The Department of Music is proposing the establishment of a Ph.D. program in Music Education.

The Department of Music has suspended admission to all DA degree emphases except music education and is proposing the establishment of a Ph.D. program in Music Education. The Department recommends deletion of all D.A. programs in Music upon approval of a Ph.D. in music education through the IHL level.

During February 2006, the Department had three NASM (National Association of Schools of Music) consultants conduct an on-site visit to get outside perspectives as we conduct a review of current programs, degrees and teaching assignments. We asked for observations and recommendations concerning optimal use of our department's resources as we consider such questions as the enrollment in and demand for programs, the strengths and weaknesses of the programs, and the ability of the department to appropriately staff the programs. Following the visit, the consultants provided the Dean and the department with a report with observations and recommendations concerning how the department might optimize its resources and better meet NASM standards as well as more closely follow standard practices of operation at similar institutions.

The consultants’ report included the following:

After careful examination of the D.A. degree programs in Music Theory and Music History/Literature, the Visitors feel strongly that the institution would be well served by the elimination of these degrees.
The Doctor of Arts, conceived as a “generalist” degree, was implemented by very few institutions in the 1960s/70s, but since that time has become more and more anachronistic as it has generally proved not to serve the needs of music in higher education. In the experience of the Visitors, graduates with this degree in traditional research areas such as music theory and music history are not as competitive or as respected as Ph.D. graduates for college/university positions, and show no likelihood of becoming competitive in the future. The reality throughout higher education in music these days is that colleges and universities prefer to hire specialists at the highest level in these degrees, and the environment for placement of new faculty members in theory and music history is particularly difficult and selective, and has been for decades.

A number of other factors confirm and strengthen a rationale for dropping these degrees from the inventory of graduate programs in the Department: the very small to non-existent enrollment and graduation in these programs over time, the lack of doctoral seminars in these areas (with a viable community of graduate student scholars), the lack of library resources for a high-quality research doctorate, a lack of faculty research time and emphasis necessary to provide an appropriate research environment for doctoral students, and the lack of sufficient faculty time necessary to provide the large number of advanced graduate courses necessary on a regular basis (while also providing all the required theory and history support courses for the undergraduate program).

After a thoughtful examination of the doctoral program in Performance/Pedagogy (Vocal, Piano, and Instrumental options), it is the considered opinion of the Visitors that the institution would also be well-served by the elimination of these degree options and the refocusing of resources, assistantships, and energy to enhancing the master’s performance programs. Many of the same type of problems existing in the D.A. programs in Music Theory and Music History are applicable to the Performance/Pedagogy emphasis (lack of competitiveness and respect for the “generalist” D.A. graduate in comparison with D.M.A. degrees, the lack of competitiveness for college/university placements with graduates of high level specialist degrees in performance and pedagogy, a lack of sufficient pedagogy courses and experiences for a real emphasis at the doctoral level, a lack of sufficient faculty who hold the doctorate in some areas, and a lack of sufficient library collection of performance and pedagogy materials for a doctoral program). In addition, there is a lack of sufficient of advanced performing resources to support the advanced level of performance necessary in a performance/pedagogy doctorate. The Visitors feel that if the performance faculty were able to refocus their emphasis and energy from the D.A. to the master’s programs, this would provide the best opportunity for real growth and excellence in the future.

The doctoral program in music education appears to have a strong cadre of students and the “critical mass” of faculty and student scholars necessary to provide an appropriate doctoral environment. The research emphasis and activities within music education also provide evidence that graduates form the program have the potential to be competitive in today’s difficult job market in higher education in music. Library resources appear to be adequate to support a doctorate in music education. In order to build further on the potential of this program, the Visitors recommend that the music education faculty review the curriculum to bring the total required credits more in line with national norms (especially with an eye to the non-music education requirements) and place even greater emphasis on the research component.
The following information is provided by the music education faculty and the graduate curriculum committee:

**Need for the Ph.D. in music education**

Fewer music students are entering the teaching profession. This has been a trend for the last 20 years or more, and has resulted in a critical shortage of qualified public school music teachers. A corollary problem is a shortage of well prepared college and university music education faculty who rise from the ranks of public school music teachers. University searches for music education faculty, especially in larger programs that offer a masters or doctorate, are failing because of too few qualified applicants. Even smaller regional universities now expect substantial research from their faculty and look for applicants who are prepared to do that research.

