVER! I received most of my training from Ivan Velikanof, N. Y., who is the teacher of Teresa Stitch-Randall.

3. Chloe Owen.

4. I do not subscribe to any school of vocal pedagogy; however, I have digested this list plus many more to try to find truth about singing.

- a. Science and Sensation of Vocal Tone- Caesari
- b. Voice of the Mind- Caesari
- c. Science of Vocal Pedagogy- Appleman
- d. Stimmfehler- P. Lohman

5. Van Christy- Expressive Singing

6. Dr. Van Christy.

7. Use parts of Nava, Panofka, Lamperti, and Viaidot.

8. I really do not feel I follow a particular "school." I hope I try to extract value from several and make it mine.

9. Joseph J. Klein.

10. Betty J. Grimm- "The Technical and Artistic Elements of Singing"

11. William Ross, Van Christy, Weldon Whitlock.

From what sources did you derive your approach to voice teaching?:

1. Fenton Pugh, Cincinnati; Arthur Kraft, Eastman School of Music; Frank LaForge, New York.

2. Former studies in college and graduate school, and what I have read and learned since about voice teaching, and simply trying to figure out what I do so I can explain it to a student.

3. Other teachers have also been helpful.

4. Imra McDaniel of Miami.

5. Every source- the matter of semantics becomes increasingly important in communication of vocal truth.

6. Functional Lessons in Singing- Trusler and Ehret; Expressive Singing- Christy; 36 Eight-Measure Vocalises- Sieber.

7. Mainly from my instructors (Anna Mims, Vernon Weston, Charlotte Reinke, Richard Collins, Herman Gunter) and personal investigation.

8. Private instruction and largely from experience.

9. Use parts of Nava, Panofka, Lamperti, and Viaidot, plus Whitlock, Vaccai, and New York City; Van Den Berg, University of Groningen.

10. I was limited mostly to what my voice teacher taught me.

11. Personal experience, comparison between what I was taught and what I have learned since, by reading vocal pedagogy books and magazine articles.

12. Working with Mr. Klein.

13. Personal study and accompanying others in lessons at college level; study with Keister, Sterrett (U. of Fla.), Draper (L. S. U.), Beardslee (Harvard), workshops in pedagogy and voice lit.

14. Private teachers- reading the above books (Witherspoon, Bel canto, Peterson, Vennard) including Victor Field.

15. Gerald Claxton and Virginia Botkin- (former teachers).

16. Personal experience; classes in vocal diction and pedagogy at F. S. U.; participation in Masters Class with vocal teachers and coaches; reading of various studies by artists and teachers.

17. Private teachers: Ursulfee at Salzburg, Nikolaidi at F. S. U.

Do you use a "textbook" or "textbooks" with your voice students? (If so, please specify):

1. 105-106 Foundations in Singing- Christy  
161-162 Expressive Singing- Christy
2. Functional Lessons in Singing- Trusler and Ehret  
Expressive Singing- Christy
3. A Method for Vocal Culture  
Ups and Downs of Music- for those who cannot sightread.
4. Functional Lessons in Singing- Trusler and Ehret  
Expressive Singing- Christy
5. Expressive Singing- Vols. I for 161 students.  
Foundations in Singing- for 105 beginners



6. Klein: Singing Technique- as a guide only.
7. Lehman on English dictien. Supplementary reference texts: the Casell dictionaries.
8. Expressive Singing- Christy
9. Vocal Technic- Tkach

Additional Materials- Repertoire (Regular or Standard Usage):

1. 25 songs drawn from Schirmer Italian Anthology; reset for medium high and medium low voices.
2. "No French;" individual songs suiting the voice.
3. Schirmer French Anthology; Brahms and Mozart Anthologies- Kalmus; Mozart Arias- International; Prima Donna's Album.
4. Expressive Singing- Christy; Young Singer- Row; Arie Antiche- Parnsetti; Songs of Travel- Vaughan-Williams; Arias from pertinent operas- Mozart; Bach arias for soprano from Cantatas- (ed.) Tayler; Prima Donna's Album.
5. Twenty-Four Italian Songs- G. Schirmer; Opera Repertoire- Castleton; The Modern Semraro Operatic Album.
6. Italian Songs of the 17th and 18th Centuries- (ed.) Dallapiccola.
7. Classic Italian Songs- Glenn and Tayler; French Art Songs- Glenn and Tayler; Opera Anthology- Ricordi publisher; Kalmus editions of Songs of Schubert, Brahms, etc.
8. Twenty-Four Italian Songs- G. Schirmer; Twentieth Century Art Songs- G. Schirmer.
9. Expressive Singing- Christy; Music for Millions- Consolidated; Twenty-Four Italian Songs- G. Schirmer; Anthology of Modern French Song- G. Schirmer; Thirty Italian Songs- Dallapiccola; Old English Melodies- Lane Wilson; Songs for the Church Year- G. Schirmer; Sing Unto the Lord- Carl Fischer; The Sacred Hour of Song- Mack Harrell; Vaccari- Practical Method.

