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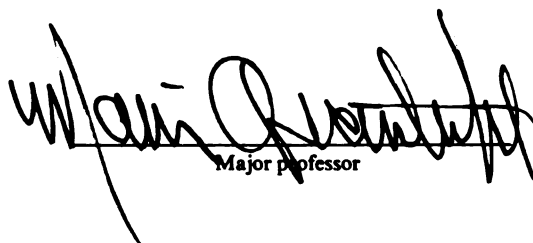
CURRICULAR PRIORITIES OF COMMUNITY
COLLEGE MUSIC PROGRAMS: CASE STUDY
ANALYSES OF FIVE INSTITUTIONS IN
THE SOUTHCENTRAL UNITED STATES

presented by

Gregory V. Benson

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Educational
Administration


Major professor

Date

10/7/94

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CURRICULAR PRIORITIES OF COMMUNITY COLLEGE MUSIC PROGRAMS:
CASE STUDY ANALYSES OF FIVE INSTITUTIONS
IN THE SOUTHCENTRAL UNITED STATES

By

Gregory V. Benson

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Educational Administration

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ABSTRACT

CURRICULAR PRIORITIES OF COMMUNITY COLLEGE MUSIC PROGRAMS: CASE STUDY ANALYSES OF FIVE INSTITUTIONS IN THE SOUTHCENTRAL UNITED STATES

By

Gregory V. Benson

The primary purpose of this study was to determine how major community college curricular functions--career, compensatory, community, collegiate, and general education--are prioritized by five community college music programs in the southcentral United States. Another area which was explored was whether the community colleges in this study possess the resources necessary to support comprehensive music programs. Finally, the future curricular priorities of the community college music programs in this study were examined.

The sample for this study consisted of one community college music program from each of the five following states: Arkansas, Kansas, Missouri, Oklahoma, and Texas. Only public community colleges which offer an associate's degree in music were studied. Information was gathered from college course catalogs and through interviews with chief academic officers, academic division chairs, music program heads, and music faculty.

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Gregory V. Benson

It was found that major curricular functions are prioritized by the community college music programs in this study as follows: (1) collegiate education; (2) general education; (3) community education; (4) career education; and (5) compensatory education. Furthermore, in the view of the interview subjects, the community college music programs in this study possess the human resources necessary to support comprehensive music programs, but necessary physical resources are lacking in some instances. Finally, the curricular priorities of the community college music programs in this study are not expected to change to a significant degree in the coming years, with career education seen as a possible area of growth.

It is suggested that further research be conducted to thoroughly examine the question of whether community colleges possess the human and physical resources necessary to support strong collegiate education programs in music. It is also suggested that further research be conducted into the community function in music to reveal the variety of programs in place at different institutions in order to develop successful and viable models.

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ACKNOWLEDGMENTS

Deep thanks is extended to members of the doctoral guidance committee: Dr. Marvin Grandstaff, committee chair and dissertation director, Department of Educational Administration; Dr. Keith Anderson, Department of Teacher Education; Dr. Robert Erbes, School of Music; and Dr. Eldon Nonnamaker, Department of Educational Administration. These gentlemen are recognized for their counsel, encouragement, patience, and fairness.

It was this writer's good fortune to be able to supplement his studies in the College of Education with many courses and performance experiences through the School of Music. Prof. Kenneth Bloomquist, director of bands, and Dr. Robert Erbes, professor of music education, were most gracious in endorsing and guiding these activities.

For nearly twenty years, Vernon and Barbara Benson have closely followed and encouraged the college pursuits of their two sons. Now that both "children" have completed terminal degrees and are established in rewarding careers, it is hoped that the parents will take a large measure of pride and fulfillment in knowing that they were constant and generous in their support.

Several years have passed since a small, young family left a secure job and comfortable home for a "spartan" college-student life and an uncertain future. The decision that one would return to school involved commitment and a certain degree of risk on the part of all. Barb and Scott have been full partners in this endeavor and have made many sacrifices during all stages of work. At the very least, it can be said that they have spent inestimable time apart from their husband and father. Here is wishing that life will be richer for them as they share in the joys and rewards that come with the completion of what has been a long-time goal for this writer.

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CHAPTER I

INTRODUCTION

The community college is a distinct, two-year educational institution which benefits many through its diverse programs and services. Cohen and Brawer (1989a, 4) succinctly define community colleges as those institutions "accredited to award the Associate in Arts or the Associate in Science as its highest degree." Fields (1962, 63-95) expands on this simple definition by identifying five basic qualities--democratic, comprehensive, community-centered, dedicated to lifelong learning, and adaptable--which further illustrate the community college's focus and scope. Kerr (Deegan and Tillery 1985, vii) recognizes the profound impact of the community college by hailing its development as one of two great innovations in the history of American higher education (the other being the land grant college movement).

Foundations of the Community College

In its relatively short history of approximately one hundred years, the community college has evolved from a small offshoot of the high school into an institution which occupies a unique and vital place in this country's

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educational system. This is due, in part, to the special nature and mission of the modern community college. Savage (1989, 7) describes some of the features of today's comprehensive community college:

"Comprehensive" implies a range of programs, both technical and academic; a variety of services; and no exclusion of important programs. "Community" implies the serving of local needs, local control and "ownership," and participation and involvement of community members. "College" implies an educational level beyond high school, an academic challenge, training for professions, transferability of academic credits, and a community of scholars.

The functions of a typical community college are outlined by Fuller (1986, 6-7):

General education designed to increase the individual's awareness of man's knowledge and to increase his or her capacity for intelligent and responsible participation in society.

Educational programs of varying lengths to prepare students for useful and satisfying vocations, with an emphasis on community needs.

Two years of lower division collegiate work to enable students to progress smoothly into upper division work at universities.

Continuing education courses to satisfy the vocational and avocational aspirations of young people and adults interested in attending evening classes.

A professional staff responsive to the needs of individuals for assistance in career guidance, academic work, and personal counseling.

Community services related to specific needs, including cultural, recreational, and general interest programs.

The notion that an educated citizenry is essential to the well-being of a democratic society is a concept which

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was espoused early in this nation's history by Thomas Jefferson, among others, and eventually contributed to the establishment of free public education in this country. Accordingly, perhaps the most important contribution of the community college has been its role in making two years of postsecondary education accessible to virtually all who aspire to it. Senator Nancy Kassebaum (1987, 31) states, "The community college is a uniquely democratic institution. Its local focus, open-door policy, and low cost have provided educational opportunities to millions of American students who would otherwise forego higher education." Indicative of the opportunity it has brought to many, Vaughan (1983, 9) refers to the community college as "the Ellis Island of higher education." Other such labels often associated with community colleges include "democracy's college," "opportunity college," and "the people's college" (Roueche and Baker 1987, 4).

As the United States looks to the future with hopes of seizing opportunity in a global economy, the community college is increasingly seen as a vehicle for achieving positive outcomes. In a commencement address to two-year technical college graduates, President Bill Clinton (1993, 5) stated:

We are moving very rapidly in all forms of production and service to a knowledge-based economy in which what you earn depends on what you can learn. Not only what you know today, but what you're capable of learning tomorrow. And in which every graduate of high school needs at least to go on to two years of further education and training.

Another view of the community college as an institution important to the economic future of this country is offered by Roueche, Baker, and Rose (1989, 5):

Community colleges are vital to the future of this nation. It will be the community college that will keep America working. It will be the community college that will be able to transfer the technology, developed in partnerships between the American corporation and the American university, into operational reality. The diversity of needs of individual communities throughout America is constantly being identified and uniquely addressed by their community colleges. We suggest that the totality of this effort nationwide has established the community college as an essential institution, vital to the health and well-being of this country.

Having made significant contributions in terms of providing postsecondary education which is accessible, adaptable, and affordable, the community college now stands at a point in its history where increased attention is being focused on the issue of quality. As one might imagine, achieving excellence while providing open access presents a formidable challenge. Eaton (1988, 2) asks, "Can we preserve an egalitarian commitment to educational opportunity and preserve defensible standards of excellence in higher education?" Accordingly, the question of "access vs. excellence" is one which is likely to remain in the forefront as the community college continues to examine its founding principles and considers their bearing on the future mission of the institution.

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Community Colleges and Music

As community colleges have developed over the past century, so have the music programs offered by them. Studies by Koos (1924), Eells (1931), and Colvert (1937) reveal that music has been taught in the community college from an early point in the movement's history. Curtis (1938, 142-143) describes early music offerings at Los Angeles Junior College as including lower-division music transfer courses paralleling those taught at the University of California at Los Angeles and courses for the general student intended to foster a lifelong appreciation of music. More recently, Cohen and Brawer (1989b, 2) report that music is taught in more than 80 percent of community colleges and that music accounts for 43 percent of total community college arts enrollments.

Over the years, many have described music curricula in terms of traditional community college aims, including transfer programs, vocational training, general education, community service, and remedial studies (Aslanian 1972, 135; Daniels 1946a, 27; Martensen 1939-40, 404-405; Mason 1968, 89; Viggiano 1955, 160; Wolfram 1957, 216). Unfortunately, the aforementioned purposes of music in the community college have often been clouded by debate, with much of the discussion focused on whether music departments have fully executed their responsibilities and fairly balanced their efforts in meeting the needs of various constituent groups. It was this discussion surrounding the proper role of music

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in the community college that served as the stimulus for the development of this study.

Purpose of the Study

The primary purpose of this study was to determine how major community college curricular functions--identified by Cohen and Brawer (1989a) as career, compensatory, community, collegiate, and general education--are prioritized by five community college music programs in the southcentral United States. Another area which was explored was whether the community colleges in this study possess the resources necessary to support comprehensive music programs. Finally, the future curricular priorities of the community college music programs in this study were examined.

Significance of the Study

Relatively little research has been conducted on music in the community college. Kaplan (1945, 24) states, "An examination of publications covering the junior college will reveal but few articles on music; not one volume dealing with the subject has yet appeared." This observation is echoed, in later years, by Gagermeier (1967, 4) and Finkelstein (1983, 2). Therefore, this study was meaningful in a general sense in that it aimed to contribute knowledge to a field that is largely unexplored.

A persistent concern related to music in the community college has been that institutions emphasize programs for majors over those for general students and local citizens

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(Bakkegard 1952, 87; Goetz 1939-40, 393; Hoeglund 1953, 39; Reynolds 1960, 1). Similarly, Cohen and Brawer (1989b, 59) acknowledge that a conflict exists between offering rigorous fine arts programs for majors and meeting the general education needs of non-majors. Another claim has been that community colleges are not adequately staffed or equipped to prepare students for upper-division study in music (Music Educators National Conference 1970). Given these issues, this study sought to determine the music program emphases of five community colleges in the southcentral United States and examined whether the institutions possess the resources necessary to offer comprehensive music programs of good quality.

Keller (1983, 12) asserts that higher education is confronted by serious financial and demographic challenges, accompanied by strong pressure to cut back and restructure. Likewise, Cross (1985, 37) maintains that, in view of reduced resources and increased competition for students, it will be difficult, if not impossible, for community colleges to continue to achieve excellence in all of the areas which comprise the traditional curriculum. These statements imply that the community college's comprehensive mission needs to be evaluated and given new focus. Deegan and Tillery (1985, xiv) seem to capture the essence of the issue at hand when they state, "Whether to maintain a comprehensive mission or to eliminate some dimensions is a fundamental question that community college leaders must answer." Accordingly,

participants in this study were asked to speculate on how the curricular priorities of their respective institutions and music programs may change in the future.

Limitations and Assumptions

This study was limited as follows: (1) only public community colleges which offer an associate's degree in music were examined; and (2) data for the study was gathered from college course catalogs and through interviews with chief academic officers, academic division chairs, music program heads, and music faculty.

This study adhered to the following assumptions: (1) major curricular functions are inherently unequal at any given community college based on the priorities, needs, interests, and traditions of that institution and its community, and, therefore, could be arranged in rank order by the interview subjects; and (2) interview subjects would respond to the research questions in an honest and direct manner.

Definition of Important Terms

"Two-year college" is a universal term applied to a wide range of postsecondary institutions offering two years of education beyond high school (e.g., community, technical, and junior colleges).

"Junior college" typically refers to early two-year colleges whose offerings were primarily limited to lower-division academic courses paralleling those found in four-

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year institutions, as well as vocational training in response to local needs. Tillery and Deegan (1985, 4) identify the years from 1930 to 1950 as the era during which the "junior college" emerged. In some instances, modern two-year colleges have retained the "junior college" name even though the label, in a true sense, may not accurately reflect the full range of their offerings.

"Community college" is a term applied to two-year colleges which offer a greater range of programs than the junior college, including transfer, vocational, and remedial studies, as well as guidance and community services. Tillery and Deegan (1985, 4) identify the years from 1950 to 1970 as the era during which the "community college" emerged. In this document, "community college" is used to denote the specific kind of institution described herein and as a generic term for "comprehensive community college."

"Comprehensive community college" refers to contemporary two-year colleges which, among other things, offer a full range of programs and services, provide open access, support continuing and noncredit education, serve nontraditional students, and are innovative in terms of location and delivery of instruction. Tillery and Deegan (1985, 4) identify the years from 1970 to the middle-1980s as the era during which the "comprehensive community college" emerged. As indicated above, the term "community college" is frequently used as a substitute for "comprehensive community college" in this document.

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"Career education" includes programs which provide specialized technical training for a specific occupation. Terms often used to describe "career education" include "terminal," "vocational," "technical," "semiprofessional," and "occupational." While some of these terms are rather dated, they are used interchangeably in this document.

"Compensatory education" refers to programs intended to overcome student weaknesses in basic academic skills. "Remedial" and "developmental" are other terms often used to describe "compensatory education." These terms are used interchangeably in this document.

"Community education" serves as an umbrella for a virtually limitless range of programs, including continuing education, contract training, and community services. Oftentimes, "community education" consists of noncredit courses offered for personal enrichment and/or enjoyment.

"Collegiate education" refers to traditional freshman- and sophomore-level academic courses which parallel those offered by four-year institutions. "Transfer education" is perhaps a more common term and, therefore, is used interchangeably with "collegiate education" in this document.

"General education" may be thought of as a group of core courses intended to instill broad knowledge and understandings in students. Such a program might include study of language, mathematics, science, history, the arts, other cultures, etc.



Organization of the Study

This study is organized and presented in five chapters. Chapter I describes the purpose and significance of the study, lists key limitations and assumptions, and defines important terms. Chapter II is a review of literature related to the study, with main topics including evolution of the community college, curricular functions of the community college, and music in the community college. Chapter III describes the research methodology. Chapter IV reports the results of the study. Chapter V provides a summary and presents conclusions. A set of appendices includes various letters and forms related to the study.

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CHAPTER II

REVIEW OF LITERATURE

A significant amount has been written about the general development and mission of community colleges. It is perhaps due to its entire history spanning fairly modern times that the community college has been so well-chronicled. Conversely, comparatively little has been written about music in community colleges, with a majority of journal articles dating from the 1930s to 1960s. It should be noted that while some of the music references in this document are quite dated and, in some instances, not applicable to contemporary situations, they are representative of that which has been written and provide an interesting historical view of community college music. Consistent with the purposes of this study, this literature review summarizes the evolution of the community college, outlines the curricular functions of the community college, and provides a comprehensive account of music in the community college.

Evolution of the Community College

The creation of a "junior" college is an idea which was first advanced by William Rainey Harper, president of the

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University of Chicago, and other prominent educators during the middle- and late-nineteenth century. The general belief was that a new genre of educational institution was needed to dispense the first two years of college instruction, thereby freeing the university to emphasize research and advanced study. In addition, as more young people began to attend and complete high school during the late-1800s, the ability and willingness of existing higher education institutions to accommodate the rising number of potential matriculants were called into question. Therefore, it was also envisioned that junior colleges would perform an important democratizing function by expanding opportunities in higher education, especially for underprepared and disadvantaged students.

Although universities never came to fully abandon freshman- and sophomore-level instruction, the junior college concept continued to be promoted until it became reality early in the twentieth century. The nation's first public junior college was founded at Joliet, Illinois, in 1901, followed several years later by Fresno, California, in 1910. The academic offerings of early junior colleges were mostly limited to university transfer courses, with some attention also given to vocational training. In terms of organization, these institutions operated as extensions of high schools in a quite literal sense in that they drew on existing school facilities, faculty, governing boards,

administrative structures, and funding formulas (Tillery and Deegan 1985, 6).

Many of the early developments in the junior college movement took place in California, thanks in large measure to the efforts of Alexis Lange, dean of education at the University of California at Berkeley, and David Starr Jordan, president of Stanford University. An important first step was the state's passage of a 1907 law which authorized local school districts to offer two years of college study. In 1917, California junior colleges were extended state and local tax support similar to that accorded high schools, and the curriculum was officially expanded to include "mechanical and industrial arts, household economy, agriculture, civic education, and commerce" (Zwerling 1976, 52). California's position as a national leader was further solidified by 1921 legislation which provided for the creation of independent junior college districts.

By 1920, public junior colleges had been established in California, Illinois, Michigan, Minnesota, Kansas, Iowa, Missouri, and Texas. In addition, technical and agricultural schools which would later become community colleges existed in Oklahoma, Mississippi, and New York. This widespread growth served to signal the emerging importance of the junior college in American public education (Monroe 1972, 12-13). Another significant development around this time was the founding of the



American Association of Junior Colleges (AAJC) in 1920. At its annual meeting in 1922, the AAJC defined the junior college as "an institution offering two years of instruction of strictly collegiate grade" (Eells 1940, 3). Three years later, however, this narrow description was amended to more accurately represent the expanding role of the junior college:

The junior college is an institution offering two years of instruction of strictly collegiate grade. This curriculum may include those courses usually offered in the first two years of the four-year college; in which cases these courses must be identical, in scope and thoroughness, with corresponding courses of the standard four-year college. The junior college may, and is likely to, develop a different type of curriculum suited to the larger and ever changing civic, social, religious, and vocational needs of the entire community in which the college is located. It is understood that in this case also the work offered shall be on a level appropriate for high school graduates. (Eells 1940, 3)

Koos (1925, 19-27) identifies twenty-one distinct functions of the junior college based on a review of numerous articles, addresses, catalogs, and bulletins. Included among these "special purposes" are: offering two years of work acceptable to colleges and universities (no. 1); completing the education of students not going on (no. 2); providing occupational training of junior college grade (no. 3); popularizing higher education (no. 4); making possible real university functioning (no. 16); and offering work meeting local needs (no. 20). This partial listing underscores the early junior college's significant role in offering two years of study and expanding access to higher

education, and points to general education, occupational training, and community service as areas of emerging importance.

Thornton (1972, 52-55) identifies the period from 1920 to 1945 as one which saw the rise of occupational programs in the junior college. Among those at the forefront of the vocational education movement were Leonard Koos, Walter Crosby Eells, and Doak Campbell. Koos observed that four-year institutions already held a monopoly on educating students for higher-level professional and managerial jobs. Therefore, he maintained that two-year colleges should seize the next available training market by emphasizing terminal programs which would prepare students for "semiprofessional" occupations (e.g., insurance agent, forest ranger, cafeteria manager). Eells and Campbell wielded influence as leaders in the AAJC and, like Koos, wrote extensively on the importance of vocationalism in the junior college. All three men adhered to the belief that career ambition typically exceeds opportunity in an industrialized society and advocated placing students in programs consistent with their abilities by means of testing and counseling (Brint and Karabel 1989, 33-40).

The 1930s and 1940s were marked by two major events--the Depression and World War II--which spawned further expansion of the two-year college. Great numbers of young people sought access to higher education during the Depression as high school graduation rates continued to rise

and as jobs became more scarce. The public junior college emerged as a "natural solution" to the challenges of burgeoning enrollments and hard economic times because it was relatively inexpensive to operate and attend (Brint and Karabel 1989, 52-54). In the following decade, the end of World War II signalled another period of growth for junior colleges. This was prompted, in large measure, by an influx of returning war veterans who took advantage of the educational opportunities extended to them under the 1944 Servicemen's Readjustment Act (i.e., G.I. Bill). In addition, President Harry Truman's Commission on Higher Education set "free and universal access to at least two years of postsecondary work" as a national priority and pointed to the two-year college as playing a central role in the realization of that goal (Levine 1986, 217).

The years following World War II saw the junior college transformed into a "community" college. As early as the middle-1930s, there were calls for the junior college to serve as "a community institution meeting community needs, providing adult education and educational, recreational, and vocational activities, and placing its facilities at the disposal of the community" (Roueche and Baker 1987, 4). From 1950 to 1970, during what Tillery and Deegan (1985, 27) term the "third generation" of the two-year college's development, the curriculum was expanded to include transfer preparation, vocational education, remediation, guidance, and community services. In addition, the institution's

commitment to open access was reaffirmed and there was increased attendance by ethnic, part-time, disadvantaged, and older students.

As the post-World War II baby boom generation reached college age, all segments of higher education entered a period of extraordinary growth. This rise was no more apparent than in the public two-year college sector. From 1954 to 1980, community college enrollments increased more than eight-fold (Vaughan 1982, 19). During the latter part of the 1960s, new community college campuses opened at a rate of one per week (Brint and Karabel 1989, 84). Many students, who otherwise might not have been able to enroll in college, benefitted from new federal grant and loan programs. Likewise, institutions themselves received unprecedented government, business, and foundation support, with much of the money earmarked for job training programs. Keller (1983, 8-9) describes the period from 1955 to 1974 as "the most prosperous years ever for American higher education," and hails the community college of that era as "a new form of college-going for nearly 40 percent of those in higher education."