The fact that our DA graduates have gotten university teaching positions in music education reflects the fact that our students are able to compete with Ph.D. graduates from other institutions. All recent graduates who have sought university teaching positions are currently teaching at regional level universities (Drake University in Iowa, Mississippi University for Women, Augusta State University in Georgia.) Since 2001, none have applied for or accepted positions in junior colleges and none have been unable to secure a tenure-track university position.

The quality of doctoral programs in music education in this region is mixed. LSU and Florida State have outstanding programs- some of the best in the nation, while others are much lower in quality. We would join those of high quality given our faculty and the curriculum of the degree program we propose.

**Justification**

- We have a full-time music education faculty of four. All have doctorates and some are nationally prominent. All except one are tenured. Additional faculty will not be needed.

- Our DA degree program in music education currently has twelve students who are actively pursuing the degree. Seven are African American.

- We have significantly upgraded the current DA in music education and the move to a Ph.D. would not be a huge leap for our department. Our doctoral music education courses are research infused and our recent graduates in music education have prepared quality dissertations (called essays, and receiving 9 hours credit) that are much improved from the past.

- Our current doctoral students are active researchers and presenters. They attend and
regularly present at national and regional MENC and Orff-Schulwerk conferences (all peer-reviewed) and at the Alabama Music Education Research Symposium, a peer-reviewed symposium each summer. They present at the Missouri Music Educators Research session, a peer reviewed poster session, which includes faculty and students from Missouri, Arkansas, Oklahoma, Mississippi, Illinois, Kansas and Iowa.

- Our music education faculty has produced a considerable out-put of articles in peer reviewed research journals as well as a book.

- Our library holdings in music education, though not outstanding, are adequate, especially given the fact that many research journals in music education now provide articles online.

- We are located in an area of the country that has few actual Ph.D. programs in music education.

- There are currently approximately 47 doctoral degree programs in the United States:

  - Ph.D. -- 32 (Several of these in our region such as the University of Alabama, University of Missouri and Auburn are offered by School’s of Education and are not truly Ph.D.s in music education.)
  
  - Ed.D. -- 6 (all offered by School’s of Education)
  
  - DMA -- 5 (usually considered a performance degree)
  
  - DA -- 3
  
  - DME -- 1

- We desire to offer a high quality research oriented Ph.D. program through the music department with course work taken, with the exception of one statistics course, entirely within the music department.

**Evaluation of other doctorates in music education in the immediate region.**

1. No Arkansas university offers a doctorate in music of any kind.

2. The University of Tennessee does not offer doctorates in music.

3. The University of Alabama offers a Ph.D. in Curriculum and Instruction with music education emphasis through their School of Education. They have three full time faculty in music education. One is listed as a temporary instructor

4. Auburn University offers a Ph.D. in Secondary Education with music education emphasis
5. The University of Memphis is in the process of adding a Ph.D. in music education through their School of Music. Memphis currently offers a DMA in music education (a degree title traditionally focused on performance.) There is one full-time graduate level faculty member in music education at Memphis (an untenured assistant professor). A second full-time faculty member has a masters degree only and is not involved with the doctoral program.

6. The University of Southern Mississippi offers two doctorates in music education, a Doctor of Music Education (DME) offered through the School of Education and a Ph.D. offered through the School of Music. USM currently has one full-time faculty member involved in graduate teaching. She is Associate Department Chair and is an Assistant Professor, not tenured. There is one additional full-time music education faculty member who supervises student teachers only. She is not involved in graduate teaching. Dr. Charles Elliott, Chair of the USM School of Music is a long time university music educator but, because of his position as Chair, does little teaching.