Additional Materials- Repertoire (Supplementary Usage):

1. Twenty Songs- Vol. I- Fauré; Twenty-Five Songs- Vol. II- Fauré; Twelve Songs- Debussy; French Song Anthology (Spicker)- Schirmer; Old Oliver Ditson Edition of Brahms Fifty Songs; Old Oliver Ditson Edition of Hugo Wolf Songs; Operatic Anthology (4 books)- Spicker Ed.- G. Schirmer.
2. The only religious song I use is when individual students have specific church solos to perform.

3. Songs by 22 Americans- Taylor- G. Schirmer; The New Imperial Edition- Northcote- Boosey and Hawkes.

4. Individual selections under Italian, French, German, English, sacred, and operatic anthologies.

5. Art Songs for School and Studio- First Year and Second Year- Ditson; Choice Sacred Songs- Ditson; Solos for the Church Year- (Pfautsch)- Lawson-Gould.

6. Prima Dona Album (Soprano); Contemporary American Songs (Ed.- Taylor)- Sunny-Birchard; Songs in English- (19 Contemporary Settings by American and English composers, Ed.- Taylor)- Carl Fischer; Carpenter- Song Cycle by Gitanjali; Lily Pons Song Album- Vols. I and II- (Ed.- La Forge)- Carl Fischer.

7. The Aria- Franco Colombe; La Flora- Wilhelm Hansen; Duran Songs- International; Ravel Songs- International and Durand et Cie; The Oliver Ditson Songs of Franz Schubert et al; Fifty Mastersongs of 20 Composers- Ditson; 100 Folk Songs of All Nations- Bantock- Oliver Ditson; One Hundred Songs of England- Ditson; Bach Arias (Soprano)- Kalms; Classic Period Songs- Wm. Brown Company.

8. Vaccai- Vocal Methods (all voices)- Schirmer; Contemporary American Art Songs; Twentieth Century American Songs.

Could you characterize your vocal methodology in a brief statement including your thinking on "registers," "resonance," "phonation," and tone modification such as "covered tone?"

1. Registers- attempts to "equate" registers, working upward from the middle voice and working downward from the area above the break. The bel canto approach is especially valuable for the former. Covered tone (which I call "mixed tone" technique) is very good for the latter.

Resonance- My doctoral thesis was a study of resonance factors as revealed by overtones present for each of the five vowels and the shiva. The sound spectrograph used in that study shows the concentration (presence or absence) of overtones (phonemes) for each vowel. Resonance is captured (or "coaxed") into the tones by means of brightness (the "rising pitch series") which characterizes presence and strength of overtones.

Vowels i, e, and a are preferable for vocalises because they are the most "forward" of the series. I don't use the term "phonation" preferring the term "focus." I teach by precept and example, for I have found that if I rely on scientific information it only serves to confuse the average student.

2. Sing in tone, not voice. Each tone must first be attacked where m and n are formed, then opened on ah position of the throat. The registers for tenors and sopranos are around c#' and f#-g". Baritones and altos are around a- b-flat' and e-flat-e'. There is seldom mention of such to any beginners. Voices must adjust at these points, covering on the e-flat-f#.

3. Do not use the concept of registers- too confusing for student. Resonance, coupling overtones and fundamental pitch. Phonation: bringing vocal sound into being with breath (controlled as activator). Tone modification- vowel modification- yes; tone-no. (Covered tone- OUT!).

4. Through Italian syllables (Sieber sequence), I try to develop each voice individually, especially as to resonance, mixing the a vowel into all other vowels. As to developing the concept of covered tone in male voices, I pray for help!

5. Registers- I work first for a free middle part of the voice then try to achieve a "let go" as the voice ascends without changing to falsett, and allow the voice to "find" its own registers or changes both upward and downward. I discourage a direct approach to these changes.