Although terminal education had been advocated by junior college leaders for many years and established as a primary goal by the President's Commission on Higher Education (1947, 68), strong student interest in this area was lacking. This resistance was grounded in the belief that chances for future success depended on transferring to

a four-year institution. Vocational enrollment targets had for some time been set at two-thirds to three-fourths of all students, but from the middle-1940s to the late-1960s, totals never exceeded one-third. It was not until the 1970s, after the job market for college graduates declined, that occupational program enrollments rose to over 50 percent (Brint and Karabel 1989, 12).

The 1970s saw the rise of the "comprehensive" community college. The Carnegie Commission on Higher Education (1970, 11) favored the comprehensive model of the public two-year college, defining it as an institution offering "academic, general, occupational, remedial, and continuing adult education." Other major themes addressed by the Carnegie Commission (1970, 1-2) included community colleges within commuting distance of most Americans, ease of transfer for qualified students, full support and status for occupational programs, open access, no or low tuition, occupational and personal guidance services, community colleges as local cultural centers, governance by local boards, and funding from federal, state, and local sources. The comprehensive community college expanded its clientele to include a wide range of nontraditional students (e.g., reentry women, minorities, handicappers, displaced workers). While vocational and transfer offerings continued to dominate the curriculum, the comprehensive community college also contributed to growth in noncredit and community service programs (Tillery and Deegan 1985, 20, 27).

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Brint and Karabel (1989, 102-137) label the years from 1970 to 1985 as "The Great Transformation," an era during which the vocationalization project begun by junior college leaders a half-century earlier gained prominence. Pointing to dim job prospects for four-year college graduates and sharp rises in vocational enrollments during the 1970s, Brint and Karabel (1989, 103) claim, "In just a decade, then, the community college was transformed from an institution primarily devoted to its traditional function of providing transfer programs to one whose identity and curricular offerings increasingly revolved around occupational training." This shift in emphasis from academic to vocational programs currently looms as a fundamental policy issue as the community college strives to balance its curriculum and define its future.

It has been said that when basic tenets of a societal movement are brought into question, it is a sign that the movement has reached a certain level of development (Vaughan 1979, 1). If this assertion is true, then community colleges have gained a degree of maturity. Zwerling (1976) portrays the community college as an institution which perpetuates the existing social order rather than as one which serves as a vehicle for upward mobility. Typically, students from low income and weak academic backgrounds are counseled by college officials to pursue programs which will prepare them for lower-level jobs. Students are advised to "be realistic" and only rarely are they encouraged to test

the upper limits of their potential. Under this system, children go on to lead lives which parallel those of their parents, thereby preserving the existing social structure.

In a subsequent volume, Zwerling (1986, 1) points out that critics who actively challenged many of the community college's basic principles during the middle-1960s to middle-1970s have been somewhat silent. However, although they have not spoken out, their concerns remain largely unchanged. In their view, the community college continues to play a regressive role in society, despite democratic rhetoric to the contrary. It is important to note that as state legislatures have assumed a greater role in funding community colleges they have adopted some of the critics' concerns. Specifically, government questions why so few students transfer, whether vocational programs are effective, why minorities are underrepresented, and why tax money is used to support seemingly frivolous classes such as "belly dancing."


Vaughan (1979, 11) contends that most critics imply that community colleges and society have conspired together to suppress the lower classes. Community college leaders are challenged to refute the conspiracy "myth" and produce evidence that institutions have promoted upward social mobility by providing opportunities for minorities, women, first-generation college students, and similar groups. Vaughan follows, "Community colleges have not claimed to be all things to all people, nor have they claimed to be able

to solve all the social ills facing the nation." It remains for institutions to articulate their missions, as well as their limitations.

Since the founding of the nation's first two-year college, various forces have acted to create a structure of approximately twelve hundred community, technical, and junior colleges offering a broad range of programs to more than five million students (Commission on the Future of Community Colleges 1988, vii). Today's comprehensive community college is clearly different from its predecessors and certain to change as do future conditions. Institutional and governmental leaders will need to carefully consider different options and make important policy decisions as they strive to renew and enhance college programs and services. Prominent among the factors which will affect the community college in the coming years are fiscal stringency, rapid technological change, and increased competition and linkages with other education providers (Tillery and Deegan 1985, 29).

Curricular Functions of the Community College

A distinguishing feature of the community college is its curriculum. Two-year colleges were conceived more than a century ago as extensions of secondary schools intended to offer two years of general study. In the early years, students explored different interests and considered different options before committing to an occupation or



continuing their education at a four-year college. This narrow focus, however, expanded dramatically as societal needs changed and as the student body grew larger and more heterogenous. Today, the curricular functions of the community college reflect the institution's comprehensive mission and are commonly identified as career, compensatory, community, collegiate, and general education (Cohen and Brawer 1989a).

Career Education

"Career Education: Occupational Entry, Change, and Development" (Cohen and Brawer 1989a, 198-228). Several different terms have been used interchangeably over time to identify career education: terminal, vocational, technical, semiprofessional, occupational, and career. While academic transfer curricula predominated in the community college until the late-1960s, a structure to support career education existed from an early period in the institution's history. Some of the factors which hindered initial growth and acceptance of vocational programs were their terminal nature, high equipment and facility costs, prestige of the bachelor's degree, and competition from secondary schools. Eventually, career enrollments began to rise due to new federal funding programs, increased college attendance by nontraditional students, reduced competition from other education providers, and the changing labor market.

Over the past twenty years, career education has risen to a high level of prominence in the community college. Vocational programs are now seen as playing an important role in preparing students for high-technology jobs, developing partnerships with business and industry, and retraining workers. The Commission on the Future of Community Colleges (1988, 20) quotes U.S. Department of Labor statistics which estimate that 75 percent of all job classifications will require postsecondary education by 1995. Accordingly, it is believed that technical training programs culminating in an associate's degree or a certificate will flourish in the next decade. This will serve to enhance career education's future status in the community college.

Compensatory Education

"Compensatory Education: Enhancing Literacy and Basic Skills" (Cohen and Brawer 1989a, 229-255). "Remedial," "compensatory," and "developmental" are terms used to describe courses designed to overcome student deficiencies in reading, writing, and arithmetic. Compensatory education has existed in the community college for many years, but until recently functioned primarily as loose groupings of courses rather than as cohesive programs. Recent advancements in this area include placement testing, restricted admission to certain programs, developmental courses combined with counseling and tutorial services, and

program assessments. Providing compensatory education is a role that is consistent with the egalitarian ideals of the two-year college. However, it is also important to consider whether community colleges can maintain legitimacy as postsecondary institutions while enrolling underprepared students.

Compensatory education ranks third in significance behind occupational and transfer programs as institutions continue to respond in the areas of basic skill development and illiteracy (Cohen and Brawer 1989a, 378). It is a function which, perhaps, does not belong in a college-level institution. However, as long as community colleges adhere to an open-door admissions policy, they will most certainly encounter students in need of remedial work. McCabe and Skidmore (1983, 241) identify literacy training as a key area of concern for the future and hail the community college as "the single institution capable of salvaging opportunity" for those who lack adequate academic or occupational skills. Extending help to underprepared adults, as well as future generations, is of the utmost importance if America is to compete in world economic markets.

Community Education

"Community Education: Extending College Services and Training" (Cohen and Brawer 1989a, 256-283). Community education encompasses a broad range of programs included

under the subcategories of adult education, adult basic education, continuing education, contract training, community services, and community-based education. Students/participants typically have short-term educational goals, are older than traditional college students, and possess diverse academic backgrounds. Community education is different from other curricular functions in that it is largely funded by tuition and contract fees (i.e., self-supporting). Several prominent community college leaders have urged institutions to liberally extend services beyond campus boundaries. However, it is unlikely this will happen as long as community education is not perceived as equal to degree- and certificate-granting programs.

Community education is presently accorded lower status in the curriculum and faces an uncertain future. Such programs are typically offered for personal enjoyment and/or enrichment and, therefore, are excluded from state funding formulas. On the other hand, institutions may be able to amass additional income by offering popular classes and activities (e.g., aerobics, car repair, travel programs). In the end, the degree to which a college emphasizes community education is generally related to the amount of money generated by respective programs (Vaughan 1983, 15).

Collegiate Education

"Collegiate Function: Transfer and the Liberal Arts Curriculum" (Cohen and Brawer 1989a, 284-311). The

collegiate function is comprised of traditional freshman- and sophomore-level classes, as well as the liberal arts curriculum. Transfer courses in the liberal arts flourished in the community college through the 1960s. However, during the 1970s, the collegiate function declined due to an influx of career-minded and underprepared students. Ideally, a liberal college education benefits any student by making him/her a more informed, active citizen. Therefore, it may be possible to revitalize the collegiate function by developing ways to integrate the liberal arts into career, compensatory, and community education.

Collegiate education has not enjoyed top-level status in recent times due to declining transfer rates and the rise of career education. However, collegiate education is seen as a vital part of the comprehensive curriculum because it grants legitimacy and helps to define the community college as a postsecondary institution. Eaton (1985, 5) states, "As the community college evaluates its mission and society's future, it may find itself reaffirming its collegiate roots." This does not mean that academic offerings are expected to supplant vocational programs atop the curricular hierarchy. Rather, it is an acknowledgement that intellectual activity and the collegiate function are vital to the community college's future.

General Education

"General Education: Knowledge for Personal and Civic Life" (Cohen and Brawer 1989a, 312-341). General education may be thought of as "the process of developing a framework on which to place knowledge stemming from various sources, of learning to think critically, develop values, understand traditions, respect diverse cultures and opinions, and, most important, to put that knowledge to use" (Cohen and Brawer 1989a, 313). Its place in the community college curriculum can be supported because it prepares students to become informed citizens, thereby benefitting society. A model general education program should draw together different faculty, have a program head, and be managed at the campus level. For general education to succeed, faculty must come to see their role as one of providing students with broad understandings rather than narrow skills.

The Commission on the Future of Community Colleges (1988, 17) points out that students often possess narrow backgrounds and interests. This situation is aggravated when institutions do not offer well-conceived general education programs. Accordingly, the task of strengthening general education stands as an "urgent obligation" confronting the community college. The Commission (1988, 18-19) recommends a core curriculum which includes study of written and spoken language, mathematics, the arts, health, history, social institutions, science, technology, the environment, and nonwestern cultures. Furthermore,

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community colleges are encouraged to devise creative methods of imparting general education (e.g., seminars, film series, symposia) which may especially benefit nondegree and part-time students.

Curricular Functions in the Future

Thus far, this chapter has reviewed the evolution of the community college and its comprehensive curriculum. However, some people, advocates and critics alike, question whether community colleges can continue to provide so many services to so many people. With its attention and resources divided between various programs and functions, one must question whether it is feasible for an institution to "serve effectively so many masters at one time" (Blocker, Plummer, and Richardson 1965, 14). Deegan and Tillery (1987, 38) ask, "Should fundamental changes in mission take place, or should there be only minor shifts in program balance?" Cross (1985, 48) presents the following options:

Remain with the comprehensive mission and gamble that it can be done well.

Work hard on improving the vertical [transfer] focus and gamble that community colleges can compete with four-year institutions for the baccalaureate-bound student.

Define a community-based horizontal mission and gamble that constituents and the community can be convinced to support and lobby for that function.

Tackle the integrated focus and gamble that industry and students really do want liberally educated workers and citizens.

Give renewed effort to remedial programs and demonstrate effectiveness and gamble that

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confidence can be won and the community college will continue to receive the major portion of funds earmarked for remedial services.

While Cross (1985, 48) refrains from recommending any specific course of action, she does warn that success cannot be achieved if uniform mediocrity exists across the institution, or if areas of the curriculum are allowed to languish. While there is no guaranteed formula for success, risks will be minimized if care is taken to analyze and determine institutional strengths and available market niches. If community colleges are to prosper in the future, it is imperative that "quality" and "mission" stand as inseparable elements.

Music in the Community College

For many years, the purposes of music in the community college have paralleled the curricular functions of career, compensatory, community, collegiate, and general education as described by Cohen and Brawer (1989a). Daniels (1946a, 27) outlines the aims of an "ideal" junior college music program:

To provide at least two years of university accredited work in music.

To provide some vocational training in music.

To provide cultural and recreational opportunities for the general student.

To provide a "trial major" in music, and an opportunity to make up high-school deficiencies for those intent on a vocational or pre-professional training in music.

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Other authors present similar views of music in the community college. According to Martensen (1939-40, 404-405), music programs should reflect traditional junior college purposes of preparation for further study, training for an occupation, general education, and community service. Wolfram (1957, 216) describes junior college music as consisting of community functions, a curriculum for professional study, and a program for avocational study. The aims of community college music are identified by Aslanian (1972, 135) as transfer, terminal/vocational, general education, and community services programs. Finally, Cohen and Brawer (1989b, 15) state that arts education, including music, is employed in the community college "as a means of preparing students for direct employment in arts-related jobs, as a means of preparing prospective arts majors for transfer to baccalaureate-granting institutions, as a means of fulfilling the community service mission, and as a means of fulfilling the general education of all students."

General Research Studies

A study of junior college music curricula reviewed catalogs to examine course offerings and faculty size (White 1967). It was hypothesized that private schools would reflect a "rationalist" philosophy (i.e., liberal arts program, extracurricular or academic music, small faculty), while public schools would follow an "instrumentalist"

philosophy (i.e., wider range of courses, diverse music program, larger faculty). While rationalist and instrumentalist philosophies were expressed in private and public college catalogs, these respective orientations were not reflected in music curriculums and faculty size. Except for band, music courses were offered in the same proportion by private and public colleges, and faculty sizes were virtually identical. Controlling factors were concluded to be: (1) transfer functions force junior colleges into similar molds; (2) financial limitations; (3) small numbers of music students; (4) simplicity of administration; (5) utility for public entertainment; and (6) continuation of high school patterns. The typical junior college music faculty was projected as a two-person staff consisting of a choir-voice-keyboard teacher and an instrumental-history-theory teacher.

Music department heads at two hundred two-year colleges were surveyed to determine the status of music education, including dance and opera (Jansen 1971). The study requested information regarding course offerings, enrollments, faculty backgrounds, and community service activities. It was found that most course offerings were in beginning theory, ear training, and music appreciation, followed by instruction in vocal and instrumental performance. Curricula at colleges without transfer programs were quite limited; schools with transfer programs offered a wider range of courses. Most faculty were vocal

or instrumental teachers, with the remaining instructors assigned to appreciation, theory, and humanities courses. Faculty had varied backgrounds (e.g., private teachers, professional performers, secondary school teachers) and rather extensive academic preparation. A large majority of the colleges responding to the survey reported at least one community service program, including community ensembles, concerts, appreciation courses, musicals, ballets, and operas. Overall, the study noted that two-year colleges needed to define the differences between their music programs and those at four-year institutions.

A survey of humanities faculty at two-year colleges (Brawer 1975) revealed that music faculty were 81 percent male and 93 percent caucasian. A higher percentage of music faculty reported work experience in secondary education than did all humanities faculty, while fewer music teachers had worked in a four-year institution than had the total humanities group. Nearly 25 percent of the music teachers surveyed served as a department/division chair. At 80 percent, music carried more full-time faculty than any other humanities discipline, except for liberal arts/drama and literature. Music faculty ranked various reference groups in the following order: colleagues, students, department chairs, professional journals, university professors, high school teachers, and administrators. Qualities which students should gain from a two-year college education were prioritized by music faculty as follows:

aesthetic awareness, knowledge/skills applicable to a career, self-knowledge, preparation for further education, mastery of an academic discipline, and knowledge of community/world problems.

Chief instructional officers were surveyed to gather data on community college music programs in six southern states (Durham 1987). The study sought information related to enrollments, faculty, degree programs, applied music fees, and curriculum changes. A two-year music degree was offered at 73.6 percent of the colleges. A majority of schools, 60.4 percent, reported music enrollments to be at an acceptable level. Applied music fees ranged from no extra charge to \$90 per credit. While enrollments could be higher, community college music programs were found to offer a wide range of activities intended to serve local interests and needs.

Community college students enrolled in advanced fine and performing arts courses, including music, were randomly surveyed to determine their characteristics, interests, and goals (Brawer 1988). In comparing students in the fine and performing arts to the general community college student population, the study found that arts students were younger, were more likely to be enrolled for reasons of transfer or personal interest, were less likely to be Black, and were more likely to hold positive impressions of their college experiences. Among the arts students surveyed, 18 percent were majoring in music, with 12 percent planning to continue

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as music majors after transfer. Although they possessed limited professional arts experience prior to college, 38 percent of the students expected to be involved in an arts career and drawing a sizable portion of their income from the arts within five years. Of those planning to pursue a career in the arts, 50 percent rated their ability to understand the arts as excellent, 33 percent felt their ability as performers was excellent, and 15 percent had performed as professional musicians before enrolling in college. In comparing students thirty-five years of age and older to younger age-groups, older students were more likely to be studying the arts to satisfy personal interests, were more likely to have sold work or performed as professionals, and were less likely to eventually pursue an arts career.

Challenges of Community College Music

Oftentimes the special nature of the community college and its students presents unique challenges in terms of establishing and sustaining good-quality music performance ensembles. Several authors address this topic and offer approaches to achieving success:

Among the obstacles initially encountered in beginning a choral music program at Lees Junior College were poor facilities, scheduling problems, and lack of interest. Two performing groups, the Madrigal Singers and College Chorus, were formed. Courses in music theory, voice, public school music, and music appreciation were also offered. Although students generally possessed weak musical backgrounds, this was not an impossible barrier to making progress. Careful listening and a variety of literature were stressed in rehearsals. Having become somewhat established, the choral music

program has been successful in building interest and developing fundamental skills in students. (Egbert 1967)

Among the problems inherent in organizing a junior college music group are rapid turnover, scheduling conflicts, student commuting, and diverse levels of talent. Successful strategies used at Pasadena City College: (1) attainment of the associate's degree is urged so that students will be retained over four semesters; (2) no special provisions are made for students who commute or hold jobs; (3) there is a student staff, a program of incentives and recognition, and a band manual; (4) a reasonable performance policy has been adopted; (5) social activities are planned to promote morale and spirit; and (6) music is carefully selected. (Fleury 1960)

Regarding quality in performance ensembles, it is proposed that junior colleges abandon large groups and, instead, emphasize chamber ensembles. This approach will help develop musicianship in students, as well as eliminate competition and comparisons with larger, more established bands, orchestras, and choirs at nearby universities and high schools. (Kaplan 1941)

Recruiting instrumentalists is a considerable challenge to the two-year college music director. Hypothetically, at least 50 percent of an ensemble's members must be replaced each year. Factors affecting student participation: (1) students hoping to transfer must attain a required GPA, thereby limiting the time which may be devoted to a music group; (2) many students hold part-time jobs; and (3) students who commute are generally not available to participate in activities scheduled outside of class. Recruiting strategies: (1) build a spirit of pride in music organizations; (2) develop contacts with the college admissions office in order to identify students with music backgrounds; (3) contact possible recruits through letters and telephone calls; (4) communicate through student government, school news media, classes, and registration; and (5) establish ties with music directors and students at area high schools. (Kulpa 1971)

The small community college faces a difficult challenge in developing its music due to a lack of talented or interested students. The creation of a singing organization is proposed as one way to

initiate a viable music program in such an institution. This approach was used at Casper Junior College, a school enrolling nearly three hundred students, where an initial call for singers yielded only twenty responses. Given the small turnout and meager ability of the group, it was of primary importance to build and sustain an interest in singing among the students. Once membership and interest stabilized, musical excellence emerged as the main goal of most participants. The choir eventually grew to include approximately one hundred students, as well as adults from the community. More important, however, is the fact that many came to know and enjoy music in their lives. (Schwejdá 1954)

Small junior colleges hoping to sustain music ensembles typically face a lack of students, facilities, qualified instructors, funds, and traditions. Problems from the instructor's viewpoint: (1) gaining administrative and faculty support; (2) recruiting personnel; (3) scheduling rehearsals; (4) attaining uniformity in instrumentation, equipment, and individual skill; and (5) whether to grant academic credit. The benefits of small instrumental groups can be illustrated by emphasizing quality performance over marching, "one on a part" playing, relatively low costs, contributions to cultural life, and student gains. In order to offset normal yearly turnover of 50-75 percent, it is important to develop mutually beneficial relationships with area high school music programs. Scholarships may be offered in order to establish a nucleus of talented performers. Many junior college ensembles are limited to one or two rehearsals per week. Accordingly, rehearsals must be well-planned, friendly, and efficient. If a balanced instrumentation does not exist, the instructor may need to edit parts or call on community or high school musicians. It is important to carefully choose music which matches a group's strengths and weaknesses. Finally, granting academic credit can be justified if quality literature is played well and if students are introduced to basic elements of music. (Whitehill 1968)

Career Education in Music

While career education holds a pre-eminent position in the community college curriculum, the literature reveals that occupational programs in music are not prevalent. A 1980 study, conducted under the auspices of the National Center for Education Statistics, sought to examine the status of vocational education in fourteen arts areas, including vocal music, instrumental music, music therapy, and music instrument construction and repair (Wright and Farris 1980). As part of the survey, state agencies were asked to report whether vocational programs were offered at the postsecondary level, less than the bachelor's degree, in the various arts categories. It was revealed that relatively few states offered postsecondary vocational instruction in the aforementioned music areas. Totals ranged from ten states offering programs in music instrument construction and repair to no states offering programs in vocal music.