7. The University of Missouri offers a Ph.D. in Curriculum and Instruction with music education emphasis through the School of Education. Missouri has three full-time music education faculty. Two are tenured and both of those are nationally prominent.

8. The University of Kentucky offers a Ph.D. through the School of Music. UK has two full-time faculty, one of whom is nationally prominent.

9. LSU is one of the two most comprehensive Ph.D. programs in music education in the south (the other one is Florida State.) LSU has a music education faculty of five. Three are nationally prominent.

10. Other outstanding Ph.D. programs in the far reaches of the region include Florida State University, the University of Texas, the University of Oklahoma and the University of North Carolina- Greensboro.

What additional resources (monetary) would changing our doctorate from a DA to a Ph.D. incur?

1. Continued participation in regional research sessions (Alabama and Missouri).

2. Very limited additional library resources including additional peer-reviewed journals (Southern Music Education Journal, the Florida and Missouri journals) will be required. We should replace some missing volumes of journals to which we currently subscribe (e.g., Journal of Research in Music Education, Bulletin of the Council of Research in Music Education) and subscribe to the Journal of Historical Research in Music Education. We need better access to the Proceedings of the Music Supervisors National Conference from the early- middle twentieth century, currently stored away from the library.
3. National advertising will be necessary for several years. We advertise regionally but national advertising will be more expensive.

The NASM Handbook includes the following statement concerning the doctorate in music education:

The doctoral degree program emphasizes the preparation of music administrators, teachers and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of learning and teaching. Additional studies are recommended in such areas as performance, aesthetics, history of the other arts, anthropology and sociology.

Proposed Ph.D. Degree Plan

Research – 12 credits

Experimental Research in Music Education – 3 credits (Currently taught as MUS 622. We will need to add a new course)

Historical Research in Music Education – 3 credits (New course)

Observation Research in Music Education – 3 credits (Currently taught as MUS 625. We will have to change the course description and title)

Statistics – 3 credits (From another department)

Music Education Methods – 6 credits

Two courses to be selected from Orff Level I, Kodaly in American Music Education, Advanced Choral Directing, Advanced Band Directing. All are currently offered on a rotating basis.

Music Education Foundations – 6 credits

Psychology of Music, (new course, MUS 548)
Foundations of Music Education, MUS 619

Music History – 3 credits (selected from a pick list of period or genre courses)

Music Theory – 3 credits (selected from a pick list)

Elective Area – 9 credits (may include choral music, applied pedagogy, music theory, music history/literature or music education)
Dissertation – 18 credits

TOTAL CREDITS = 57

Other information:

Three new courses will be added.

- Psychology of Music (A 500 level course currently taught as MUS 530: Special Topics)
- Historical Research in Music Education (a 600 level course)
- Experimental Research in Music Education (a 600 level course currently taught as MUS 622, Seminar)
- An additional course (MUS 625) will be restructured (title and course description changed)

1. Incoming students would have to show evidence of having taken a graduate level world music course. If no such course has been taken they will be required to take MUS 575.

2. Reducing credits from 65 currently required for the DA to 57 is in line with the NASM consultant’s recommendation and with the number of credits for other Ph.D. programs in music education.

3. Other Ph.D. programs tend to have limited (or no) music history and theory requirements and NASM does not recommend that those courses be included.

4. Diagnostic exams would be given in history and theory and courses taken for remediation would not count on the degree.

5. Applicants must show evidence of a minimum of three years full-time music teaching or work in another music profession (church musician, etc.) Applicants must present a writing sample (review of an article provided by the faculty) and a video of their teaching. These are currently required for admission to the DA program and are typical of admission requirements for doctoral programs in music education.

6. MUS 520 or a similar bibliography course would be waived if taken at the masters level but added to the degree program if not taken previously.

7. MUS 620 or a similar introductory course in music education research would be waived if taken on the masters but added to the degree if not taken previously.

8. Requiring both experimental and historical research courses takes advantage of strengths in our music education faculty.

9. Requiring music education methods courses takes advantage of one of our areas greatest
strengths and addresses a need for the preparation of university faculty in music education methodology.