Resonance- Unless it is particularly a problem, again I try to achieve this as a by-product of free tone production. I feel that direct attempts to achieve resonance causes tension which restricts resonance.

Phonating- I encourage (indirectly) the following:

- 1) loose jaw (which requires vigorous support)
- 2) generally forward tongue
- 3) loose lips (with upper teeth somewhat exposed)
- 4) explosive consonants (beginning and ending) vaulted (in the back)- hummy vowels

Tone- I encourage "heady" tones which I consider neither "open" nor "covered." Above all, I stress that the tone must be of the character which best expresses the text, which differs greatly with the individual's capability to understand and express it. I am opposed to teaching "a" tone to all students or a "method" to all students.

6. For smoothness of full vocal range, top should be worked from top downward using mezzo-voca. All methods of voice work for an excellent teacher and each teacher may have success by totally opposite methods.

7. I strive for one thing- a beautiful tone!!! Whatever that requires. Technique is an important factor in any voice training. I do not use any one basic technique. I strive for naturalness and freedom of tone. I emphasize breathing, support, and diction. It would take many pages to write what I consider essential in any good vocal training.

8. I believe that free, legato singing with a pleasing tone quality is the first objective. In order to accomplish this, many vocal problems have to be corrected in most voice students. I find the most prevalent problems are: no concept of resonance, small "tinty" voices, no concept of tone modification to aid interpretation (I am not particularly fond of "covered tone" concept); lack of breath support; a high degree of tension either caused by fear or strain or both; and yet I try to treat each student as an individual and try not to assume that each one has the same problems, but many do come to us with such meager vocal training that the fundamentals are stressed. I generally feel I have accomplished enough in two years if I get the student to the place where they can sing English and Italian songs with a nice, free, smooth, legato, pleasing tonal quality.

I only use German and French should the student have studied the language or has a particular affinity for languages. It is rather like the football coach who says "We must get back to the basics, we must brush up on the fundamentals." I feel like I keep saying that often, but my students seem to need a good basic foundation which they come to us lacking.

9. I use all three of the first words, but avoid carefully the use of "covered tone."

10. Not without demonstrating it. Do let me know if anyone effectively can.

11. Two main registers, chest and head. The main resonative cavity is the mouth and throat (feels like high head). Phonation takes place in the larynx as the breath and vocal folds coordinate to produce the tone. All closed vowels tend to open as one ascends the scale. Ea becomes ih, ay becomes eh, etc.

12. I analyze their particular problems and try to help them overcome them and develop a smooth, effortless production.

**APPENDIX R**

**RESUME OF INFORMATION FROM COURSE OUTLINES**

## RESUME OF INFORMATION FROM COURSE OUTLINES

Community Colleges:

## Gulf Coast-

Outline of Class Voice and Applied Voice. Text is Foundations in Singing- Van Christy (Class Voice). F. S. U. Repertoire list is guideline for song literature.

- A. Course objectives for Applied Voice
  - 1. Methods of Instruction
  - 2. Teaching Guide (general aids)
  - 3. Course Outline- technic
  - 4. Basis for grading
- B. Class Voice- Course Objectives
  - 1. Methods of instruction
  - 2. Teaching Aids (general)
  - 3. Course Outline- technic and repertoire
  - 4. Course requirements- basis of evaluation

## Lake City- No transfer program

- A. Applied Music Syllabus, secondary
  - 1. Prerequisites for sequential courses
  - 2. Objectives (general)
- B. Applied Music, principal
  - 1. Prerequisites
  - 2. Objectives (general)

## Okaloosa-Walton- No course outlines

## Pensacola-

- A. Three plans- a) Music ed. with voice principal, 2 credits;  
b) music ed. with voice secondary, 1 credit; higher numbers at three semester hours for "very select students."
- B. No course outlines as such. Majors learn from 6-8 numbers per term with performance in two languages other than English during the two years. A few operatic numbers may be included.
- C. 20-30 works in repertoire finally with formal recital exposure and opportunities to perform in opera and musical comedy.

## Breward-

- A. 141-251 series: Voice secondary with one credit. No textbook.

Literature selected from M. E. N. C. guidelines plus. Final exam includes scales, arpeggies, technical studies and representative compositions in "jury" setting.

B. 161-271 series: Voice principal with two credits. No textbook. Literature selected from M. E. N. C. guidelines plus. Jury exams include scales, arpeggies, technical studies and representative compositions.