Despite the seemingly low interest in terminal music programs, there are instances where such offerings may flourish. Lounsberry (1939-40, 397) observes that, while the junior college is not suited to train people in all aspects of music, it is able to prepare students for certain occupations. These include performing in ensembles for radio/screen/concert, teaching privately, accompanying, and playing with and arranging for dance bands. Another occupational area which has emerged is that of music

business/commercial music. Baskerville (1982, 34) notes that increasing numbers of two-year colleges offer an associate's degree in this field, with the typical program of study including courses in music industry, recording industry, popular music repertoire, music merchandising, and improvisation.

Some specific examples of career programs in music are listed below:

A program initiated by Kingsborough Community College and Local 802 of the American Federation of Musicians enables professional musicians to expand their training and income potential by earning a degree in music. Union members who successfully complete prescribed auditions and examinations are admitted to a bachelor's degree program administered jointly by Kingsborough and Hunter College. Those who do not qualify are allowed to pursue an associate's degree and may transfer to the B.A. program based on improved auditions and test scores. The consensus among the musician-students is that college study has broadened their skill and knowledge both in and out of music. Attending college and earning a degree is an idea which will likely spread to other labor groups. (Bader 1980)

A community college certificate program was developed to prepare students to be church organists. The competency-based model was based on a review of related literature and a survey of selected pastors, organists, and experts. Hymn and service playing, registration, repertoire, theory, and use of other instruments were among the areas analyzed in designing the program. (Frost 1982)

A program was instituted at Los Angeles Junior College to prepare young singers for operatic work on stage, screen, or radio. The curriculum included study in the areas of operatic repertoire, radio, recording, style, interpretation, pantomime and speech, acting, fencing and dancing, and languages. (Junior College World 1937)

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In response to a need for elementary music instructors in the Staten Island public schools, the education and music departments at Staten Island Community College instituted a program to train college students as educational assistants. Students who participated in the program were predominantly women with children, caring and capable, but poorly educated. A methods course in K-4 music sought to overcome the students' general lack of education and musical knowledge by presenting material much as it would eventually be taught to school children. The prospective educational assistants also observed certified teachers in non-music subjects. In conclusion, the educational assistants, by virtue of their personal qualities and newly-acquired knowledge, were in a position to positively affect young students through music. (Raney 1972)

Compensatory Education in Music

It is generally acknowledged that some students enroll as community college music majors deficient in basic music and/or academic skills. In a survey of urban community college arts programs, Buckner (1979, 11) found that a majority of entering freshmen in arts courses were seen as having some (63 percent) or serious (13 percent) weaknesses in their previous training. Unfortunately, the literature on remedial, or compensatory, programs in music is quite sparse. Some isolated references are provided below:

The notion that music majors enter college prepared to undertake a rigorous program of study has changed somewhat. Schools are also attracting students who are underprepared and/or unaware of the economic realities of a career in music. Kingsborough Community College reflects this trend in the students it draws from disadvantaged, urban backgrounds. Nonetheless, the aim of the music department is to maintain high standards so that it may fairly serve those who meet them. (Bader 1974)

A preparatory studies program in music should exist to remedy any deficiencies that might exist when a student enters college. Such a program might include courses in fundamentals of music theory, class piano, sight-singing, ear training, music listening, and performance ensembles. Only when all prerequisites have been met should students be allowed to enroll in college-level music courses. (Mason 1968)

The community/junior college should recognize the diversity of its student population by developing flexible curricular plans, including remedial studies programs, as well as by providing opportunity for advancement by proficiency exams. The community/junior college shall ensure that its courses have proper prerequisites and that students admitted with deficiencies complete remedial courses before being admitted to parallel baccalaureate programs in music. It is the responsibility of the institution to make the beginning music major aware of the adequacy of his preparation for college-level work. (National Association of Schools of Music 1993)

Community Education in Music

As part of its comprehensive mission, the community college is obliged to work with local citizens and groups to plan and implement community service activities. Consistent with this position, the Carnegie Commission on Higher Education (1970, 2) states, "The community college has a special responsibility to enrich the cultural life of its neighborhood and to be an active center for art, music and drama, and intellectual discussions." This charge takes on even greater importance in rural areas where the community college may serve as the primary, or sole, cultural center for the surrounding region. In developing music programs to meet community needs, Bakkegard (1952, 90) recommends a three-step approach: (1) discover the available musical

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resources of the community; (2) determine the musical needs of the community; and (3) offer a program that will best satisfy existing needs with the resources that are available.

A number of authors speak in favor of community college music departments playing an active role in promoting local music activities. Kaplan (1945, 24-25) observes that most junior college music programs are patterned after those found in universities and that institutions might do well to distinguish themselves by adopting community service as their main calling. Swartz (1950, 471) is critical of the general lack of leadership shown by junior colleges in furthering community music and calls for the creation of programs and ensembles which provide for "participation rather than mere spectatorship on the part of members of the community." Hoeglund (1953, 39) asserts that community colleges are in a position to shape and sustain local music traditions, and that college-sponsored community bands, orchestras, and choirs may provide opportunities for many who would otherwise abandon music after high school for lack of a performance outlet. The National Association of Schools of Music (1993, 93) encourages two-year colleges to become involved in community cultural life to the maximum extent possible. Suggested programs include community performance ensembles, college recitals and concerts for public consumption, and continuing education activities.

The literature is replete with examples of how music programs can be developed to serve community needs:

Residents of rural Arizona are exposed to music, dance, and theater through the Art in Arizona Towns Project. The program is sponsored by the Arizona Commission on the Arts, with nine community colleges providing stability and coordination at the local level. Performing groups visit small towns to conduct residencies consisting of lectures, classes, and workshops culminating in a public performance. Colleges have contributed by providing personnel, facilities, publicity, audiences, local contacts, and matching funds. Local schools, businesses, chambers of commerce, and arts groups have also supported the project. Overall, community colleges have become proficient at drawing together federal, state, and local resources to meet community arts needs. (Albright 1985-86)

As community college music programs have grown, so have the number of college-community bands. A survey was conducted to measure the development of community-junior college bands, to identify factors which contribute to their growth or decline, and to determine if community-junior colleges boost leisure-time music activities for adults. Three forms of the survey questionnaire were developed: Form A for colleges with operative band programs, Form B for schools with defunct band programs, and Form C for institutions with no history of a band program. Form A conclusions: (1) the director contributes in important ways to program success; (2) budgets vary in amount and size; and (3) bands differ in terms of size, concerts, and budgets. Form B conclusions: (1) lack of interest and musicians were main factors contributing to program demise; and (2) musicians and financial resources are needed to rebuild band programs. Form C conclusions: (1) colleges are interested in developing band programs; and (2) musicians and money are the most important factors in forming a band. (American School Band Directors Association 1976)

Music programs must demonstrate their worth by contributing to civic life in meaningful ways. Music departments should first gather details about their communities: population data, industries, churches, libraries, key leaders, and musical resources. Faculty and students must then

assume active leadership in furthering community music beyond merely presenting concerts. This has led students at Pueblo Junior College to become involved in working with mental patients, organizing and conducting a small church orchestra, and preparing bulletins for the local symphony orchestra. While the war [World War II] has not noticeably affected curricula, it has caused greater attention to be focused on the community service activities of college music departments. (Kaplan 1943)

While junior colleges continue to emphasize preprofessional training, contributions are also being made in terms of community service. Community needs and resources must be studied before programs can be established. In a survey conducted by Centralia Junior College, business and professional people, educators, alumni, and students were asked questions regarding the power of music to enrich lives, the place of music in one's college education, and ways for junior college music to serve the community. The respondents felt that music should be part of the junior college's general education curriculum, and that the junior college plays an important role in promoting music in the community. Having gathered local opinions, the college is in a position to intelligently plan further changes in its music curriculum to better serve the community. (Kintzer 1955)

As part of its comprehensive mission, the community college works with local citizens and groups to plan and implement community service activities. Rural community colleges are often an area's sole source of culture and, therefore, bear a special responsibility to enrich people's lives through fine arts programs. Black Hawk Community College--East Campus has developed a community arts program which includes a college-community choir and dinner theater, performances by touring artists, art exhibitions, children's workshops, and newsletters. An advisory board comprised of six citizens, two college officials, and one student oversees the program. The college's director of community services acts as executive secretary and a citizen volunteer serves as director of program development. The community arts program is funded by ticket sales, an Illinois Arts Council grant, and a local trust fund grant. The college contributes facilities, labor, and offices; there is no direct college

funding of the program. Overall, the college and community have joined forces to build a successful program which neither could have realized alone. (Simpson 1982)

California community colleges, under provisions of the state education code, are called upon to sponsor non-academic activities for the benefit of the local citizenry. Community-services music programs in the Foothill, El Camino, and Cabrillo districts encompass four types of programming: (1) professional--performances by professional artists; (2) community-sponsored--community programs which flourish in a college setting; (3) in-house performance organizations--community bands, orchestras, and choirs sponsored by the college; and (4) instructional and student-activity--bands, orchestras, and choirs which are part of the college's instructional program. (Stanton 1972)

The expanded role of the community college encompasses serving the needs of local citizens, in addition to offering traditional transfer programs. As music departments respond to this call, the area of jazz has proven to be "one of the hottest items going." At the Meramec campus of St. Louis Community College, two large jazz ensembles exist, one for college students and the other for adults. The student group is called the "dues" band and is developmental in nature. The adult group, known as the "kicks" band, rehearses in the evening and is comprised of experienced local players. The jazz program at Meramec also involves interested players in small combos, improvisation, and jazz theory. (Stillwell 1979)

Community-cultural involvement may be viewed as a fundamental part of the mission of community colleges. As a first step to enhancing local cultural life, the college must establish ties with existing community groups. Next, a study should be made to identify unfulfilled community interests. New programs can then be undertaken by the community college and local organizations. A number of schools have become involved in community music programs. Del Mar College has formed a chamber orchestra, symphonic orchestra, chorale, and chamber choir. Foothill Junior College sponsors three ensembles and provides facilities for other groups. Cabrillo College hosts an annual festival featuring concerts by professional musicians. Lakeland Community

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College supports a civic orchestra and chorus. Three operational modes: (1) the college provides rehearsal and concert facilities; (2) the performing group becomes autonomous after being initially organized by the college; and (3) the college arranges for ensembles to present on-campus concerts. By providing facilities, forming groups, and initiating programs, institutions can develop community relations and expose students to good music. (Vitale 1975)

Collegiate Education in Music

A fair amount of the attention given to music in the community college focuses on the collegiate, or transfer, function. The National Association of Schools of Music (NASM) (1993, 95) makes the following general statement regarding music transfer programs:

The music major transfer programs shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum music major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.

Talley (1938, 140-141) acknowledges that difficulties arise in devising junior college transfer curricula which mesh with the varying standards of different universities. Specific knowledge and skills to be mastered in a junior college music program are identified as: (1) knowledge of standard literature, acquired through performance, listening, and analysis; (2) skills needed to take melodic dictation, sightsing, harmonize at the keyboard, write two-part counterpoint and four-part chorales, and identify Classical and early Romantic forms; and (3) knowledge of music history and style periods.

NASM (1993, 95-96) "Standards for Music Transfer Programs" are divided into five broad categories: basic musicianship, performance, basic analysis, music education, and general studies. Suggested/required courses include sight-singing, ear training, harmony, keyboard harmony, composition, music literature, chamber or large ensembles, and instrumental or vocal techniques. Institutions are encouraged to develop courses which place music in cultural and historical contexts. Overall, music departments are charged with maintaining "a curricular program equivalent to the first two years of a four-year baccalaureate program" (National Association of Schools of Music 1993, 95).

The literature raises several concerns related to the music transfer function. Belford (1970) indicates that, while junior college curricula seem to be well-constructed, transfer students do not meet the standards set by senior colleges, with applied music repeatedly identified as an area of weakness. The same study calls for junior colleges to build cooperative relationships and articulate their programs with those of senior colleges so that students might transfer smoothly and complete a degree in music. Perhaps the most harsh criticisms of music transfer programs emanate from the Music Educators National Conference (MENC) (1970). Among its charges, MENC contends that community college music departments tend to employ instructors who are generalists rather than specialists, have difficulty building and maintaining large performance ensembles, and do

not possess adequate equipment or staff to support transfer programs.

General Education in Music

Whether community college music departments effectively serve the general education needs of students has long been debated. Noting that most institutions favor students specializing in music over general students, Goetz (1939-40, 393) asks, "Frankly, now, is your junior college fulfilling its objectives to the majority of students or is it ignoring them for a favored few?" Bakkegard (1952, 57) asserts that a disproportionate share of money is spent on music transfer programs and that it would be better to give greater attention to terminal students and the general public. Reynolds (1960, 1-2) estimates that 70 to 85 percent of all students are not reached by junior college music departments and that faculty reward systems do not recognize efforts made to benefit the non-performer/non-major. In what is perhaps the most in-depth study of community college music and the general education function, Gagermeier (1967, 140) concludes that, while it is vitally important, music plays a relatively minor role in junior college education.

The National Association of Schools of Music (1993, 94) states, "An important goal of the community-junior college shall be to provide a meaningful music program for the general college student." NASM "Standards for the General Enrichment Program" are listed below:

Basic Musical Studies. The institution shall offer opportunities for studies in appreciation and basic musicianship. These may be provided in music fundamentals courses for the classroom teacher or general college student, introduction to music courses used in fulfilling humanities requirements, integrated humanities courses with significant musical components, or non-credit adult education courses.

Performance. The institution shall provide opportunities for studies and experience in solo and ensemble performance according to the faculty and facilities available. Private and/or classroom instruction (on both a credit and non-credit basis) may be offered for college students, adults in the community, and pre-college students.

While most two-year colleges offer general courses in music history or appreciation, it is also known that few students enroll in them (Friedlander 1979, 33). Unless instructors develop more distinctive courses, especially for terminal students, enrollments will likely continue to decline. Several authors discuss this problem and/or describe examples of general offerings in music:

Music appreciation at Columbia State Community College encompasses a range of styles from medieval to rock. In addition to classroom activities, each student undertakes two special projects. These have included interviews, surveys, films, and research reports. The teacher asks students to share new recordings with her so that she may stay abreast of current musical trends. In turn, the class seems more open to western art music when they sense their instructor is receptive to popular music. Both teacher and students grow as new worlds of music are revealed to them. (Armstrong 1974-75)

Junior college courses in music appreciation have long been criticized as ineffective, often considered too difficult or irrelevant for the students they are intended to reach. Students tend to develop negative attitudes toward serious music as they progress through school. However, most music appreciation courses focus on content

rather than on fostering positive attitudes. For a student to "successfully" complete a general music course, some affinity to the subject should be developed. It seems that current courses fail to equate student attitude with appreciative musical response. (Bullock 1975)

For many students, a course from the appreciation-history area will be their only exposure to music in college. Music appreciation should be designed as a one-semester course for general students. Attempts have been made to introduce music and other realms of art through fine arts appreciation courses. History of music may be offered as a survey course open to all or as one specifying some prerequisite. (Daniels 1946b)

Consistent with its belief that good music benefits all students, Cottey College has developed a music program which comes in regular contact with every student. The curriculum includes rudiments of music, dictation and ear training, harmony, and music literature. These courses accommodate students specializing in music, as well as those interested in music as an avocation. Other activities include vesper services, coffeehouses, radio broadcasts, recitals, and trips to hear performances by professional artists. (Farley 1940)

Music is a form of artistic expression which is not necessarily representational of everyday objects and experiences, thereby making it a potentially difficult subject to grasp. It is also known that most music appreciation courses are taught chronologically. As a result, students are required to make a dual leap--one into the unfamiliar world of music and another back in time to the twelfth or thirteenth century. A more logical starting point might be the program music of the nineteenth century; such works would be both accessible to students and rich in universal musical qualities. Another concern is that courses have emphasized technical knowledge over appreciation. While it is important for students to comprehend the vocabulary of music, it is possible to gain qualitative understanding without delving deeply into quantitative aspects. The "music appreciation dilemma" will not be completely solved by simply replacing traditional quantitative and historical teaching approaches. However, the changes in method proposed here will serve to support the primary educational objective

of fostering an appreciation of music in students.
(Hill 1961)

An important aspect of the community college has been the role it has played in promoting general education. A catalog survey of junior college music curricula reveals that some institutions are making advances in this area. Registrars or music directors were asked to submit college catalogs and indicate whether music courses were primarily vocational or general in nature. Performance ensembles are typically listed as open to non-majors. Applied music is described as vocational by some instructors, while others see it as available to all students. Music appreciation is offered to general students on most campuses. Music theory/fundamentals is open to general students at some colleges. Overall, junior college music opportunities for the general student are expanding. However, in striving to achieve a balance between general and specialized music courses, departments must guard against diminishing offerings for the talented student.
(Kintzer 1953)

A faculty member at Mercer Community College was initially apprehensive upon learning he had been assigned to teach a music appreciation course to inmates at Trenton State Prison. What he found was a group of twenty-two men who proved to be eager and thoughtful students. Teacher-student relationships developed to a point where some inmates felt comfortable discussing personal problems with their instructor. In the end, the students had come to know something about basic music textures and forms, and the teacher's original fears had changed to positive feelings.
(Kulpa 1973)

Aspects of music literature, visual arts, and history have been integrated through collaborative teaching endeavors at Green Mountain College. Linking these disciplines is a process of showing where parallel features exist, not one of trying to fuse vastly different elements. For example, a discussion of European history might explain how music of a given era reflected social, cultural, religious, and economic trends of the time. Some of the topics have related music to literature and drama (e.g., Romantic Poetry and the German Lied, Gilbert and Sullivan, Realism in Literature and Music). Music has also been used in smaller ways in other courses, such as listening and singing

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sessions in a foreign language class. While instructors feel they are still experimenting, they believe relating music to other subjects will help students enjoy a fuller life. (Lien 1940)

Community college music faculty are likely to encounter amateurs from various walks of life who wish to learn in a relaxed atmosphere. These people are important because they often constitute a large part of the program's enrollment, they may serve as strong recruiters for the college, and they are in a position to support the arts through concert attendance, contributions, and purchases. In advising the novice, faculty should recommend some kind of basic course which will introduce the student to a variety of musical experiences. Such choices might include fundamentals of music, music theory, basic musicianship, or class instruction in piano, voice, or guitar. The outcome of this initial exposure is important because the positive or negative impact of the experience will heavily influence whether a student continues or terminates his/her study of music. (Watkins 1982)

Curricular Priorities in Music

Part of this study deals with how major curricular functions--career, compensatory, community, collegiate, and general education--are prioritized by five community college music programs in the southcentral United States. Previous authors/researchers have addressed various aspects of this topic. Aslanian (1972, 135) identifies the transfer program to be the primary function of most community college music departments in California. Belford (1970, 410) reports that junior college music heads rank department objectives as general education courses, preprofessional courses, avocational music, and professional programs. Pollard (1977, 2-3) reveals that music instructors at rural community colleges consider the transfer function to be most

important, followed by general education and community service programs, with terminal programs deemed to be of little importance. Conversely, Pollard personally believes that rural community colleges should emphasize various aspects of the music programs as follows: community services, general education, terminal, and music major transfer. Finally, Williams (1986, 139) concludes that music program priorities of two-year colleges in Georgia are ranked as transfer, general, community, and vocational education.

A 1987 study, sponsored by the Ford Foundation and conducted by the Center for the Study of Community Colleges, sought to gather information about community college fine arts programs (Cohen and Brawer 1989b). In general, it was found that the arts are flourishing, with music accounting for 43 percent of total community college arts enrollments. Music is taught in more than 80 percent of colleges and, in most cases, students may earn an associate's degree. While predicting a positive future for the arts, the study presents three areas for future study: (1) the community college's role in promoting the arts outside the curriculum; (2) the role of the arts in general education; and (3) the role of the arts in providing professional career training and the resultant conflict between offering rigorous programs for majors while meeting the general education needs of non-majors.

CHAPTER III

METHODOLOGY

The primary purpose of this study was to determine the curricular priorities of five community college music programs in the southcentral United States. Other major areas which were investigated include whether the community colleges in the study possess the resources necessary to support comprehensive music programs, and whether the music priorities of the community colleges in the study are likely to change in the future. Data for the study was collected through case study analyses.

Case Study As a Method

Orum, Feagin, and Sjoberg (1991, 2) define the case study method as "an in-depth, multifaceted investigation, using qualitative research methods, of a single social phenomenon." It is a technique which is utilized in virtually all areas of social science research; in fact, there would appear to be growing interest in the approach as a research tool. Some argue that case studies are not viable because they lack rigor, offer little basis for scientific generalization, take too long, and yield large, unreadable reports (Yin 1989, 21). These concerns are

dismissed by Yin (1989, 25-26) who advocates the method as an important research strategy and fundamentally believes that, far from being "soft" research, case studies are "remarkably hard" to conduct.

The case study method is suited to a variety of research situations, including investigations which are exploratory, descriptive, or explanatory (Yin 1989, 15). Case studies may be conducted at close hand in natural settings with data collected from various sources over time, thereby allowing for more holistic study of complex social factors (Orum, Feagin, and Sjoberg 1991, 6). Since this study of community college music programs dealt with a largely unexplored topic, adopting a case study approach facilitated the analysis of some basic research questions. In addition, this methodology afforded the researcher the opportunity to meet with and probe the thoughts of human subjects in their academic work settings. Finally, use of the case study method was appropriate due to the existence of different sources of useful information.

As indicated above, a positive feature of the case study method is that data may be gathered from multiple sources. Six common sources of evidence are documentation, archival records, interviews, direct observations, participant-observation, and physical artifacts (Yin 1989, 85). It should be noted, however, that a given case study will not, or need not, necessarily draw on all of the aforementioned six sources. In this study, data was

gathered from two general sources: (1) college course catalogs; and (2) interviews with chief academic officers, academic division chairs, music program heads, and music faculty.

The probability of conducting a successful case study can be heightened if three principles of data collection are followed: (1) using multiple sources of evidence is considered to be a major strength of the case study method; (2) creating a case study data base refers to the organization and documentation of data; and (3) maintaining a chain of evidence serves to increase the reliability of the study and enables a third party to trace evidence from initial questions to final conclusions (Yin 1989, 95-103). It has been noted that two general sources of data, namely interviews and course catalogs, were utilized in this study. In order to maintain a suitable data base, all college course catalog information and a journal of all interviews were organized and retained by the researcher in notebook form.

Confidentiality, Anonymity, and Consent

Federal and University regulations require that research projects involving human subjects be reviewed and approved by an institutional board before initiation. Accordingly, an application for review of the study undertaken here was submitted to the University Committee on Research Involving Human Subjects (UCRIHS). Included in the

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application were descriptions of (1) the purpose and design of the project, (2) procedures involving human subjects, (3) characteristics and recruitment of the subject population, (4) measures employed to ensure anonymity and confidentiality, (5) potential risks and benefits, and (6) procedures for gaining informed consent. Submission and review of the application resulted in UCRIHS approval of this study (see Appendix A).

The American Psychological Association (1981, 635-636) holds that information obtained in a research study is to be treated as confidential. Institutions participating in this study are therefore identified in this report as College A, College B, College C, College D, and College E, with no references made as to an institution's state, locale, size, demographics, etc. Likewise, interview subjects are identified herein by generic job titles: chief academic officer, academic division chair, music program head, and music faculty.

Interview subjects freely agreed to participate by signing an interview subject consent form (see Appendix B). This form briefly described the study and outlined their rights as interviewees. These measures were instituted to protect the privacy of the participants and, hopefully, to encourage honest and direct responses on the part of the interview subjects to the specific case study questions.

Selection of Sample Institutions

The sample for this study consisted of one community college music program from each of the five following states from the southcentral region of the United States: Arkansas, Kansas, Missouri, Oklahoma, and Texas. These states were chosen for the following reasons: (1) they are in close geographical proximity to each other, as well as to the researcher; (2) they possess, to varying degrees, long-standing traditions as supporters of community college education; and (3) they maintain community college systems which were sufficient to provide an ample base from which to choose the five sample institutions.

The primary reference used in selecting the study sample was the Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1992-94 (College Music Society 1992). This publication provides a state-by-state listing of college and university music departments, full- and part-time music faculty at those institutions, and the teaching duties of those faculty. By reviewing this data, it was felt an accurate sense could be gained of the scope of the music offerings at a given institution.

The following criteria guided the selection of community college music programs for the sample: (1) only public community colleges which offer an associate's degree in music were studied; (2) practical concerns related to travel distance, school calendars, and work schedules were considered; (3) an institution must, of course, have

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expressed a willingness to participate in the study; and (4) having met the prior criteria, an effort was made to visit the most comprehensive music program possible in each of the five sample states.

Initial contact with potential sample institutions was made by means of a letter of introduction (see Appendix C) sent in care of the person listed as division or department chair in the Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1992-94. This letter was sent via "priority mail" in hopes that it would attract the attention and pique the interest of the recipients. Within one week, a telephone call was placed to each letter recipient to further pursue their institution's possible involvement in the study.

What must be considered a satisfactory success rate was achieved in securing the sample institutions. For three of the states, the first music program to be contacted agreed to participate in the study. For the other two states, a participant was obtained on the second attempt.

Pilot Interviews

Pilot interviews were conducted prior to the visits to the sample institutions. Pilot interview subjects were community college faculty with administrative and/or teaching experience in music and/or related disciplines in the humanities. The primary purpose of the pilot interviews

was to provide opportunities for the researcher to gain practice and a measure of skill in conducting interviews.

An important consideration was whether to utilize audio tape or handwritten notes to record interview responses. Handwritten notes proved to be workable for the researcher during the pilot interviews and the method was adopted for the study. A secondary factor which influenced this decision was the common notion that the presence of a tape recorder might be distracting or intimidating to interview participants. This view was supported by the pilot interview subjects.

Other aspects which were assessed were the general length and content of the interviews. It was the consensus of the pilot interview subjects that the various interviews were appropriate in length, ranging from approximately thirty minutes to two hours. It was also felt that the interview questions were sufficiently flexible and broad in scope for purposes of the study.

Visits to Sample Institutions

Individual visits to sample institutions were conducted over a two-day period. This afforded a generous span of time to set an interview schedule which would accommodate the subjects to the fullest extent possible, as well as provide a workable pace for the researcher. The details of each visit were arranged by one of two means: (1) at two institutions, the division or department chair served as a

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local facilitator in securing other subjects and setting the interview schedule; and (2) at three institutions, the researcher personally contacted each subject to gain their participation and arrange the interviews.

Interviews with administration and faculty representing four groups--chief academic officers, academic division chairs, music program heads, and music faculty--were the focus of the visits to the five sample institutions. Four sets of specific case study questions, developed from a set of general research questions, formed the bases for the respective interviews. Interview guides (see Appendices D, E, F, and G) were utilized to facilitate the asking of questions and taking of notes. Shortly after each interview, the researcher retreated to a private area to review the handwritten log of responses and transcribe them in neat, typewritten form. This also allowed for the responses to be clarified and expanded, if needed, while the interviews were still current in the mind of the researcher.

General Research Questions

This study of community college music programs endeavored to investigate the following general research questions:

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the community college music programs in this study?

Do the curricular priorities of the community college music programs in this study parallel those of their parent institutions?

Are curricular functions of the community college music programs in this study prioritized differently by faculty and administration?

Do the community college music programs in this study possess the human and physical resources necessary to support comprehensive music programs of good quality?

To what extent do available human and physical resources shape the curricular priorities of the community college music programs in this study?

Do certain curricular functions of the community college music programs in this study pose notable challenges in terms of achieving desired levels of quality?

Are the curricular priorities of the community college music programs in this study likely to change in the future?

Specific Case Study Questions

Four groups served as interview subjects for this study: (1) chief academic officers; (2) academic division chairs; (3) music program heads; and (4) music faculty. Given that position titles often vary between institutions, brief descriptions of each job category are offered below:

The chief academic officer bears institution-wide responsibility for instructional programs and typically reports to the college president. Job titles for this position might be vice president for instruction/academic affairs or dean of instruction/academic affairs.

Community college music programs are often grouped in divisions/departments with other fine and performing arts or humanities disciplines. The academic division chair typically reports to the chief academic officer and oversees instruction in the division. Job titles for this position might be dean, division head/chair, or department head/chair.

The music program head bears both administrative and teaching responsibilities, and serves to

coordinate music program activities. The music program head typically reports to the academic division chair and may or may not function in a supervisory role over the music faculty. Job titles for this position might be program head/chair/coordinator or department head/chair/coordinator.

Music faculty bear direct responsibility for the planning and delivery of instruction. This study selected a full-time music faculty member at each sample institution to serve as an interview subject.

The following questions were directed to chief academic officers:

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the institution?

What are some of the general goals and expectations which the institution holds for its music program?

What are some general strengths of the music program? What are some general weaknesses of the music program?

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the music program?

What are some pressing needs of the music program in terms of personnel, facilities, equipment, and budget?

What notable challenges confront the institution?

In view of serious challenges, will it be possible for community colleges, in general, to sustain a comprehensive mission in the future?

Are the curricular priorities of the institution likely to change in the next ten years? If yes, how and why? How will the music program be impacted?

The following questions were directed to academic division chairs:

What are some of the general goals and expectations which the institution holds for its music program?

What are some general strengths of the music program? What are some general weaknesses of the music program?

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the music program?

Does the music program maintain close or unique relationships with any other departments/divisions on campus (e.g., athletics, student activities, theater)? If yes, do these relationships in any way affect the curricular offerings/priorities of the music program?

How many full- and part-time music faculty are employed by the institution?

What minimum credentials must full-time music faculty hold? What credentials do current full-time music faculty hold?

What minimum credentials must part-time music faculty hold? What credentials do current part-time music faculty hold?

When a full- or part-time music faculty vacancy occurs, is there generally an adequate pool of qualified candidates to fill the position? Does the availability of qualified faculty in any way affect the curricular offerings/priorities of the music program?

Are full-time music faculty primarily hired for their competence as specialists or generalists?

Do music faculty teaching assignments tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

What are some pressing needs of the music program in terms of personnel, facilities, equipment, and budget?

Are former students surveyed to gather their impressions and advice regarding the music program? If yes, how? If no, are there plans to conduct such surveys in the future?

Are general employment trends and the employment status of former students studied to determine if the music program is providing instruction consistent with student need? If yes, how? If no, are there plans to do so in the future?

Is the music program accredited by the National Association of Schools of Music? If yes, how does the music program benefit? If no, are there plans to seek accreditation in the future? If no, why?

What notable challenges confront the institution and its music program?

Are the curricular priorities of the music program likely to change in the next ten years? If yes, how and why?

The following questions were directed to music program heads:

What are some of the general goals and expectations which the institution holds for its music program?

What are some general strengths of the music program? What are some general weaknesses of the music program?

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the music program?

Does the music program maintain close or unique relationships with any other departments/divisions on campus (e.g., athletics, student activities, theater)? If yes, do these relationships in some way affect the curricular priorities of the music program?

What is the extent of music offerings in terms of career education?

What is the extent of music offerings in terms of compensatory education?

What is the extent of music offerings in terms of community education?

What is the extent of music offerings in terms of collegiate education?

What is the extent of music offerings in terms of general education?

What is the extent of music offerings in terms of applied music? What credentials do current applied music faculty hold?

What is the extent of music offerings in terms of performance ensembles? What credentials do current ensemble conductors hold?

Are full-time music faculty primarily hired for their competence as specialists or generalists?

Do music faculty teaching assignments tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

Are full-time music faculty likely to be assigned to teach courses not directly related to their area(s) of specialization?

What are some pressing needs of the music program in terms of personnel?

What is the status of the music program in terms of facilities (e.g., rehearsal/practice rooms, performance halls, classrooms, listening laboratories, music libraries, storage rooms, faculty offices/studios)? What are some pressing needs of the music program in terms of facilities?

What is the status of the music program in terms of equipment (e.g., musical instruments, sound equipment, stage/room furnishings)? What are some pressing needs of the music program in terms of equipment?

What is the status of the music program in terms of budget (e.g., instructional, repair, equipment, contract labor, clinicians/guest performers, travel, faculty development, scholarships)? What are some pressing needs of the music program in terms of budget?

Are former students surveyed to gather their impressions and advice regarding the music program? If yes, how? If no, are there plans to conduct such surveys in the future?

Are general employment trends and the employment status of former students studied to determine if the music program is providing instruction

consistent with student need? If yes, how? If no, are there plans to do so in the future?

Is the music program accredited by the National Association of Schools of Music? If yes, how does the music program benefit? If no, are there plans to seek accreditation in the future? If no, why?

What notable challenges confront the music program?

Are the curricular priorities of the music program likely to change in the next ten years? If yes, how and why?

The following questions were directed to full-time music faculty:

What are some of the general goals and expectations which the institution holds for its music program?

What are some general strengths of the music program? What are some general weaknesses of the music program?

How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the music program?

Are full-time music faculty primarily hired for their competence as specialists or generalists?

Do music faculty teaching assignments tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

Are full-time music faculty likely to be assigned to teach courses not directly related to their area(s) of specialization?

To what extent are faculty activities shaped by institutional priorities?

What are some pressing needs of the music program in terms of personnel, facilities, equipment, and budget?

What notable challenges confront the music program?

Are the curricular priorities of the music program likely to change in the next ten years? If yes, how and why?

Review of College Course Catalogs

College course catalogs were requested from the sample institutions and reviewed prior to and during each visit. The initial analysis was conducted to gain general knowledge of the various colleges and music programs, as well as to verify that the schools were public institutions offering associate's degrees in music (i.e., the first sample selection criterion). During the music program head interviews, the respective catalogs were discussed and examined in greater detail to determine the number and types of music courses offered by each college in the areas of career, compensatory, community, collegiate, and general education. Program options and requirements for the associate's degree in music at each institution were also reviewed with the music program heads.

CHAPTER IV

RESULTS

The data presented here was collected through case study analyses of community college music programs at five institutions in the southcentral United States (one each from Arkansas, Kansas, Missouri, Oklahoma, and Texas). The colleges participating in the study were public institutions which offer an associate's degree in music. Information utilized in the study was gathered from college course catalogs and through interviews with chief academic officers, academic division chairs, music program heads, and music faculty. To ensure confidentiality and anonymity, institutions involved in the study are identified as College A, College B, College C, College D, and College E. Likewise, interview subjects are identified by generic job titles: chief academic officer, academic division chair, music program head, and music faculty.

It is recognized that career, compensatory, community, collegiate, and general education are all important components of the community college's comprehensive mission. However, for purposes of this study it was assumed that these areas are inherently unequal at any given community

college based on the priorities, needs, interests, and traditions of that institution and its community. Therefore, it was felt that the aforementioned curricular functions, as they relate to the community college music programs in this study, could be prioritized by the interview subjects.

Music at College A

College A is a publicly-supported, comprehensive two-year college which offers an Associate in Arts degree for students intending to transfer and continue upper-division music study at a four-year college or university, an Associate in Applied Science degree for students seeking two years of general study in music, and an Associate in Applied Science degree with elective studies in business. Of the three options, the Associate in Arts degree is considered to be the primary program, with the two Associate in Applied Science degrees existing as largely inactive alternatives. Music is offered at College A through an academic division which encompasses the following areas: art, arts and sciences, commercial art, community journalism, English, foreign languages, graphic arts, humanities, journalism, music, reading, speech and theater, and television. The music program is administered at the institutional level by a chief academic officer, at the division level by an academic division chair, and at the program level by a music program head who also serves as a music faculty member.

General Goals and Expectations

Interview subjects at College A were asked to identify some of the general goals and expectations which the institution holds for its music program. The following points were identified by two or more of the interview subjects (responses are listed in random order):

The music program should foster positive public relations through ensemble performances and service to area schools and the community.

A comprehensive program of music study should be offered. Courses should be available for music majors who seek to complete two years of study and transfer to a four-year institution.

Enrollments need to be increased in performance ensembles and courses for music majors.

Curricular Priorities

The institution-wide curricular priorities of College A were identified by the chief academic officer as follows:

(1) career education; (2) collegiate education; (3) compensatory education; (4) general education; and (5) community education. In addition, all interview subjects at College A were asked to identify the curricular priorities of the music program. Individual rankings of the curricular functions by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music at College A are presented in Table 1.

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Table 1--Rankings of Curricular Functions in Music
at College A

	CAO	ADC	MPH	MF	Mean	Overall
Career	2	4	5	2	3.25	3
Compensatory	5	5	4	5	4.75	5
Community	4	3	3	4	3.5	4
Collegiate	3	1	1	1	1.5	1
General	1	2	2	3	2	2

CAO = Chief Academic Officer
 ADC = Academic Division Chair
 MPH = Music Program Head
 MF = Music Faculty

Career Education

Although two Associate in Applied Science degrees in music are available at College A, these programs are largely inactive. Similarly, no music courses in the area of career education are currently offered. Consideration is being given, however, to the possibility of developing career music courses and programs of study in areas such as piano tuning, instrument repair, or recording technology.

Compensatory Education

The sole compensatory offering in music at College A is Fundamentals of Music. The primary nature of this course is developmental in that it is required of music majors who do not achieve a satisfactory placement test score required for initial enrollment in Elementary Harmony, a standard first-semester music theory course.

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Community Education

While community members may enroll in a full range of music courses at College A, past experience has shown that their participation is mostly limited to the areas of applied music and performance ensembles. Notable areas of involvement are a harp program which involves community members in private lessons and a harp ensemble, a string chamber ensemble which holds evening rehearsals, and an oratorio chorus which combines singers from the college and community on an occasional basis to perform large choral works.

Collegiate Education

The Associate in Arts degree is offered at College A for students intending to transfer and continue upper-division music study at a four-year college or university. Music courses recommended for the associate's degree include: Fine Arts Orientation; Elementary Harmony, Intermediate Harmony, and Advanced Harmony I and II (four-semester sequence); Elementary Sight-Singing and Ear-Training, Intermediate Sight-Singing and Ear-Training, and Advanced Ear-Training I and II (four-semester sequence); Music Literature; Piano; String Class, Brass Class, Woodwind Class, and Percussion Class (instrumental majors only); applied music; and performance ensembles. In addition, Fundamentals of Music (identified earlier as compensatory)

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is offered as a collegiate education course for students majoring in elementary education.

General Education

Music courses available under the category of general education at College A include Music Appreciation and American Music Appreciation, with multiple sections offered on a regular basis. General students also enroll in applied music, performance ensembles, and Fundamentals of Music (identified earlier as compensatory and collegiate).

Performance Ensembles

Regular music performance ensembles at College A include Band (marching and concert), Chorus-Acappella Choir, Stage Band, Vocal Chamber Ensemble, String Chamber Ensemble, and Harp Ensemble. Other groups which may be formed on an occasional basis include Oratorio Chorus, Saxophone Ensemble, and Brass Ensemble. Another performance course offered by the music program is Opera/Music Theater. Performance ensembles at College A are conducted by faculty with specialties in the respective areas.

Applied Music

Applied music instruction is offered at College A in voice, piano, organ, harp, guitar, and a full range of string, woodwind, brass, and percussion instruments. In general, instruction is provided by faculty who are specialists in the various areas. In some instances,

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instruction in the instrumental area may be provided by a teacher who possesses general knowledge and experience but who may not specialize on a given instrument.

Faculty

The music faculty at College A is comprised of three full-time instructors and an approximately equal number of part-time instructors. Full-time faculty at College A are required to hold a master's degree in their academic discipline (the college will initially hire an instructor who possesses a bachelor's degree and experience, with three years granted to obtain the master's degree). All current full-time music faculty at College A hold or are completing master's degrees. It is preferred that part-time faculty hold the same credentials as full-time faculty, although it is sometimes difficult to achieve this goal due to the availability of such candidates (part-time faculty are largely drawn from the immediate area). When it has been necessary to fill a full- or part-time music faculty position at College A, an adequate pool of qualified candidates has existed to meet the needs of the program.

The academic division chair, music program head, and music faculty member were asked whether full-time music faculty at College A are hired primarily for their competence as specialists or generalists. The three subjects were in agreement that full-time music faculty are hired as specialists, but that they must possess a range of

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skills that will enable them to also function as generalists. Furthermore, it was the belief of the music program head and the music faculty member that full-time music faculty at College A may be called upon to teach courses not directly related to their area of specialization.

The academic division chair, music program head, and music faculty member were asked whether music faculty teaching assignments at College A tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. There was some difference of opinion on this point as two subjects felt that music teaching assignments are primarily limited to collegiate and general education, while the third indicated that music faculty teach across the various curricular functions.

The music faculty member was asked whether faculty activities at College A are shaped to any great extent by institutional priorities. It was felt that faculty are largely free to pursue their own interests and goals at College A.

Close Relationships

The academic division chair and music program head were asked whether the music program at College A maintains any close relationships with other departments or divisions on campus. It was noted that the music and theater programs collaborate to produce musicals and that the band performs

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for athletic functions. It was not felt that these relationships influence the activities of the music program in any significant way.

Surveys and Accreditation

College A conducts an exit survey of all graduates to solicit feedback regarding its various programs and services. In addition to this institution-wide survey, the academic division of which music is a part conducts a mail survey of its former students to gather information about their current activities and invite comments regarding the college and its programs. According to the music program head, feedback from former music students is also obtained through informal means.

College A does not conduct any formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. The academic division chair expressed the belief that this kind of activity is likely conducted by music faculty on an informal basis.

The music program at College A is not accredited by the National Association of Schools of Music. According to the music program head, there would likely be interest on the part of the music faculty to pursue accreditation, but it would first be necessary to determine if the institution would be supportive of such an undertaking.

General Strengths and Weaknesses

Interview subjects at College A were asked to identify some of the general strengths and weaknesses of the music program. The following points were identified by two or more of the interview subjects as general strengths (responses are listed in random order):

The music faculty is qualified, diverse, committed, and responsive to the needs of the community.

The music program organizes and hosts annual festivals for senior and junior high school students.

The music and theater programs collaborate in the production of musicals.

The music curriculum is comprehensive. A wide variety of courses is available to music majors and general students.

The music program maintains a small student-faculty ratio.

The following point was identified by two or more of the interview subjects as a general weakness of the music program at College A:

Enrollments need to be raised in courses offered to music majors. Many courses currently carry single-digit enrollments.

Needs of the Program

Interview subjects at College A were asked to identify some of the pressing needs of the music program in terms of personnel, facilities, equipment, and budget. The following points were identified by two or more of the interview subjects (responses are listed in random order):

Music facilities need to be consolidated in one location. The instrumental program is currently located apart from other music activities.

An additional full-time faculty member with a specialty in music theory is needed.

Instruments need to be replaced and repaired.

New equipment is needed to replace and update the electronic keyboard laboratory and support music technology.