C. 181-291 series: Voice principal with three credits and three practice hours daily and one hourly lesson. Guidelines for literature and evaluation, as above.

#### South Florida-

No outline for voice majors. Literature for the single voice major included Italian art songs, coloratura arias (Cara Nome, Batti Batti), Messiah arias and recitatives. Suggests a diction course in Italian, French, and German.

#### Miami-Dade South-

A. Freshman- minimum of at least three songs per semester. During two semesters, at least one song must be learned from (a) and (c) and two songs from (b):

- (a) Early English songs- Elizabethan composers, Purcell, etc.
- (b) 17th and 18th century Italian songs
- (c) Handel or Mozart aria or song

B. Sophomore- at least four songs each semester; 8 for the year. During the two semesters at least two songs must be learned from either (a) or (b) below, and at least two from (c) each semester:

- (a) German repertoire (in German)- Schubert, Wolf, Brahms, Schumann, etc.
- (b) French repertoire (in French)- Fauré, Duparc, Chausson, Debussy, Ravel, etc.
- (c) a, b, or c of first year voice plus early French repertoire. Where there is suitable ability and progress, songs from Spanish, Russian, English, American, or Scandinavian literature may be substituted.

#### Florida Keys-

No syllabus or outline, but:

A. First term- stress technique over repertoire; however, Italian art song introduced for vowel production, relationship to tone and vocal color. With progress in Italian pronunciation, moves into English song literature. Final exam requires at least one English

and one Italian song, according to contact hours.

**B. Second term-**

1. Single lesson per week: more extensive Italian art song literature.
2. Double lessons per week: move to exploration of oratorio (sacred and secular) with continued Italian and English song literature. If interest is found in contemporary literature, attempt to introduce some Britten, John Duke, or easy Barber. Final exam procedures similar to first term.

**C. Third term-** move into contemporary literature. More stress on oratorio and sacred art song. Second foreign language (French or German) begun with double lesson students.

**D. Term four-** emphasis on second language (foreign) and increasing scope in Italian and English. Aria or air requested on final exam. These are minimum requirements. Opera can be put off until junior level.

**Daytona Beach-**

No specific outline. Teaches "by precept and example" individually. Goals are mastery of breath control, development of Bel canto, voice building by means of resonance, etc. Credit students work in Schirmer's Italian Anthology, some German in Schubert and LaFerge's Pathways of Song, perhaps lieder of Schumann, Brahms, and Wolf; English and Italian, too.

**Indian River-** No syllabus or outline.

Most students are combined into basic piano and voice. Uses vocalises of Sieber- 36 Eight-Measure series. Pathways series and Van Christy's volumes used for repertoire choices. Schirmer 24 Italian Songs for those with language facility, a half-dozen songs. Spanish may be substituted; German and French are too advanced for most. Objects to universities expecting foreign languages, "when almost no languages are taught these days." "My singers must know what they are singing about!"

**Valencia-**

Uses standard repertoire outline as suggested by M. E. N. C. in Music in the Junior College. Enclosed complete reproduction of same. In addition lists requirement of one or more of a list of vocalise and/or exercise books.

**Florida Junior College at Jacksonville-**

Voice program is tailored to the Florida State University curriculum. Repertoire is in German, French, and Italian; the final repertoire list is made up at the end of the two years in accordance with F. S. U.'s. The



voice class program is strong and beginning freshmen are placed therein. Four terms of half-hour lessons are minimum requirements. Juries are held each term before full faculty with seven selections learned and memorized each term. Jury faculty chooses from the list.

Central Florida- Complete course descriptions:

- A. 105- non-major or voice major with musical deficiencies
  - 1. Text- Christy- Foundations in Singing
  - 2. Literature emphasis
  - 3. Technique (practice) emphasis
  - 4. Grading procedure
  - 5. Attendance requirements
- B. 106- same as 105
  - 1. Text- Christy- Foundations in Singing
  - 2. Literature emphasis
  - 3. Technique emphasis
  - 4. Grading procedure
  - 5. Attendance requirements
- C. 161- secondary, or voice major with no prior vocal training
  - 1. Text- Christy- Expressive Singing, Vol. I and Sieber, Vol. I
  - 2. Literature emphasis
  - 3. Technique emphasis
  - 4. Grading procedure
  - 5. Attendance requirements
- D. 162- same as 161 with Italian emphasis
  - 1. Text- Expressive Singing and Sieber vocalises
  - 2. Literature emphasis
  - 3. Technique emphasis
  - 4. Grading procedure
  - 5. Attendance requirements
- E. 163- voice majors with training and/or Italian
  - 1. Text- Expressive Singing, Vol. I
  - 2. Class or private emphasis
  - 3. Literature emphasis
  - 4. Technique emphasis
  - 5. Grading procedure includes jury exam
  - 6. Attendance requirements
- F. 164- same as 163
  - 1. Class or private emphasis
  - 2. Literature emphasis
  - 3. Technique emphasis
  - 4. Grading procedure includes jury exam
  - 5. Attendance requirements
- G. 261- advanced majors
  - 1. Private lessons
  - 2. Literature emphasis
  - 3. Technique emphasis

4. Grading procedure includes jury exam
5. Attendance requirements

H. 262- same as 261

1. Private lessons
2. Literature emphasis
3. Technique emphasis
4. Grading procedure
5. Attendance requirements

St. Petersburg Junior College- Clearwater Campus-

Manual for Singers:

- A. Acoustical Principles in Music
- B. The Vocal Instrument
  1. Actuator
  2. Vibrator
  3. Resonator
- C. Expression in Music
- D. Basic Music Theory

Senior Universities:

University of North Florida-

Technic much more important than literature: "posture, proper breathing, and love for singing." "Urge junior college student to take foreign foreign languages and learn three or four songs in Italian, French, and German."

University of Florida-

- I. Suggested Studio Etiquette and Practice Procedures for Voice Majors. Includes local sources of music.

II. Course Description- Course Requirements

A. First Year-

1. Technique emphasis
2. Categories of repertoire
3. Memorization
4. Elective of Language and Diction course

## B. Second Year-

1. Technical emphasis
2. Categories of repertoire
3. Performance standards

## C. Third Year-

1. Technical emphasis
2. Categories of repertoire
3. Performance standards

## D. Fourth Year-

1. Technical emphasis
2. Categories of repertoire
3. Performance standards

E. MSC 621- credit for preparation of literature at the graduate level

## F. Category and Repertoire List-

1. Folksongs of Many Nations
2. The Classic Italian Period
3. The Classic and Early English Period
4. The Classic German Period
5. The Period of German Romanticism
6. Operatic Arias and Scenes
7. The Russian School
8. Operetta and Musical.
9. The Modern English Period
10. The French School
11. Oratorie
12. The Contemporary American Period

## Florida State University- Syllabi-

## I. V 180- Applied Major, Voice

- A. Purpose
- B. Topical outline includes technique and literature emphasis
- C. Final examination criteria- six memorized songs

## II. V 280- Applied Major, Voice

- A. Purpose
- B. Technique and literature emphasis
- C. Final examination after 3 quarters of study with 9 memorized songs

III. V 060- Applied Voice, Non-credit

- A. Purpose- for remedial instruction
- B. Technique and literature emphasis- two or more songs

IV. V 160- Applied Voice, Principal

- A. Purpose
- B. Technique and literature emphasis
- C. Final examination- jury- six memorized songs

V. V 260- Applied Voice, Principal

- A. Purpose
- B. Technical and literature emphasis
- C. Final examination- six memorized songs for jury of voice and music education faculties

VI. V 165, 265, 365, etc. Applied Voice, Secondary

- A. Purpose- private study
- B. Technical and literature emphasis
- C. Studio examination
- D. Bibliography
  - 1. Christy- Expressive Singing, Song Anthology
  - 2. Tayler, Bernard- Great Art Songs of Three Centuries

VII. Repertoire Lists for each level provided:

- A. V 160- 180 selection from:
  - 1. Anthology of Italian Song, Vols. I and II
  - 2. La Flora, Vols. I-III
  - 3. Alte Meister des Bel Canto, Vols. I and II.
  - 4. Elizabethan Love Songs, Vols. I and II
  - 5. Forty Elizabethan Songs, Vols. I-IV
  - 6. An Elizabethan Song Book
  - 7. Old English Melodies
  - 8. German lieder collections
  - 9. English language songs
- B. V 260- 280 selections from:
  - 1. Advanced Italian literature
  - 2. Advanced German lieder
  - 3. French songs of romantic tradition
  - 4. American and British songs
  - 5. Lyric, easier oratorio and opera arias

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