Challenges to the Institution and Program

The chief academic officer at College A was asked to identify some of the challenges which confront the institution. A general enrollment decline has been experienced in recent years due to the departure of a major manufacturer from the community and increased competition from television courses being offered in the college's service area. The budget at College A is another area of concern due to previously-incurred debt, low state funding, and costly programs and services (the college maintains full-scale theater, music, and athletic programs, as well as residence halls).

The academic division chair, music program head, and music faculty member at College A were asked to identify some of the challenges which confront the music program. During the course of the various interviews, all three subjects indicated that there is concern on the part of the college administration regarding low enrollments in courses offered to music majors. Two of the subjects further

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conveyed the belief that quality should be stressed over number of students enrolled.

Future Priorities

The chief academic officer at College A was asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future and whether the curricular priorities of College A are likely to change in the coming years. It was felt that the comprehensive mission of community colleges in general will be preserved, but that the compensatory function at College A may rise due to state mandates, making it virtually equal with career and collegiate education. It was not thought that such a shift would impact the music program at College A.

The academic division chair, music program head, and music faculty member at College A were asked whether, in view of serious challenges, the curricular priorities of the music program are likely to change in the coming years. While there was general agreement that no changes are likely, one subject pointed to the possibility of a rise in career education in music.

Music at College B

College B is a publicly-supported, comprehensive two-year college which offers an Associate in Arts degree for students intending to transfer and continue upper-division music study at a four-year college or university. Music is

offered at College B through an academic division which encompasses the following areas: art, English (composition, literature, and remedial writing and grammar), foreign languages, journalism, music, speech, and theater. The music program is administered at the institutional level by a chief academic officer, at the division level by an academic division chair, and at the program level by a music program head who also serves as a music faculty member.

Due to the size and make-up of the music faculty at College B, the music faculty interview was conducted with a part-time faculty member.

General Goals and Expectations

Interview subjects at College B were asked to identify some of the general goals and expectations which the institution holds for its music program. The following points were identified by two or more of the interview subjects (responses are listed in random order):

Courses should be offered for music majors that will ensure their successful transfer to four-year institutions.

Courses should be offered that will partially fulfill general education requirements in the humanities for the associate's degree.

Performance ensembles should be active in presenting concerts in community settings and providing music for college functions.

Curricular Priorities

The institution-wide curricular priorities of College B were identified by the chief academic officer as follows:

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(1) career education; (1) collegiate education; (3) general education; (4) community education; and (5) compensatory education. It was felt that career and collegiate education must be considered equal functions. In addition, all interview subjects at College B were asked to identify the curricular priorities of the music program. Individual rankings of the curricular functions by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music at College B are presented in Table 2.

It should be noted that the chief academic officer assigned the same ranking to collegiate and general education, the academic division chair assigned the same ranking to collegiate and general education and the same ranking to career and compensatory education, and the music faculty member assigned the same ranking to community and compensatory education. The additional numbers which appear in those cells of Table 2 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

Table 2--Rankings of Curricular Functions in Music
at College B

	CAO	ADC	MPH	MF	Mean	Overall
Career	5	4 4.5	5	5	4.875	5
Compensatory	4	4 4.5	4	3 3.5	4	4
Community	3	3	3	3 3.5	3.125	3
Collegiate	1 1.5	1 1.5	2	2	1.75	2
General	1 1.5	1 1.5	1	1	1.25	1

CAO = Chief Academic Officer
 ADC = Academic Division Chair
 MPH = Music Program Head
 MF = Music Faculty

Career Education

No music courses in the area of career education are currently offered at College B.

Compensatory Education

The sole compensatory offering in music at College B is Fundamentals of Music. The primary nature of this course is developmental in that it is available to music majors who do not possess the background necessary for initial enrollment in Music Theory I, a standard first-semester course.

Community Education

While community members may enroll in a full range of music courses at College B, past experience has shown that their participation is mostly limited to the areas of

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applied music, performance ensembles, and Class Piano. In the past, a community chorus and a community band were sponsored by the college and offered as credit courses to students and community musicians. It became necessary, however, to suspend these groups when a full-time music faculty position was eliminated.

Collegiate Education

The Associate in Arts degree is offered at College B for students intending to transfer and continue upper-division music study at a four-year college or university. Music courses recommended for the associate's degree include: Music History and Appreciation; Music Theory I, II, III, and IV (four-semester sequence); Class Piano; applied music; and performance ensembles. Seminar Recital for Music Majors, a non-credit course, is also required each semester. Music for Elementary Children is offered as a collegiate education course for students majoring in elementary education.

General Education

Music History and Appreciation (identified earlier as collegiate) is available under the category of general education at College B, with multiple sections offered on a regular basis. There is high demand for this course given that nine credit hours in humanities are required as part of the general education component of the associate's degree. General students also enroll in applied music, performance

ensembles, and Fundamentals of Music (identified earlier as compensatory).

Performance Ensembles

Music performance ensembles at College B include Chorale, Jazz Ensemble, and Swing Choir. Another performance course offered by the music program is Music-Theater Participation. Performance ensembles at College B are conducted by faculty with specialties in the respective areas.

Applied Music

Applied music instruction is offered at College B in piano, organ, voice, guitar, and a full range of woodwind, brass, and percussion instruments. In general, instruction is provided by faculty who are specialists in the various areas. In some instances, instruction in the instrumental area may be provided by a teacher who possesses general knowledge and experience but who may not specialize on a given instrument.

Faculty

The music faculty at College B is comprised of one full-time instructor and three part-time instructors. Full-time faculty at College B are required to hold a master's degree. It is preferred that part-time faculty also hold a master's degree, but a candidate holding a bachelor's degree may be accepted depending on the applicant pool (part-time

faculty are largely drawn from the immediate area). All current full- and part-time music faculty at College B hold master's degrees.

When it has been necessary to fill a full-time music faculty position at College B, an adequate pool of qualified candidates has existed to meet the needs of the program. At times, it has been somewhat difficult to fill part-time music faculty positions, although the current part-time instructors are thought to be well-qualified.

The academic division chair, music program head, and music faculty member were asked whether full-time music faculty at College B are hired primarily for their competence as specialists or generalists. The three subjects were in agreement that full-time music faculty are hired as generalists. One of the subjects, however, observed that current part-time music faculty at College B were hired primarily for their competence as specialists.

The music program head and music faculty member were asked whether full-time music faculty at College B are likely to be assigned to teach courses not directly related to their area of specialization. There was some difference of opinion on this point as one subject indicated that full-time faculty do not teach outside their specialty, while the other felt that full-time faculty teach outside their specialty on occasion.

The academic division chair, music program head, and music faculty member were asked whether music faculty

teaching assignments at College B tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. There was some difference of opinion on this point as one subject felt that music teaching assignments are primarily limited to collegiate and general education, another indicated that music faculty teach across the various curricular functions, and the third maintained that full-time faculty assignments span a wide range while part-time faculty assignments are narrower in scope.

The music faculty member was asked whether faculty activities at College B are shaped to any great extent by institutional priorities. It was felt that faculty activities are fairly evenly balanced between those shaped by institutional priorities and those shaped by faculty interests and goals.

Close Relationships

The academic division chair and music program head were asked whether the music program at College B maintains any close relationships with other departments or divisions on campus. It was noted that the music and theater programs collaborate each year to produce a musical. It was not felt that this relationship influences the activities of the music program in any significant way.

Surveys and Accreditation

College B conducts an exit survey of all graduates to solicit feedback regarding college-wide services, as well as academic programs. The college also monitors the performance of its graduates who transfer to four-year institutions.

College B does not conduct any formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. The music program head indicated that this kind of activity is conducted by music faculty on an informal basis.

The music program at College B is not accredited by the National Association of Schools of Music. According to the music program head, there are no plans to pursue such accreditation in the foreseeable future.

General Strengths and Weaknesses

Interview subjects at College B were asked to identify some of the general strengths and weaknesses of the music program. The following points were identified by two or more of the interview subjects as general strengths (responses are listed in random order):

Full- and part-time music faculty are well-qualified, experienced, enthusiastic, and concerned. There is also good rapport among the music faculty.

Music courses are strong and the curriculum is sufficiently broad to provide for the needs of both music majors and general students.

The music facilities are good, although a noise problem (lack of sound isolation) needs to be remedied.

The following point was identified by two or more of the interview subjects as a general weakness of the music program at College B:

More students need to be recruited, both music majors and general students who wish to perform in ensembles.

Needs of the Program

Interview subjects at College B were asked to identify some of the pressing needs of the music program in terms of personnel, facilities, equipment, and budget. The following points were identified by two or more of the interview subjects (responses are listed in random order):

There is a need for additional instruments. New pianos and band instruments are particular needs.

Additional scholarship money is needed to help attract students to the music program.

Challenges to the Institution and Program

The chief academic officer at College B was asked to identify some of the challenges which confront the institution. It was noted that there is a general lack of resources, with state funding being a particularly troublesome area. The college is challenged to serve many incoming students who are deficient in basic reading, writing, and math skills. There is also a sense that an increasing number of students are unwilling to accept responsibility for their education and may be inclined to

place blame for their shortcomings on others. Finally, while increased calls for accountability are necessary, it is a requirement which demands that a great deal of time be devoted to assessing and documenting institutional effectiveness.

The academic division chair, music program head, and music faculty member at College B were asked to identify some of the challenges which confront the music program. During the course of the various interviews, it was indicated that the elimination of a full-time faculty position in recent years has created hardship and placed limits on music at College B.

Future Priorities

The chief academic officer at College B was asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future and whether the curricular priorities of College B are likely to change in the coming years. It was felt that the comprehensive curriculum is the cornerstone of the community college and that important needs would not be met if institutions did not continue to serve various groups. It will be necessary, however, to carefully allocate funds to ensure the future of comprehensiveness. It was thought that the curricular priorities of College B and its music program are not likely to change in the foreseeable future.

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The academic division chair, music program head, and music faculty member at College B were asked whether, in view of serious challenges, the curricular priorities of the music program are likely to change in the coming years. While there was general agreement that no changes are likely, two potential shifts were identified. One interview subject pointed to a possible rise in the collegiate function as a result of hoped-for growth in the music program, while another felt that community education may expand as more older citizens seek music outlets.

Music at College C

College C is a publicly-supported, comprehensive two-year college which offers an Associate in Arts degree for students intending to transfer and continue upper-division music study at a four-year college or university. Music is offered at College C through an academic division which encompasses the following areas: art, communications, English, languages, literature, journalism, music, and public speaking. The music program is administered at the institutional level by a chief academic officer and at the division level by an academic division chair. There is no administrator for music at the program level at College C.

Given the lack of a music program head, only three subjects were interviewed at College C. Questions which would have been addressed solely to the music program head

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were directed instead to the academic division chair or the music faculty member.

General Goals and Expectations

Interview subjects at College C were asked to identify some of the general goals and expectations which the institution holds for its music program. The following points were identified by two or more of the interview subjects (responses are listed in random order):

The music program should serve a public relations function through ensemble performances and service to area schools and community groups.

A full range of courses should be provided for music majors in order to ensure their successful transfer to four-year institutions.

The music program should provide performance outlets and musical training for local citizens.

Curricular Priorities

The institution-wide curricular priorities of College C were identified by the chief academic officer as follows:

(1) career education; (1) collegiate education; (3) general education; (4) community education; and (5) compensatory education. It was felt that career and collegiate education must be considered equal functions. In addition, all interview subjects at College C were asked to identify the curricular priorities of the music program. Individual rankings of the curricular functions by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music at

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College C are presented in Table 3. Rankings by a music program head are not listed due to the absence of such a position at College C.

Table 3--Rankings of Curricular Functions in Music
at College C

	CAO	ADC	MPH	MF	Mean	Overall
Career	4	5	-	4	4.33	4
Compensatory	5	4	-	5	4.67	5
Community	1	3	-	2	2	2
Collegiate	2	1	-	1	1.33	1
General	3	2	-	3	2.67	3

CAO = Chief Academic Officer
 ADC = Academic Division Chair
 MPH = Music Program Head
 MF = Music Faculty

Career Education

No music courses in the area of career education are currently offered at College C. There are plans, however, to develop a set of career music courses and explore the creation of an Associate in Applied Science degree in music technology/commercial music. To support this undertaking, a full-time music faculty member with expertise in this field has recently been hired.

Compensatory Education

The sole compensatory offering in music at College C is Fundamentals of Music. The primary nature of this course is developmental in that it is available to music majors who

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lack the background necessary to successfully complete Music Theory I, a standard first-semester course.

Community Education

While community members may enroll in a full range of music courses at College C, the two main areas of participation are Piano Class and Community Chorus. Community Chorus is an especially popular activity. The ensemble is conducted by the college's choral director, performs major works, and has toured and performed abroad. Community Chorus is open to students and community members and may be taken as a credit course or for no credit (a small fee is charged) through the college's division of community/continuing education. The community function in music at College C may be expanded in the future with the possible creation of a community orchestra.

Collegiate Education

The Associate in Arts degree is offered at College C for students intending to transfer and continue upper-division music study at a four-year college or university. Music courses recommended for the associate's degree include: Music Theory I, II, III, and IV (four-semester sequence); Piano Class; Voice Class (vocal majors only); Woodwind Methods, Brass Methods, and Percussion Methods (instrumental majors only); Music Applications for Computer; Jazz Improvisation (instrumental majors only); French Pronunciation and German Pronunciation (vocal majors only,

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not offered through the music program); applied music; and performance ensembles.

General Education

Music courses available under the category of general education at College C include Music Appreciation and World Music. General students also enroll in applied music, performance ensembles, and Fundamentals of Music (identified earlier as compensatory).

Performance Ensembles

Music performance ensembles at College C include Instrumental Ensemble (jazz combo), Concert Band, Jazz Band, String Orchestra, Choir, Community Chorus, and Vocal Ensemble. Other performance courses offered by the music program include Jazz Improvisation and Contemporary Music Laboratory (folk, rock, jazz, country-western, soul, and popular styles). Performance ensembles at College C are conducted by faculty with specialties in the respective areas.

Applied Music

Applied music instruction is offered at College C in voice, piano, organ, guitar, and a full range of string, woodwind, brass, and percussion instruments. In general, instruction is provided by faculty who are specialists in the various areas. In some instances, instruction in the instrumental area may be provided by a teacher who possesses

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general knowledge and experience but who may not specialize on a given instrument.

Faculty

The music faculty at College C is comprised of four full-time instructors and from four-to-six part-time instructors (number may vary based on need). Full-time faculty at College C are required to hold a master's degree. All current full-time music faculty at College C hold master's or doctoral degrees. It is preferred that part-time faculty also hold a master's degree, but an applicant holding a bachelor's degree and/or professional experience may be accepted (part-time faculty are largely drawn from the immediate area). Credentials held by current part-time music faculty range from a master's degree to no degree with professional experience. When it has been necessary to fill a full- or part-time music faculty position at College C, an adequate pool of qualified candidates has existed to meet the needs of the program.

The academic division chair and music faculty member were asked whether full-time music faculty at College C are hired primarily for their competence as specialists or generalists. There was agreement that full-time music faculty are hired as specialists. Furthermore, it was the belief of the music faculty member that full-time music faculty at College C are not called upon to teach courses outside of their specialties and that part-time faculty are

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available to teach in specialty areas which are not covered by full-time faculty.

The academic division chair and music faculty member were asked whether music faculty teaching assignments at College C tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. There was some difference of opinion on this point as one subject felt that music teaching assignments are primarily limited to collegiate and general education, while the other indicated that music faculty teach across the various curricular functions.

The music faculty member was asked whether faculty activities at College C are shaped to any great extent by institutional priorities. It was felt that faculty are largely free to pursue their own interests and goals at College C.

Close Relationships

The academic division chair was asked whether the music program at College C maintains any close relationships with other departments or divisions on campus. It was indicated that no such relationships exist.

Surveys and Accreditation

According to the academic division chair, College C does not conduct any formal surveys of former students to gather their advice and impressions regarding the music

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program. It was felt that this kind of activity is likely conducted by music faculty on an informal basis.

College C does not conduct any formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. The academic division chair noted that this type of study will likely be required if/when the music program proceeds with plans to institute an Associate in Applied Science degree in music technology/commercial music.

The music program at College C is not accredited by the National Association of Schools of Music. According to the music faculty member, there would likely be interest on the part of the music faculty to pursue accreditation in the coming years, but there are no immediate plans to do so.

General Strengths and Weaknesses

Interview subjects at College C were asked to identify some of the general strengths and weaknesses of the music program. The following points were identified by two or more of the interview subjects as general strengths (responses are listed in random order):

The music faculty is well-qualified and active in the community.

Performance ensembles are visible in the community.

The music program receives strong financial support from the college, especially in terms of money for travel and scholarships.

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The following point was identified by two or more of the interview subjects as a general weakness of the music program at College C:

The music facilities need to be expanded to include additional space for the growing music technology area, as well as practice rooms, faculty studios, and classrooms. It is also a problem that the performance hall is not located near the other music facilities.

Needs of the Program

Interview subjects at College C were asked to identify some of the pressing needs of the music program in terms of personnel, facilities, equipment, and budget. The following points were identified by two or more of the interview subjects (responses are listed in random order):

An additional grand piano is needed.

Additional computers and electronic music equipment will be needed as that area of the music program is developed.

Challenges to the Institution and Program

The chief academic officer and academic division chair at College C were asked to identify some of the challenges which confront the institution. The most critical issue is a decline in the college's local tax base and a resultant loss in revenue brought on by significant population movement out of the county (i.e., the college's tax district). In another tax-related problem, College C offers courses at a second campus in a neighboring county where residents benefit from paying in-district tuition rates, yet

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do not contribute taxes to support the college (i.e., are not part of the college's tax district).

The music faculty member at College C was asked to identify some of the challenges which confront the music program. It was felt that faculty encounter many "at-risk" students and, as a result, must devote a fair amount of time to serving in counseling roles.

Future Priorities

The chief academic officer at College C was asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future and whether the curricular priorities of College C are likely to change in the coming years. It was felt that all major curricular functions of the community college will, and must, be preserved. By doing so, institutions will remain in a position to meet needs which might otherwise go unserved. It was also noted that, in order to remain comprehensive, community colleges may need to evaluate individual programs within functions in terms of their cost effectiveness.

The chief academic officer identified three curricular functions which may experience change at College C. High demand for training programs offered through the college's business and industrial institute may contribute to a rise in community education. Compensatory education may increase due to calls for better basic skills in work settings.

Finally, higher entrance requirements at a nearby four-year institution may cause the collegiate function to expand as students who are unable to meet those standards enroll instead at College C.

The academic division chair and music faculty member at College C were asked whether, in view of serious challenges, the curricular priorities of the music program are likely to change in the coming years. One of the subjects expressed the belief that community colleges will likely depart from the university model and place greater emphasis on career programs in the future. Both subjects agreed that the career function in music will likely rise at College C as the music technology/commercial music program is developed.

Music at College D

College D is a publicly-supported, comprehensive two-year college which offers an Associate of Arts degree for students intending to transfer and continue upper-division music study at a four-year college or university. Music is offered at College D through an academic division which encompasses the following areas: art, English, foreign language, humanities, journalism, music, philosophy, and speech. The music program is administered at the institutional level by a chief academic officer, at the division level by an academic division chair, and at the program level by a music program head who also serves as a music faculty member.

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General Goals and Expectations

Interview subjects at College D were asked to identify some of the general goals and expectations which the institution holds for its music program. The following points were identified by two or more of the interview subjects (responses are listed in random order):

The music program should provide performance outlets for local citizens, as well as serve as a cultural resource for the community.

Performance ensembles should be visible in the community and serve a public relations function for the college.

Courses should be offered for music majors that will prepare them for successful transfer to four-year institutions.

Courses and performance opportunities should be available to general students which will contribute to personal enjoyment and development, as well as artistic growth.

Curricular Priorities

The institution-wide curricular priorities of College D were identified by the chief academic officer as follows:

(1) collegiate education; (2) career education; (3) compensatory education; (4) general education; and (5) community education. In addition, all interview subjects at College D were asked to identify the curricular priorities of the music program. Individual rankings of the curricular functions by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music at College D are presented in Table 4.

It should be noted that career and compensatory education received the same mean score and overall ranking.

Table 4--Rankings of Curricular Functions in Music
at College D

	CAO	ADC	MPH	MF	Mean	Overall
Career	5	4	5	4	4.5	4
Compensatory	4	5	4	5	4.5	4
Community	3	3	3	3	3	3
Collegiate	1	1	1	1	1	1
General	2	2	2	2	2	2

CAO = Chief Academic Officer
 ADC = Academic Division Chair
 MPH = Music Program Head
 MF = Music Faculty

Career Education

No music courses in the area of career education are currently offered at College D.

Compensatory Education

The main compensatory offering in music at College D is Fundamentals of Music. The primary nature of this course is developmental in that it is intended to prepare music majors for enrollment in Music Theory I, a standard first-semester course. Applied music is also offered as a developmental course for students who are not ready to undertake college-level private instruction.

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Community Education

While community members may enroll in a full range of music courses at College D, past experience has shown that their participation is mostly limited to the areas of applied music, performance ensembles, Class Piano, Music Appreciation, and Music Theory. A notable area of involvement is the college jazz band, with community musicians comprising about 50 percent of this group. Private music lessons are also available to local citizens and school students through the college's division of community/continuing education. This program operates on a fairly small scale and does not necessarily involve the music faculty. Finally, community music organizations often utilize facilities at College D for rehearsal and performance, although these groups are not formally associated with the college.

Collegiate Education

The Associate of Arts degree is offered at College D for students intending to transfer and continue upper-division music study at a four-year college or university. Music courses recommended for the associate's degree include: Sight Singing and Ear Training I, II, III, and IV (four-semester sequence); Music Theory I, II, III, and IV (four-semester sequence); Music Literature I and II (two-semester sequence); Class Piano I, II, III, and IV (four-semester sequence); Vocal Diction and Class Voice (vocal

majors only)); applied music; and performance ensembles. In addition, Public School Music is offered as a collegiate education course for students majoring in elementary education, with multiple sections scheduled on a regular basis (a bachelor's degree in elementary education is available through a university center at College D).

General Education

Music Appreciation is available under the category of general education at College D, with multiple sections offered on a regular basis. General students also enroll in applied music and performance ensembles.

Performance Ensembles

Music performance ensembles at College D include Jazz Lab Ensemble, Vocal Ensemble, Jazz Band, Concert Choir, and Concert Band. Some changes are underway in the choral area with the impending creation of a show choir (to replace Vocal Ensemble). There are also tentative plans to form a guitar ensemble and a percussion ensemble in the coming year. Another performance course offered by the music program is Fundamentals of Improvisation. Performance ensembles at College D are conducted by faculty with specialties in the respective areas.

Applied Music

Applied music instruction is offered at College D in voice, organ, piano, guitar, and a full range of string,

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woodwind, brass, and percussion instruments. In general, instruction is provided by faculty who are specialists in the various areas. In some instances, instruction in the instrumental area may be provided by a teacher who possesses general knowledge and experience but who may not specialize on a given instrument.

Faculty

The music faculty at College D is comprised of four full-time instructors and six part-time instructors (number may vary based on need). Full-time faculty at College D are required to hold a master's degree in music. All current full-time music faculty at College D hold master's or doctoral degrees. It is preferred that part-time faculty also hold a master's degree, but an applicant holding a bachelor's degree and/or professional experience may be accepted (part-time faculty are largely drawn from the immediate area). Credentials held by current part-time music faculty range from a master's degree to no degree with professional experience.

When it has been necessary to fill a full-time music faculty position at College D, an adequate pool of qualified candidates has existed to meet the needs of the program. At times, difficulty has been encountered in filling part-time music faculty positions, limiting somewhat the offerings of the music program (e.g., additional sections of music appreciation).

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The academic division chair, music program head, and music faculty member were asked whether full-time music faculty at College D are hired primarily for their competence as specialists or generalists. It was agreed that full-time music faculty are hired as specialists. However, it was the belief of two subjects that full-time music faculty at College D may be called upon to teach courses not directly related to their area of specialization.

The academic division chair, music program head, and music faculty member were asked whether music faculty teaching assignments at College D tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. It was indicated that music teaching assignments are largely limited to collegiate, general, and community education.

The music faculty member was asked whether faculty activities at College D are shaped to any great extent by institutional priorities. It was felt that faculty activities are largely guided by institutional goals.

Close Relationships

The academic division chair and music program head were asked whether the music program at College D maintains any close relationships with other departments or divisions on campus. One subject noted that the student activities office is actively involved in the production of concerts

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presented by the music program (performances are part of a college-sponsored entertainment series). In addition, performance ensembles are seen as maintaining a relationship with and furthering the goals of the college recruitment office. It was thought that these relationships affect the activities of the music program somewhat.

Surveys and Accreditation

According to the academic division chair and music program head, College D does not conduct any formal surveys of former students to gather their advice and impressions regarding the music program. This kind of activity is conducted, however, by music faculty on an informal basis. A formal survey will likely be part of a self-study to be conducted by the music program in the coming year.

College D does not conduct any formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. Again, this kind of activity is conducted by music faculty on an informal basis.

The music program at College D is not accredited by the National Association of Schools of Music. There are plans, however, to conduct a self-study and explore the possibility of accreditation in the coming year.

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General Strengths and Weaknesses

Interview subjects at College D were asked to identify some of the general strengths and weaknesses of the music program. The following points were identified by two or more of the interview subjects as general strengths (responses are listed in random order):

Music faculty are qualified, caring, and, as a group, possess diverse skills.

The music curriculum is comprehensive. Music major courses prepare students well for transfer to four-year institutions.

Music facilities are being improved through a major building renovation project.

The music program enjoys strong support from the college administration.

Music faculty receive significant help from college staff in the promotion and production of concerts.

The following points were identified by two or more of the interview subjects as general weaknesses of the music program at College D (responses are listed in random order):

There is poor coordination and communication among music faculty. A sense of common purpose is lacking.

Some applied music areas are not covered by specialists.

Students are drawn from a relatively small area, creating a somewhat low talent pool.

Needs of the Program

Interview subjects at College D were asked to identify some of the pressing needs of the music program in terms of personnel, facilities, equipment, and budget. The following

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points were identified by two or more of the interview subjects (responses are listed in random order):

A full-time accompanist is needed to serve the choral groups and applied music students.

New electronic keyboards and related equipment are needed to replace the existing class pianos, as well as improve the status of the program in terms of music technology.

A second large rehearsal room would be desirable so that the choral and instrumental programs could be housed in separate areas.

Additional funds are needed to cover general instructional costs, faculty travel to professional conferences, and tours by performance ensembles.

Challenges to the Institution and Program

The chief academic officer at College D was asked to identify some of the challenges which confront the institution. The college will need to continue to work hard to attract a steady pool of students. Equitable funding from the state is another area of concern. Finally, College D must strive to keep faculty salaries at a level equal to the national average for institutions of comparable size.

The academic division chair, music program head, and music faculty member at College D were asked to identify some of the challenges which confront the music program. All three subjects agreed that the music program must strive to maintain and increase enrollments in courses offered to music majors.

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Future Priorities

The chief academic officer at College D was asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future and whether the curricular priorities of College D are likely to change in the coming years. It was felt that collegiate education and career education will continue to be the strengths of the community college, although career programs will likely fluctuate and change as times and needs change. Compensatory education will remain a part of the community college mission out of necessity. Community education programs will need to be self-supporting and may diminish in some cases.

The chief academic officer indicated that no significant changes or growth in the curriculum at College D are anticipated. Due to financial concerns, if new courses are added, others will likely need to be dropped. New career programs built around existing courses and equipment may be explored. There may also be some experimentation with weekend courses as new markets are sought. It was felt that music activities at College D will likely remain much the same in the future.

The academic division chair, music program head, and music faculty member at College D were asked whether, in view of serious challenges, the curricular priorities of the music program are likely to change in the coming years. There was general agreement among the three subjects that no

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significant changes are foreseen. One subject pointed to a possible rise in the career function due to a perception that today's students hold a greater interest in music technology and business. Another subject indicated that general education may become as or more important than collegiate education if enrollments in courses for music majors are not maintained at acceptable levels.

Music at College E

College E is a publicly-supported, comprehensive two-year college which offers Associate of Arts degrees in the areas of music applied/church music, music applied/music education, and music/commercial. The music program is administered by a chief academic officer who is responsible for all areas of instruction at the college, an academic division chair who functions over all academic departments, and a music program head who serves as a music faculty member and oversees a department of music and dance.

General Goals and Expectations

Interview subjects at College E were asked to identify some of the general goals and expectations which the institution holds for its music program. The following points were identified by two or more of the interview subjects (responses are listed in random order):

Courses should be offered which will prepare music majors for successful transfer to four-year institutions.

Performance opportunities and courses should be provided for general students.

The music program should enrich the lives of local citizens by offering opportunities for music study and by serving as a cultural resource for the community.

Music ensembles should fulfill community service and public relations functions through regular performance.

Curricular Priorities

The institution-wide curricular priorities of College E were identified by the chief academic officer as follows:

(1) career education; (1) collegiate education; (3) compensatory education; (4) community education; and (5) general education. It was felt that career and collegiate education must be considered equal functions. In addition, all interview subjects at College E were asked to identify the curricular priorities of the music program. Individual rankings of the curricular functions by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music at College E are presented in Table 5.

It should be noted that career and compensatory education received the same mean score and overall ranking.

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Table 5--Rankings of Curricular Functions in Music
at College E

	CAO	ADC	MPH	MF	Mean	Overall
Career	5	4	5	4	4.5	4
Compensatory	4	5	4	5	4.5	4
Community	2	3	3	3	2.75	3
Collegiate	1	1	1	2	1.25	1
General	3	2	2	1	2	2

CAO = Chief Academic Officer
 ADC = Academic Division Chair
 MPH = Music Program Head
 MF = Music Faculty

Career Education

Introduction to Music Skills is offered as a career education course for students enrolled in an associate degree program in early childhood professions. There are no other career courses in music at College E.

Compensatory Education

The sole compensatory offering in music at College E is Fundamentals of Music. The primary nature of this course is developmental in that it is required of music majors who do not achieve a satisfactory placement test score required for initial enrollment in Theory of Music I, a standard first-semester course.

Community Education

While community members may enroll in a full range of music courses at College E, past experience has shown that their participation is mostly limited to the areas of

applied music, performance ensembles, Beginning Class Piano, and Introduction to Music in Worship. In addition, classes in guitar, piano, and organ may be offered through the college's division of community/continuing education, although these programs do not necessarily involve the music faculty.

Collegiate Education

The Associate of Arts degree is offered at College E for students intending to transfer and continue upper-division music study at a four-year college or university, with options available in music applied/church music, music applied/music education, and music/commercial. Music courses recommended for the associate's degree include: Elementary Sight-Singing and Ear-Training I and II, and Advanced Sight-Singing and Ear-Training I and II (four-semester sequence); Intermediate Piano Class; Voice Class (vocal majors only); Introduction to Music Literature; Theory of Music I, II, III, and IV (four-semester sequence); Introduction to Music in Worship (church music majors only); Piano Performance Class III and IV (piano majors only); applied music; and performance ensembles. In addition, selected business courses are recommended for students pursuing the commercial music degree. It should be noted that the commercial music option is not especially active at College E and students are counseled to coordinate their selection of courses closely with the four-year institution

to which they intend to transfer. Finally, Introduction to Music Skills (identified earlier as career) is offered as a collegiate education course for students majoring in elementary education.

General Education

Music Appreciation is available under the category of general education at College E, with multiple sections offered on a regular basis. General students also enroll in applied music, performance ensembles, Beginning Piano Class, and Voice Class (identified earlier as collegiate).

Performance Ensembles

Regular music performance ensembles at College E include Piano Ensemble, Woodwind Ensemble, String Ensemble, Collegiate Men's Ensemble (vocal barbershop quartet), Collegiate Women's Ensemble (vocal trio/quartet), Chamber Singers, Band (marching and concert), Stage Band, Concert Choir, and Chorale. Other groups which may be formed on an occasional basis include Brass Ensemble and Guitar Ensemble.

Applied Music

Applied music instruction is offered at College E in guitar, organ, piano, voice, and a full range of string, woodwind, brass, and percussion instruments. In general, instruction is provided by faculty who are specialists in the various areas. In some instances, instruction in the instrumental area may be provided by a teacher who possesses

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general knowledge and experience but who may not specialize on a given instrument.

Faculty

The music faculty at College E is comprised of seven full-time instructors and from two-to-four part-time instructors (number may vary based on need). Full-time faculty at College E are required to hold a master's degree with eighteen credit hours in music. All current full-time music faculty at College E hold master's degrees. It is preferred that part-time faculty also hold a master's degree, but an applicant holding a bachelor's degree and/or professional experience may be accepted (part-time faculty are largely drawn from the immediate area). At present, one part-time applied music instructor holds no degree with professional experience. When it has been necessary to fill a full- or part-time music faculty position at College E, an adequate pool of qualified candidates has existed to meet the needs of the program.

The academic division chair, music program head, and music faculty member were asked whether full-time music faculty at College E are hired primarily for their competence as specialists or generalists. Two subjects felt that while most current full-time music faculty were hired as specialists, others were selected because they possessed a broad range of skills that matched the needs of the music program. The third subject indicated that full-time music

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faculty are hired as specialists, but that the ability to function as a generalist is important.

The music program head and music faculty member were asked whether full-time music faculty at College E are likely to be assigned to teach courses not directly related to their area of specialization. There was some difference of opinion on this point as one subject indicated that full-time faculty do not teach outside their specialty, while the other felt that full-time faculty do teach outside their specialty on occasion.

The academic division chair, music program head, and music faculty member were asked whether music faculty teaching assignments at College E tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. There was some difference of opinion on this point as two subjects indicated that music faculty teach across the various curricular functions, while the third felt that music teaching assignments are primarily limited to community, collegiate, and general education.

The music faculty member was asked whether faculty activities at College E are shaped to any great extent by institutional priorities. It was felt that faculty are largely free to pursue their own interests and goals at College E.

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Close Relationships

The academic division chair and music program head were asked whether the music program at College E maintains any close relationships with other departments or divisions on campus. One subject noted that the band performs often at athletic functions and with the college drill team (the band director reports to both the academic and student services areas). It was thought that these relationships affect the activities of the music program somewhat.

Surveys and Accreditation

College E conducts an exit survey of all graduates to solicit feedback regarding its programs and services. In addition, a nearby university supplies information on the performance of former College E students who have transferred to that school (similar data is being sought from other senior institutions). Finally, College E is planning to conduct an extensive survey of former students in the coming year.

According to the music program head, College E does not conduct any formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. This kind of information may be gathered as part of the upcoming survey of former students referred to in the preceding paragraph.

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The music program at College E is not accredited by the National Association of Schools of Music. According to the music program head, the possibility of accreditation has been investigated in the past and may again be considered.

General Strengths and Weaknesses

Interview subjects at College E were asked to identify some of the general strengths and weaknesses of the music program. The following points were identified by two or more of the interview subjects as general strengths (responses are listed in random order):

The music faculty is strong, with all areas of music covered well.

Music course offerings are broad and of good quality. Transfer courses are viable and positive feedback is often received from former students and four-year institutions. Courses for general students are also well-received.

Music students have been afforded many nice opportunities to travel and perform.

The following point was identified by two or more of the interview subjects as a general weakness of the music program at College E:

Additional students need to be recruited for the music program.

Needs of the Program

Interview subjects at College E were asked to identify some of the pressing needs of the music program in terms of personnel, facilities, equipment, and budget. The following

points were identified by two or more of the interview subjects (responses are listed in random order):

The music program is in need of improved facilities. Some areas are in poor condition, while others must be shared or have been given over to other fine arts disciplines. There is also a general need for additional space.

New equipment is needed to support the area of music technology. New electronic keyboards have been temporarily secured on a loan basis, but will need to be purchased in the future. Additional computers are needed for faculty and student use.

Challenges to the Institution and Program

Interview subjects at College E were asked to identify some of the challenges which confront the institution and/or its music program. A significant drop in the local tax base stands as the most urgent problem facing College E. This decrease has been brought on by the decline of a natural resource which for many years has sustained the region. To offset this loss of revenue, College E may seek to expand the institution's tax district.

Future Priorities

The chief academic officer at College E was asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future and whether the curricular priorities of College E are likely to change in the coming years. While it was felt that comprehensiveness will be maintained, the career function may rise as students seek entry into jobs

which pay well. Music and the arts will need to "fight for survival" as the vocational area gains in importance.

The academic division chair, music program head, and music faculty member at College E were asked whether, in view of serious challenges, the curricular priorities of the music program are likely to change in the coming years. While no significant changes are foreseen, some individual points concerning threats to the collegiate function were raised. A nearby institution which currently serves only upper-division undergraduate and graduate students may seek to offer freshman- and sophomore-level courses, thereby placing itself in competition with the music program at College E. In addition, a large number of general education courses are required for the associate's degree (forty-five semester hours are mandated by the state), making it difficult for music majors at College E to schedule and complete all of the music courses which are necessary to prepare them for transfer.

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CHAPTER V

SUMMARY AND CONCLUSIONS

The primary purpose of this study was to determine how major community college curricular functions--identified by Cohen and Brawer (1989a) as career, compensatory, community, collegiate, and general education--are prioritized by five community college music programs in the southcentral United States (one each from Arkansas, Kansas, Missouri, Oklahoma, and Texas). Another area which was explored was whether the community colleges in this study possess the resources necessary to support comprehensive music programs. Finally, the future curricular priorities of the community college music programs in this study were examined. Data for the study was collected through case study analyses, with information gathered from college course catalogs and through interviews with chief academic officers, academic division chairs, music program heads, and music faculty.

Summary of Case Study Results

Each of the community college music programs in this study possesses unique qualities and presents an interesting profile. However, if generalizations are to be made and conclusions reached, it is important and necessary that the

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sample institutions be examined as a whole. Having provided individual accounts of the various case studies in the preceding chapter, the ensuing section of this chapter will serve to summarize and compare those results, with an emphasis placed on identifying common features among the participants.

General Goals and Expectations

Interview subjects at the community colleges in this study were asked to identify some of the general goals and expectations which their institution holds for its music program. The following general areas were identified by two or more interview subjects at three or more colleges (responses are listed in random order):

The music program should serve a public relations function through performances and service to area schools and the community.

The music program should offer courses and programs of study for students majoring in music to prepare them for successful transfer to four-year institutions.

The music program should offer courses and performance opportunities for general students to fulfill general education requirements and enrich their lives.

The music program should provide music outlets for local citizens and serve as a cultural resource for the community.

Curricular Priorities

The chief academic officers of the community colleges in this study were asked to identify the institution-wide curricular priorities of their respective schools.

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Individual rankings of the curricular functions by each chief academic officer/institution, the mean scores of the curricular functions, and the overall rankings of the curricular functions for the community colleges in this study are presented in Table 6.

It should be noted that the chief academic officers at College B, College C, and College E felt that career and collegiate education must be considered equal functions for their institutions. The additional numbers which appear in those cells of Table 6 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

It should also be noted that career and collegiate education received the same mean score and overall ranking, and that compensatory and general education received the same mean score and overall ranking.

Table 6--Rankings of Curricular Functions of Institutions by Chief Academic Officers

	A	B	C	D	E	Mean	Overall
Career	1	1 1.5	1 1.5	2	1 1.5	1.5	1
Compensatory	3	5	5	3	3	3.8	3
Community	5	4	4	5	4	4.4	5
Collegiate	2	1 1.5	1 1.5	1	1 1.5	1.5	1
General	4	3	3	4	5	3.8	3

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Interview subjects at the community colleges in this study were asked to identify the curricular priorities of their respective music programs. Individual rankings by the interview subjects, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music for each institution were presented earlier in Chapter IV (see Tables 1-5). Overall rankings of the curricular functions in music for each institution, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music for the community colleges in this study are presented in Table 7.

It should be noted that College D and College E gave the same overall ranking to career and compensatory education in music. The additional numbers which appear in those cells of Table 7 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

Table 7--Rankings of Curricular Functions in Music
for All Institutions

	A	B	C	D	E	Mean	Overall
Career	3	5	4	4 4.5	4 4.5	4.2	4
Compensatory	5	4	5	4 4.5	4 4.5	4.6	5
Community	4	3	2	3	3	3	3
Collegiate	1	2	1	1	1	1.2	1
General	2	1	3	2	2	2	2

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Curricular Functions

Career education in music at the community colleges in this study is virtually non-existent. There are two instances, however, where the career function is receiving some attention: (1) consideration is being given to the possibility of developing courses in areas such as piano tuning, instrument repair, or recording technology at College A; and (2) the area of music technology/commercial music is being developed at College C.

Compensatory education in music at the community colleges in this study is largely limited to a single course--Fundamentals of Music--which is offered by each of the sample institutions. The course is developmental in that it is intended to prepare incoming music majors who are deficient in basic music knowledge for enrollment in a first-semester freshman theory course. Another example of compensatory education in music is the availability of developmental applied music instruction at College D.

Community education in music at the community colleges in this study primarily involves local citizens enrolling in credit courses in the areas of applied music and performance ensembles. In some cases, non-credit music offerings are available through a division of community/continuing education. The most notable example of this among the community colleges in this study is the existence of an active community chorus at College C. Other examples of non-credit offerings include private music lessons at

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College D and classes in piano, organ, and guitar at College E.

Collegiate education in music at the community colleges in this study is centered around associate degree programs intended to prepare students for transfer and upper-division music study at a four-year college or university. Core music major courses offered by all of the institutions include music theory/sight-singing and ear-training, music history/literature, class piano, applied music, and performance ensembles. More specialized courses offered by some of the colleges include instrument methods (string, brass, woodwind, and percussion), voice class, vocal diction, music applications for computer, music in worship, and piano performance. In addition, four of the music programs in this study offer a course in basic music skills for elementary education majors.

General education in music at the community colleges in this study is largely limited to a single course--Music Appreciation--which is offered by each of the sample institutions. All of the colleges experience high demand for this course, with multiple sections scheduled on a regular basis. In addition to Music Appreciation, there are two other examples of courses intended to fulfill general education requirements: (1) American Music Appreciation (various forms of American popular music) is offered at College A; and (2) World Music (music of different cultures) is offered at College C. General students are also involved

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Music Performance

Various numbers and types of instrumental and choral music performance ensembles are offered by the community college music programs in this study. Ensembles available at some or all of the institutions include concert band, marching band, jazz/stage band, contemporary music/jazz lab ensemble, jazz combo, concert choir/chorale, vocal ensemble, community chorus, men's barbershop quartet, women's vocal trio/quartet, show/swing choir, string orchestra/chamber ensemble, harp ensemble, guitar ensemble, piano ensemble, woodwind ensemble, and brass ensemble. Other performance-oriented courses include opera/music theater at College A and College B, and jazz improvisation at College C and College D. Performance ensembles at the community colleges in this study are conducted by faculty with specialties in the respective areas.

Applied music instruction at the community colleges in this study encompasses virtually all keyboard, string, woodwind, brass, and percussion instruments. In general, instruction at all schools is provided by faculty who are specialists in the various areas. In some instances, instruction in the instrumental area may be provided by a teacher who possesses general knowledge and experience but who may not specialize on a given instrument.

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The music faculties of the community colleges in this study are comprised of from one-to-seven full-time instructors and from two-to-six part-time instructors. Full-time faculty at all institutions are required to hold a master's degree. All current full-time music faculty at the community colleges in this study hold or are completing master's or doctoral degrees. When it has been necessary to fill a full-time music faculty position at the various institutions, an adequate pool of applicants has existed to meet the needs of the program.

Each institution prefers that part-time faculty hold a master's degree, but a candidate holding a bachelor's degree and/or professional experience may be accepted depending on the applicant pool (part-time faculty are largely drawn from each school's immediate area). Credentials held by current part-time music faculty at the community colleges in this study range from a master's degree to no degree and professional experience. Three of the colleges indicated that it has at times been difficult to fill part-time music faculty positions, although current needs are generally being met.

The academic division chair, music program head, and music faculty member at each institution were asked whether full-time music faculty are hired primarily for their competence as specialists or generalists. At four of the five colleges, it was felt that full-time music faculty are

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The music program head and music faculty member at each institution were asked whether full-time music faculty are likely to be assigned to teach courses not directly related to their area of specialization. There was an overall lack of consensus on this point both within and between institutions.

The academic division chair, music program head, and music faculty member at each institution were asked whether music teaching assignments tend to be limited to one or two curricular functions, or whether they encompass a wider range of the curriculum. There was a difference of opinion on this point at four of the five colleges. At College D, it was agreed that music teaching assignments are largely limited to collegiate, general, and community education.

The music faculty member at each institution was asked whether faculty activities are shaped to any great extent by institutional priorities. At three of the five colleges, it was felt that faculty are largely free to pursue their own interests and goals.

Close Relationships

The academic division chair and music program head at each institution were asked whether their music program maintains any close relationships with other departments or

divisions on campus. Two of the five community college music programs in this study produce musicals in collaboration with the theater program, two perform at athletic functions, and one works closely with the student activities and college recruitment offices. In two instances, it was felt that these relationships affect the activities of the music program somewhat.

Surveys and Accreditation

Three of the five community colleges in this study conduct an exit survey of all graduates to solicit feedback regarding academic programs and college services. Two of those colleges also monitor the performance of graduates who transfer to four-year institutions. No institutions conduct formal studies of general employment trends and the employment status of former students to determine if the music program is providing instruction consistent with student need. It was felt in many instances that these kinds of activities are likely conducted by music faculty on informal bases.

None of the community college music programs in this study is accredited by the National Association of Schools of Music. Four of the five colleges indicated general interest in accreditation, with one of those institutions actively exploring the possibility.

General Strengths, Weaknesses, and Needs

Interview subjects at the community colleges in this study were asked to identify some of the general strengths of their respective music programs. The following general areas were identified by two or more interview subjects at three or more colleges (responses are listed in random order):

Music faculty are well-qualified.

The music curriculum is comprehensive, with a wide range of courses and performance ensembles offered for music majors and general students.

The following general areas were identified by two or more interview subjects at three or more colleges as general weaknesses and/or needs of the community college music programs in this study (responses are listed in random order):

Additional students need to be recruited for music major courses and performance ensembles.

Additional and replacement musical instruments need to be purchased.

Additional and replacement equipment is needed to support the area of music technology.

Music facilities need to be renovated, expanded, or consolidated.

Challenges to Institutions and Programs

The chief academic officers of the community colleges in this study were asked to identify some of the challenges which confront their respective institutions. The following general area was identified at three or more colleges:

There is a general lack of financial resources arising most notably from low/unequitable state funding or declining local tax bases.

The academic division chair, music program head, and music faculty member at each institution were asked to identify some of the challenges which confront their respective music programs. No general areas of concern emerged at three or more colleges. The following general area was identified by two or more subjects at two institutions:

There is concern that enrollments in courses for music majors are too low.

Future Priorities

The chief academic officers of the community colleges in this study were asked whether, in view of serious challenges, it will be possible for community colleges to sustain a comprehensive mission in the future. There was strong agreement that community colleges will remain comprehensive in view of the fact that many individual and societal needs would otherwise go unserved. According to two subjects, however, it will be necessary to carefully allocate funds and evaluate the cost effectiveness of individual programs if comprehensiveness is to be preserved.

The chief academic officers of the community colleges in this study were asked whether the curricular priorities of their respective institutions are likely to change in the coming years. While there was not a sense that significant changes are imminent at any of the colleges, two subjects

pointed to a possible rise in compensatory education and two others indicated that the career function may undergo growth and change as students seek training for entry into occupations which pay well.

The academic division chair, music program head, and music faculty member at each institution were asked whether, in view of serious challenges, the curricular priorities of their respective music programs are likely to change in the coming years. In general, it was not felt that significant changes will occur at any of the community college music programs in this study. Subjects at three institutions, however, pointed to a possible rise in music technology and the career function in music.

Findings and Conclusions

It was the intent of this study to collect and examine a set of research data in order to provide answers to seven general research questions enumerated in Chapter III. These questions are presented once again to provide bases for analysis and conclusions.

General Research Question I

The first general research question asks: How are major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by the community college music programs in this study?

Interview subjects at each institution were asked to identify the curricular priorities of their respective music

programs by arranging the various curricular functions in rank order. Overall rankings of the curricular functions in music for each college were established by determining the mean scores of the individual rankings by the interview subjects (see Tables 1-5). Overall rankings of the curricular functions in music for the community colleges in this study were established by determining the mean scores of the overall rankings for each institution (see Table 7).

Based on the data presented in Tables 1-5 and Table 7, it may be concluded that major curricular functions are prioritized by the community college music programs in this study as follows: (1) collegiate education; (2) general education; (3) community education; (4) career education; and (5) compensatory education.

General Research Question II

The second general research question asks: Do the curricular priorities of the community college music programs in this study parallel those of their parent institutions?

The chief academic officers of the community colleges in this study were asked to identify the institution-wide curricular priorities of their respective schools (see Table 6 for rankings for all institutions). Likewise, interview subjects at each college were asked to identify the curricular priorities of their respective music programs (see Table 7 for overall rankings for all institutions).

Comparisons of the rankings of institutional curricular functions and the overall rankings of music curricular functions for each community college in this study are presented in Tables 8-12.

It should be noted that in some cases the same ranking is given to two curricular functions.

Table 8--Comparison of Rankings of Institutional Curricular Functions and Music Curricular Functions at College A

	CAR	COMP	COMM	COLL	GEN
Institution	1	3	5	2	4
Music Program	3	5	4	1	2

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Table 9--Comparison of Rankings of Institutional Curricular Functions and Music Curricular Functions at College B

	CAR	COMP	COMM	COLL	GEN
Institution	1	5	4	1	3
Music Program	5	4	3	2	1

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Table 10--Comparison of Rankings of Institutional
Curricular Functions and Music Curricular
Functions at College C

	CAR	COMP	COMM	COLL	GEN
Institution	1	5	4	1	3
Music Program	4	5	2	1	3

CAR = Career
COMP = Compensatory
COMM = Community
COLL = Collegiate
GEN = General

Table 11--Comparison of Rankings of Institutional
Curricular Functions and Music Curricular
Functions at College D

	CAR	COMP	COMM	COLL	GEN
Institution	2	3	5	1	4
Music Program	4	4	3	1	2

CAR = Career
COMP = Compensatory
COMM = Community
COLL = Collegiate
GEN = General

Table 12--Comparison of Rankings of Institutional
Curricular Functions and Music Curricular
Functions at College E

	CAR	COMP	COMM	COLL	GEN
Institution	1	3	4	1	5
Music Program	4	4	3	1	2

CAR = Career
COMP = Compensatory
COMM = Community
COLL = Collegiate
GEN = General

Comparison of the overall rankings of institutional curricular functions and the overall rankings of music curricular functions for the community colleges in this study is presented in Table 13.

Table 13--Comparison of Overall Rankings of Institutional Curricular Functions and Music Curricular Functions for All Institutions

	CAR	COMP	COMM	COLL	GEN
Institution	1	3	5	1	3
Music Program	4	5	3	1	2

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Based on the data presented in Tables 8-13, it may be concluded that the curricular priorities of the community college music programs in this study do not parallel those of their parent institutions. This conclusion is supported by the observation that rankings assigned to corresponding institutional and music curricular functions at the various community colleges differ by two or more positions in nearly half of the cases. The following generalizations may be made: (1) career education is a higher priority for institutions than for music programs; (2) compensatory education is a higher priority for institutions than for music programs; (3) community education is a lower priority for institutions than for music programs; (4) collegiate education is an equal priority for institutions and music

programs; and (5) general education is a lower priority for institutions than for music programs.

General Research Question III

The third general research question asks: Are curricular functions of the community college music programs in this study prioritized differently by faculty and administration?

To examine this question, interview subjects were divided into two categories, with chief academic officers and academic division chairs comprising the "administration" category, and music program heads and music faculty comprising the "faculty" category.

Individual rankings of the curricular functions in music by the chief academic officer and academic division chair, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by administration at College A are presented in Table 14. Individual rankings of the curricular functions in music by the music program head and music faculty member, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by faculty at College A are presented in Table 15. Comparison of the overall rankings of the curricular functions in music by administration and faculty at College A is presented in Table 16.

It should be noted that career and community education received the same mean score and overall ranking from faculty.

Table 14--Rankings of Curricular Functions in Music
by Administration at College A

	Chief Academic Officer	Academic Division Chair	Mean	Overall
Career	2	4	3	3
Compensatory	5	5	5	5
Community	4	3	3.5	4
Collegiate	3	1	2	2
General	1	2	1.5	1

Table 15--Rankings of Curricular Functions in Music
by Faculty at College A

	Music Program Head	Music Faculty	Mean	Overall
Career	5	2	3.5	3
Compensatory	4	5	4.5	5
Community	3	4	3.5	3
Collegiate	1	1	1	1
General	2	3	2.5	2

Table 16--Comparison of Rankings of Curricular Functions
in Music by Administration and Faculty at College A

	CAR	COMP	COMM	COLL	GEN
Administration	3	5	4	2	1
Faculty	3	5	3	1	2

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Individual rankings of the curricular functions in music by the chief academic officer and academic division chair, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by administration at College B are presented in Table 17. Individual rankings of the curricular functions in music by the music program head and music faculty member, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by faculty at College B are presented in Table 18. Comparison of the overall rankings of the curricular functions in music by administration and faculty at College B is presented in Table 19.

It should be noted that the chief academic officer and academic division chair assigned the same ranking to collegiate and general education, the academic division chair assigned the same ranking to career and compensatory education, and the music faculty member assigned the same ranking to compensatory and community education. The

additional numbers which appear in the appropriate cells of Tables 17 and 18 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

It should also be noted that collegiate and general education received the same mean score and overall ranking from administration.

Table 17--Rankings of Curricular Functions in Music
by Administration at College B

	Chief Academic Officer	Academic Division Chair	Mean	Overall
Career	5	4 4.5	4.75	5
Compensatory	4	4 4.5	4.25	4
Community	3	3	3	3
Collegiate	1 1.5	1 1.5	1.5	1
General	1 1.5	1 1.5	1.5	1

Table 18--Rankings of Curricular Functions in Music
by Faculty at College B

	Music Program Head	Music Faculty	Mean	Overall
Career	5	5	5	5
Compensatory	4	3 3.5	3.75	4
Community	3	3 3.5	3.25	3
Collegiate	2	2	2	2
General	1	1	1	1

Table 19--Comparison of Rankings of Curricular Functions in Music by Administration and Faculty at College B

	CAR	COMP	COMM	COLL	GEN
Administration	5	4	3	1	1
Faculty	5	4	3	2	1

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Individual rankings of the curricular functions in music by the chief academic officer and academic division chair, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by administration at College C are presented in Table 20. Individual rankings of the curricular functions in music by the music program head and music faculty member, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by faculty at College C are presented in Table 21. Comparison of the overall rankings of the curricular functions in music by administration and faculty at College C is presented in Table 22.

It should be noted that career and compensatory education received the same mean score and overall ranking from administration.

It should also be noted that rankings by a music program head are not listed due to the absence of such a position at College C.

Table 20--Rankings of Curricular Functions in Music
by Administration at College C

	Chief Academic Officer	Academic Division Chair	Mean	Overall
Career	4	5	4.5	4
Compensatory	5	4	4.5	4
Community	1	3	2	2
Collegiate	2	1	1.5	1
General	3	2	2.5	3

Table 21--Rankings of Curricular Functions in Music
by Faculty at College C

	Music Program Head	Music Faculty	Mean	Overall
Career	-	4	4	4
Compensatory	-	5	5	5
Community	-	2	2	2
Collegiate	-	1	1	1
General	-	3	3	3

Table 22--Comparison of Rankings of Curricular Functions
in Music by Administration and Faculty at College C

	CAR	COMP	COMM	COLL	GEN
Administration	4	4	2	1	3
Faculty	4	5	2	1	3

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Individual rankings of the curricular functions in
music by the chief academic officer and academic division

chair, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by administration at College D are presented in Table 23.

Individual rankings of the curricular functions in music by the music program head and music faculty member, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by faculty at College D are presented in Table 24. Comparison of the overall rankings of the curricular functions in music by administration and faculty at College D is presented in Table 25.

It should be noted that career and compensatory education received the same mean score and overall ranking from administration and faculty.

Table 23--Rankings of Curricular Functions in Music
by Administration at College D

	Chief Academic Officer	Academic Division Chair	Mean	Overall
Career	5	4	4.5	4
Compensatory	4	5	4.5	4
Community	3	3	3	3
Collegiate	1	1	1	1
General	2	2	2	2

Table 24--Rankings of Curricular Functions in Music
by Faculty at College D

	Music Program Head	Music Faculty	Mean	Overall
Career	5	4	4.5	4
Compensatory	4	5	4.5	4
Community	3	3	3	3
Collegiate	1	1	1	1
General	2	2	2	2

Table 25--Comparison of Rankings of Curricular Functions
in Music by Administration and Faculty at College D

	CAR	COMP	COMM	COLL	GEN
Administration	4	4	3	1	2
Faculty	4	4	3	1	2

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Individual rankings of the curricular functions in music by the chief academic officer and academic division chair, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by administration at College E are presented in Table 26.

Individual rankings of the curricular functions in music by the music program head and music faculty member, the mean scores of the curricular functions, and the overall rankings of the curricular functions in music by faculty at College E are presented in Table 27. Comparison of the overall

rankings of the curricular functions in music by administration and faculty at College E is presented in Table 28.

It should be noted that career and compensatory education received the same mean score and overall ranking from administration and faculty, community and general education received the same mean score and overall ranking from administration, and collegiate and general education received the same mean score and overall ranking from faculty.

Table 26--Rankings of Curricular Functions in Music by Administration at College E

	Chief Academic Officer	Academic Division Chair	Mean	Overall
Career	5	4	4.5	4
Compensatory	4	5	4.5	4
Community	2	3	2.5	2
Collegiate	1	1	1	1
General	3	2	2.5	2

Table 27--Rankings of Curricular Functions in Music by Faculty at College E

	Music Program Head	Music Faculty	Mean	Overall
Career	5	4	4.5	4
Compensatory	4	5	4.5	4
Community	3	3	3	3
Collegiate	1	2	1.5	1
General	2	1	1.5	1

Table 28--Comparison of Rankings of Curricular Functions
in Music by Administration and Faculty at College E

	CAR	COMP	COMM	COLL	GEN
Administration	4	4	2	1	2
Faculty	4	4	3	1	1

CAR = Career
 COMP = Compensatory
 COMM = Community
 COLL = Collegiate
 GEN = General

Overall rankings of the curricular functions in music by administration at each institution, the mean scores of the curricular functions, and the overall rankings of curricular functions in music by administration at the community colleges in this study are presented in Table 29.

It should be noted that collegiate and general education received the same mean score and overall ranking at College B; career and compensatory education received the same mean score and overall ranking at College C, College D, and College E; and community and general education received the same mean score and overall ranking at College E. The additional numbers which appear in those cells of Table 29 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

Table 29--Rankings of Curricular Functions in Music
by Administration at All Institutions

	A	B	C	D	E	Mean	Overall
Career	3	5	4 4.5	4 4.5	4 4.5	4.3	4
Compensatory	5	4	4 4.5	4 4.5	4 4.5	4.5	5
Community	4	3	2	3	2 2.5	2.9	3
Collegiate	2	1 1.5	1	1	1	1.3	1
General	1	1 1.5	3	2	2 2.5	2	2

Overall rankings of the curricular functions in music by faculty at each institution, the mean scores of the curricular functions, and the overall rankings of curricular functions in music by faculty at the community colleges in this study are presented in Table 30.

It should be noted that career and community education received the same mean score and overall ranking at College A, career and compensatory education received the same mean score and overall ranking at College D and College E, and collegiate and general education received the same mean score and overall ranking at College E. The additional numbers which appear in those cells of Table 30 were used to calculate the mean scores of the curricular functions (necessitated by the same ranking being given to two areas).

Table 30--Rankings of Curricular Functions in Music
by Faculty at All Institutions

	A	B	C	D	E	Mean	Overall
Career	3 3.5	5	4	4 4.5	4 4.5	4.3	4
Compensatory	5	4	5	4 4.5	4 4.5	4.6	5
Community	3 3.5	3	2	3	3	2.9	3
Collegiate	1	2	1	1	1 1.5	1.3	1
General	2	1	3	2	1 1.5	1.9	2

Comparison of the overall rankings of the curricular functions in music by administration and faculty at all institutions is presented in Table 31.

Table 31--Comparison of Rankings of Curricular Functions
in Music by Administration and Faculty
at All Institutions

	CAR	COMP	COMM	COLL	GEN
Administration	4	5	3	1	2
Faculty	4	5	3	1	2

CAR = Career
COMP = Compensatory
COMM = Community
COLL = Collegiate
GEN = General

Based on the data presented in Tables 14-31, it may be concluded that the curricular functions of the community college music programs in this study are not prioritized differently by faculty and administration to a significant degree. This conclusion is supported by the observation

that rankings assigned by administration and faculty to any given music curricular function at any given institution in no instance differ by more than one position and are, in fact, identical in a majority of the cases.

General Research Question IV

The fourth general research question asks: Do the community college music programs in this study possess the human and physical resources necessary to support comprehensive music programs of good quality?

In terms of human resources, full-time music faculty at the community colleges in this study hold the required academic credentials, are thought to be well-qualified, and, collectively speaking, possess diverse skills. In some cases, part-time music faculty may be more difficult to secure and may not hold the desired academic credentials. Nonetheless, it was generally felt that current part-time music faculty at the community colleges in this study serve the needs of their respective programs well. Overall, the music faculty was identified as an area of general strength by all of the community colleges in this study.

In terms of physical resources, interview subjects at the community colleges in this study were asked to identify some of the general weaknesses and pressing needs of their music programs. Two general areas of concern emerged:

- (1) additional and replacement instruments are needed; and
- (2) facilities need to be renovated, expanded, or

consolidated. Another more specific area of concern to be identified was the need for additional and replacement equipment to support the area of music technology.

Based on the data presented above, it may be concluded that, in the view of the interview subjects, the community college music programs in this study possess the human resources necessary to support comprehensive music programs of good quality, but that necessary physical resources are lacking in some instances.

General Research Question V

The fifth general research question asks: To what extent do available human and physical resources shape the curricular priorities of the community college music programs in this study?

In terms of human resources, interview subjects indicated that the needs of the music programs at the various institutions are largely being met by current full- and part-time faculty. In one instance, it was felt that more sections of general education courses in music might be offered if qualified part-time faculty were available. In terms of physical resources, it was indicated that additional and replacement equipment is needed to support the area of music technology.

Based on the data presented above, it may be concluded that, in the view of the interview subjects, the availability of human resources does not shape the

curricular priorities of the community college music programs in this study to a significant degree. Regarding the availability of physical resources, it is possible that the need for equipment to support the area of music technology may shape the curricular priorities of the community college music programs in this study to the extent that such equipment would be necessary to support certain aspects of career education in music.

General Research Question VI

The sixth general research question asks: Do certain curricular functions of the community college music programs in this study pose notable challenges in terms of achieving desired levels of quality?

Interview subjects at the various institutions were asked to identify some of the general weaknesses and pressing needs of their music programs, as well as notable challenges which are faced. Again, it was indicated that additional and replacement equipment is needed to support the area of music technology. There was also concern that enrollments in courses for music majors and performance ensembles need to be raised. Finally, it was revealed during the courses of the various case studies that, in some instances, applied music instruction may be provided by a teacher who possesses general knowledge and experience but who may not specialize on a given instrument (this area was

specifically identified as a general weakness by one institution).

Based on the data presented above, it is possible that achieving desired levels of quality in collegiate education may pose a challenge for the community colleges in this study due to difficulties encountered in maintaining adequate course enrollments and lack of teaching specialists in some applied music areas. Furthermore, it is possible that, although it is not currently an active area, the career function may be stifled at the community college music programs in this study due to a lack of equipment needed to support music technology.

General Research Question VII

The seventh general research question asks: Are the curricular priorities of the community college music programs in this study likely to change in the future?

Despite serious challenges, the chief academic officers at the various institutions were in agreement that the comprehensive mission of the community college will be preserved in the coming years. While significant curricular changes are not anticipated at the community colleges in this study, career education and compensatory education were identified as two potential areas for growth.

In general, interview subjects at the various institutions indicated that they do not expect the curricular priorities of their respective music programs to

significantly change in the foreseeable future. Due to an expected rise in music technology, it was felt that career education may grow in importance.

Based on the data presented above, it may be concluded that the curricular priorities of the community college music programs in this study are not likely to change to a significant degree in the coming years, with career education seen as a possible area of growth.

Discussion and Areas for Further Research

The final section of this paper is intended to serve as a vehicle for further examination and discussion of various elements of this study. In doing so, it is felt that possible implications of the study and areas for further research will be revealed.

Priorities of Community College Music

As presented earlier in this chapter, major community college curricular functions are prioritized by the music programs in this study as follows: (1) collegiate education; (2) general education; (3) community education; (4) career education; and (5) compensatory education. Having reviewed course catalogs and visited with administration and faculty at the various institutions, it is the opinion of the researcher that these overall rankings accurately represent the curricular priorities of the community college music programs in this study, with one possible exception. It is perhaps surprising that interview subjects ranked career

education higher than compensatory education given that career offerings in music are virtually non-existent at the community colleges in this study. Two possible explanations for this seeming inconsistency are advanced: (1) some students enrolled in transfer degree programs may secure music-related employment upon completion of two years of study rather than continue at a four-year institution and, therefore, may be viewed by some administration and faculty as having pursued a "career" degree in music; and (2) some administration and faculty may interpret career education as including programs for students who intend to eventually transfer, complete a bachelor's degree, and pursue a "career" in music.

It is interesting to note that the curricular priorities of the community college music programs in this study are similar to those revealed in two earlier studies. In a study of rural community colleges, Pollard (1977) found that music instructors consider the transfer function to be most important, followed by general education and community service programs, with terminal programs deemed to be of little importance. Similarly, Williams (1986) found the music priorities of Georgia two-year colleges to be transfer education, general education, community education, and vocational education. (Compensatory education in music was apparently not ranked in the Pollard and Williams studies.) The fact that the study conducted here yielded parallel results to these two previous studies would seem to lend a

measure of credibility to the rankings of curricular functions in music which were determined for the community colleges in this study.

It was revealed that the curricular priorities of the community college music programs in this study do not parallel those of their parent institutions. Perhaps the most significant point in this regard was the finding that community education is a higher priority for music programs than for institutions. This finding is supported by responses to other interview questions which indicated that music programs are expected to provide music outlets for local citizens, serve a public relations function, and contribute to local cultural life. By virtue of the fact that music is both a performing art and an academic discipline which can be presented before the public, it is not surprising that community college music programs would seek to develop and maintain strong bonds with their communities. It should also be noted that institutions appear to be recognizing and capitalizing on the potential of music programs to serve as college ambassadors.

Rankings of the various curricular functions in music by administration and faculty were compared to determine if the priorities of the two groups differ to a significant degree. It was found that the curricular functions of the community college music programs in this study are not prioritized differently by administration and faculty. It may perhaps be interpreted as a healthy sign that a general

state of agreement exists between these groups regarding the role of music at the community colleges in this study.

Interview subjects were asked whether the curricular priorities of their music programs are shaped to any extent by available human resources. It was indicated that needs are largely being met by current full- and part-time faculty, and that the availability of human resources does not shape the curricular priorities of the community college music programs in this study to a significant degree.

Despite these statements by the interview subjects, it is nonetheless appropriate to question whether priorities would remain the same if additional or different faculty were at the disposal of the music programs in this study. It is conceivable that current curricular priorities may be determined according to the faculty which are available and that changes might occur if human resources were not a limiting factor. Conversely, it is possible that optimum or unlimited faculty would merely result in increased activity in all areas of the music program and that the various curricular functions would maintain their relative positions.

A persistent concern related to music in the community college has been that institutions emphasize programs for majors over those for general students and local citizens. The results of this study would seem to support the notion that collegiate education (i.e., programs for majors) is a top priority for community college music programs. The

following question remains: Do music programs slight the areas of general education and community education?

Providing courses and performance opportunities for general students was identified earlier in this chapter as one of the general goals of the community college music programs in this study. Accordingly, all of the colleges offer at least one music course intended to satisfy general education requirements. General students are also welcome and encouraged to participate in performance ensembles. Overall, the music programs studied here appear to be meeting the needs of general students, with one possible area for improvement. As previously noted, general education in music is largely limited to a single course--music appreciation--which focuses on Western art music. Community college music programs might do well to broaden their offerings for general students to also include courses in non-Western music, popular music, etc. (this is occurring at two of the community colleges in this study).

Providing music outlets for local citizens was also identified as one of the general goals of the community college music programs in this study. In addition, it was indicated that music programs are expected to serve a public relations function and contribute to local cultural life. It would appear that public relations and cultural objectives are being fulfilled through the activities of performance ensembles and music faculty in community and school settings. However, given that music programs wish to

cultivate strong community ties, it is perhaps surprising that more performance opportunities and classes specifically intended to serve local citizens are not sponsored by the community colleges in this study. Some possible reasons are offered: (1) music teaching schedules may be largely devoted to the areas of collegiate education and general education, making it difficult to assign faculty to cover credit or non-credit community education offerings; (2) leading community music activities may be undertaken by faculty on an extra-duty or volunteer basis and, therefore, may not be given high priority; and (3) the music needs of community members in a given locale may be adequately served by non-college groups.

Quality of Community College Music

Another area which was explored was whether the community colleges in this study possess the resources necessary to support comprehensive music programs of good quality. At this point, it should perhaps be noted that "comprehensive" is a label which may not fully apply to community college music programs. It has been shown that music at the community colleges in this study consists mostly of collegiate, general, and community education, with career and compensatory education existing on a quite limited basis. Therefore, this discussion of community college music and quality will focus on programs for music majors, general students, and local citizens.

It has been said by some that community colleges are not adequately staffed or equipped to prepare students for upper-division study in music. Interview subjects were asked to identify some of the general strengths, weaknesses, and needs of their respective music programs. From these responses it was concluded that maintaining adequate course enrollments and lack of teaching specialists in some applied music areas may pose problems for community college music programs in terms of providing collegiate education of good quality. It must be acknowledged, however, that the study undertaken here dealt with this issue only in a very general fashion and relied largely on the opinions of administration and faculty at the various sample institutions. Therefore, it is suggested that further research, employing more objective and thorough quality measures, be conducted to examine the question of whether community colleges possess the human and physical resources necessary to support strong collegiate education programs in music.

Although much of the literature is critical of the role played by community college music programs in serving the needs of general students, it was found that general education in music is an active and important function at the institutions in this study. Aside from the concern expressed earlier that community colleges should perhaps offer a wider range of music courses for general students, it would seem that music programs are adequately serving a large number of students in both classroom and performance

settings. General education in music appears to be an area which does not require highly-specialized faculty or extensive resources. Therefore, the most critical elements in the success of music offerings for general students may be enlightenment and commitment on the part of institutions and faculty.

Community education in music may be a function which has not been developed to its full potential. Collegiate and general education seem to command most of the time and consume many of the resources of community college music programs, leaving the area of community education wanting. It may also be said that music offerings in collegiate and general education are more clearly defined and similar among institutions, while community music programs may need to be specially developed to meet the unique needs of a given locale. In view of these obstacles, it may not be feasible for community colleges to support a full range of community music activities. On the other hand, community education in music may be enhanced if institutions are willing to provide more formal programs and commit required faculty resources. In hopes of better understanding and strengthening the community function, it is suggested that further research be conducted to reveal the variety of community music programs in place at different institutions in order to develop successful and viable models.

In response to increased calls for accountability, community colleges are making noticeable efforts to evaluate

the quality of their offerings. Tools which have been, or will be, utilized at various institutions in this study include exit surveys of graduates, monitoring the progress of graduates who continue at four-year schools, and self-study of the music program. Student feedback is also solicited by the music programs studied here through informal means. Documenting effectiveness cannot be primarily accomplished, however, through casual efforts. A rise in formal assessment programs would seem inevitable, requiring a considerable outlay of resources to support the efforts of music faculty and other college officials.

A final matter which relates to the issue of quality is the finding that none of the community college music programs in this study is accredited by the National Association of Schools of Music (NASM). A cursory examination of the Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1992-94 (College Music Society 1992) revealed that NASM accreditation is prevalent among four-year institutions, but is curiously lacking at two-year colleges (the directory identifies only six two-year colleges in the five-state region studied here as holding such accreditation). Some possible reasons for this phenomenon are offered: (1) transfer agreements between two- and four-year institutions may render music accreditation unnecessary; (2) two-year colleges may doubt their ability to meet accreditation standards in music; and (3) two-year colleges may not view accreditation standards as appropriate

for their music programs. Apart from this speculation, it is probable that general lack of accreditation diminishes the status and acceptance of community college music programs in higher education music circles.

Community College Music in the Future

The future curricular priorities of the community college music programs in this study was the final area to be examined. It was indicated by the interview subjects that curricular priorities in music are not likely to change to a significant degree in the coming years, with career education identified as a possible area of growth. This potential rise in the career function would seem to be largely attributable to advancements in and the growing popularity of music technology. As with all areas of career education in community colleges, however, increases in music career programs will likely occur only in instances where such offerings are warranted by specific local or regional needs.

Despite the responses of the interview subjects, some doubt remains in the mind of the researcher as to whether community college music programs will maintain their current curricular priorities in the future. The area of greatest uncertainty is that of collegiate education, with low student enrollment looming as a large factor. In order to maintain comprehensiveness across institutions, it was indicated that it will be necessary to evaluate the cost

effectiveness of individual areas in order to make best use of limited funds. Such a strategy would seem to place low-enrollment programs at risk. Yet, in spite of this concern, it is probably not prudent to preserve or eliminate collegiate education in music solely on the basis of student numbers. Maintaining the music transfer function, even in view of marginal enrollments, likely contributes to better faculty, equipment, and facilities, thereby enhancing music offerings in other curricular areas. There may also be intangible public relations benefits which accrue to an institution through its support of a full-scale music program. In the end, the future prospects of collegiate education in music will likely be determined by the predilections of college leaders and the ability of faculty to recruit and retain a "critical mass" of students. The fate of the collegiate function will, in turn, influence whether community college music programs maintain their current priorities or whether restructuring will occur in favor of general, community, or career education.

APPENDIX A

APPROVAL FROM UCRIHS

APPROVAL FROM UCRIHS

**MICHIGAN STATE
UNIVERSITY**

July 9, 1993

TO: Gregory V. Benson
1114 S. 67th St
Fort Smith, AR 72903

RE: IRB #: 93-348
TITLE: CURRICULAR PRIORITIES OF COMMUNITY COLLEGE MUSIC
PROGRAMS: CASE STUDY ANALYSES OF FIVE INSTITUTIONS IN
THE SOUTHCENTRAL UNITED STATES
CATEGORY: 1-C
REVISION REQUESTED: N/A
APPROVAL DATE: July 9, 1993

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete. I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS approved this project including any revision listed above.

UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Investigators planning to continue a project beyond one year must seek updated certification. Request for renewed approval must be accompanied by all four of the following mandatory assurances.



**OFFICE OF
RESEARCH
AND
GRADUATE
STUDIES**

University Committee on
Research Involving
Human Subjects
(UCRIHS)

Michigan State University
225 Administration Building
East Lansing, Michigan
48824-1046
517/355-2780
FAX: 517/336-1171

1. The human subjects protocol is the same as in previous studies.
2. There have been no ill effects suffered by the subjects due to their participation in the study.
3. There have been no complaints by the subjects or their representatives related to their participation in the study.
4. There has not been a change in the research environment nor new information which would indicate greater risk to human subjects than that assumed when the protocol was initially reviewed and approved.

There is a maximum of four such expedited renewals possible. Investigators wishing to continue a project beyond that time need to submit it again for complete review.

UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. Investigators must notify UCRIHS promptly of any problems (unexpected side effects, complaints, etc.) involving human subjects during the course of the work.

If we can be of any future help, please do not hesitate to contact us at (517) 355-2180 or FAX (517) 336-1171.

Sincerely,


David E. Wright, Ph.D.
UCRIHS Chair

DEW:pjm

cc: Dr. Marvin Grandstaff

MSU is an affirmative-action,
equal-opportunity institution.

APPENDIX B

INTERVIEW SUBJECT CONSENT

INTERVIEW SUBJECT CONSENT

Description. This study, *Curricular Priorities of Community College Music Programs: Case Study Analyses of Five Institutions in the Southcentral United States*, will focus on the curricular priorities of five community college music programs, as well as examine issues related to the quality of music in community colleges. Data will be collected via review of selected college documents and through interviews with chief academic officers, academic division chairs, music program heads, and music faculty.

Participation. Interview subjects will freely consent to participate in this study. Subjects may choose not to answer certain questions and may choose to withdraw from this study at any time.

Confidentiality and Anonymity. All research data will be held in strict confidence. No institution or interview subject will be revealed by the researcher or specifically identified in any written report. Results of this study will be made available to subjects upon request.

Contact Person. Any questions or concerns regarding this study should be directed to: Dr. Marvin Grandstaff, Professor of Education, Michigan State University, (517) 355-6452.

* * * * *

I agree to participate as an interview subject in this study according to the conditions outlined above.

Signature _____

Name _____

Position _____

Institution _____

Date _____

APPENDIX C

LETTER OF INTRODUCTION

LETTER OF INTRODUCTION

Name
Institution
Address
City/State/Zip

Dear

I am writing to request your assistance and participation in a research project I am undertaking related to community college music. As a requirement of my doctoral program in higher education at Michigan State University, I will be conducting a study of five community college music programs (one each from Arkansas, Kansas, Missouri, Oklahoma, and Texas). The study will focus on the curricular priorities of the respective music programs, as well as examine issues related to the quality of music in community colleges. The result of this endeavor will be a Ph.D. dissertation entitled *Curricular Priorities of Community College Music Programs: Case Study Analyses of Five Institutions in the Southcentral United States*.

In reviewing the *Directory of Music Faculties in Colleges and Universities*, I found that your music program possesses the range of course offerings and faculty necessary to make it a suitable subject for my study. If you were to participate, I would make a two-day visit to your school, during which time I would review selected college documents and conduct interviews with the chief academic officer, academic division chair, music program head, and a full-time music faculty member. All research data gathered through these means would, of course, be held in strict confidence. I want to assure you that no institution or interview subject will be revealed by me or specifically identified in any written report.

I will be contacting you by telephone in the coming week to discuss your college's possible involvement in this study. If you have any questions regarding the general nature and/or legitimacy of the project, I would encourage you to contact my major professor/dissertation director, Dr. Marvin Grandstaff, at (517) 355-6452. Thank you for your consideration of my request.

Sincerely,

Gregory V. Benson

APPENDIX D

CHIEF ACADEMIC OFFICER INTERVIEW GUIDE

CHIEF ACADEMIC OFFICER INTERVIEW GUIDE

Name _____

Institution _____

* * * * *

The major curricular functions of the community college are identified by Cohen and Brawer, in their book *The American Community College*, as career, compensatory, community, collegiate, and general education. How are these major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by your institution?

(1) _____

(2) _____

(3) _____

(4) _____

(5) _____

What are some of the general goals and expectations which your institution holds for its music program?

What are some general strengths of your music program?

What are some general weaknesses of your music program?

How are the major curricular functions of career, compensatory, community, collegiate, and general education prioritized by your music program?

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

What are some pressing needs of your music program in terms of personnel, facilities, equipment, and budget?

What notable challenges confront your institution?

In view of serious challenges, will it be possible for community colleges, in general, to sustain a comprehensive mission in the future? Please explain your response.

Are the curricular priorities of your institution likely to change in the next ten years? If yes, how and why? How will your music program be impacted?

Is there any other information regarding your music program which you would like to share?

APPENDIX E

ACADEMIC DIVISION CHAIR INTERVIEW GUIDE

ACADEMIC DIVISION CHAIR INTERVIEW GUIDE

Name _____

Institution _____

* * * * *

What are some of the general goals and expectations which your institution holds for its music program?

What are some general strengths of your music program?

What are some general weaknesses of your music program?

The major curricular functions of the community college are identified by Cohen and Brawer, in their book *The American Community College*, as career, compensatory, community, collegiate, and general education. How are these major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by your music program?

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

Does your music program maintain close or unique relationships with any other departments/divisions on campus (e.g., athletics, student activities, theater)? If yes, do these relationships in any way affect the curricular offerings/priorities of your music program?

How many full- and part-time music faculty are employed by your institution?

Full-time: _____ Part-time: _____

What minimum credentials must your full-time music faculty hold?

What credentials do your current full-time music faculty hold?

What minimum credentials must your part-time music faculty hold?

What credentials do your current part-time music faculty hold?

When a full- or part-time music faculty vacancy occurs, is there generally an adequate pool of qualified candidates to fill the position? Does the availability of qualified faculty in any way affect the curricular offerings/priorities of your music program?

Are your full-time music faculty primarily hired for their competence as specialists or generalists?

Do your music faculty teaching assignments tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

What are some pressing needs of your music program in terms of personnel, facilities, equipment, and budget?

Do you survey former students to gather their impressions and advice regarding your music program? If yes, how? If no, are there plans to conduct such surveys in the future?

Do you study general employment trends and the employment status of former students to determine if your music program is providing instruction consistent with student need? If yes, how? If no, are there plans to do so in the future?

Is your music program accredited by the National Association of Schools of Music? If yes, how does your the music program benefit? If no, are there plans to seek accreditation in the future? If no, why?

What notable challenges confront your institution and its music program?

Are the curricular priorities of your music program likely to change in the next ten years? If yes, how and why?

Is there any other information regarding your music program which you would like to share?

APPENDIX F

MUSIC PROGRAM HEAD INTERVIEW GUIDE

MUSIC PROGRAM HEAD INTERVIEW GUIDE

Name _____

Institution _____

* * * * *

What are some of the general goals and expectations which your institution holds for its music program?

What are some general strengths of your music program?

What are some general weaknesses of your music program?

The major curricular functions of the community college are identified by Cohen and Brawer, in their book *The American Community College*, as career, compensatory, community, collegiate, and general education. How are these major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by your music program?

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

Does your music program maintain close or unique relationships with any other departments/divisions on campus (e.g., athletics, student activities, theater)? If yes, do these relationships in any way affect the curricular offerings/priorities of your music program?

What is the extent of your music offerings in terms of career education?

What is the extent of your music offerings in terms of compensatory education?

What is the extent of your music offerings in terms of community education?

What is the extent of your music offerings in terms of collegiate education?

What is the extent of your music offerings in terms of general education?

What is the extent of your music offerings in terms of applied music?

What credentials do your current applied music faculty hold?

What is the extent of your music offerings in terms of performance ensembles?

What credentials do your current ensemble conductors hold?

Are your full-time music faculty primarily hired for their competence as specialists or generalists?

Do your music faculty teaching assignments tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

Are your full-time music faculty likely to be assigned to teach courses not directly related to their area(s) of specialization?

What are some pressing needs of your music program in terms of personnel?

What is the status of your music program in terms of facilities (e.g., rehearsal/practice rooms, performance halls, classrooms, listening laboratories, music libraries, storage rooms, faculty offices/studios)?

What are some pressing needs of your music program in terms of facilities?

What is the status of your music program in terms of equipment (e.g., musical instruments, sound equipment, stage/room furnishings)?

What are some pressing needs of your music program in terms of equipment?

What is the status of your music program in terms of budget (e.g., instructional, repair, equipment, contract labor, clinicians/guest performers, travel, faculty development, scholarships)?

What are some pressing needs of your music program in terms of budget?

Do you survey former students to gather their impressions and advice regarding your music program? If yes, how? If no, are there plans to conduct such surveys in the future?

Do you study general employment trends and the employment status of former students to determine if your music program is providing instruction consistent with student need? If yes, how? If no, are there plans to do so in the future?

Is your music program accredited by the National Association of Schools of Music? If yes, how does your music program benefit? If no, are there plans to seek accreditation in the future? If no, why?

What notable challenges confront your music program?

Are the curricular priorities of your music program likely to change in the next ten years? If yes, how and why?

Is there any other information regarding your music program which you would like to share?

APPENDIX G

MUSIC FACULTY INTERVIEW GUIDE

MUSIC FACULTY INTERVIEW GUIDE

Name _____

Institution _____

* * * * *

What are some of the general goals and expectations which your institution holds for its music program?

What are some general strengths of your music program?

What are some general weaknesses of your music program?

The major curricular functions of the community college are identified by Cohen and Brawer, in their book *The American Community College*, as career, compensatory, community, collegiate, and general education. How are these major curricular functions--career, compensatory, community, collegiate, and general education--prioritized by your music program?

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

Are full-time music faculty at your institution primarily hired for their competence as specialists or generalists?

Do music faculty teaching assignments at your institution tend to be limited to one or two curricular functions, or do they encompass the full range of the curriculum?

Are full-time music faculty at your institution likely to be assigned to teach courses not directly related to their area(s) of specialization?

To what extent are faculty activities at your institution shaped by institutional priorities?

What are some pressing needs of your music program in terms of personnel, facilities, equipment, and budget?

What notable challenges confront your music program?

Are the curricular priorities of your music program likely to change in the next ten years? If yes, how and why?

Is there any other information regarding your music program which you would like to share?

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