THE STATUS OF COMMERCIAL MUSIC PROGRAMS IN CALIFORNIA'S PUBLIC TWO-YEAR COLLEGES

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

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ABSTRACT

THE STATUS OF COMMERCIAL MUSIC PROGRAMS IN CALIFORNIA'S PUBLIC TWO-YEAR COLLEGES

by

Keith R. Williams

Master of Arts in Music

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The purpose of this study was to determine the status of commercial music programs in the public two-year colleges of California during the 1974-1975 academic year. It was designed to collect and document the current commercial music course offerings of the various colleges.

The data for the study was derived from questionnaire replies from fifty-two California public two-year college music department chairmen or their representatives, information extracted from current 1974-75 college catalogues, class schedules, music department bulletins, personal interviews, plus material discovered through extensive research in numerous public and university libraries. The compiled data was analyzed, presented, and discussed in text and tabular form.

The following conclusions were formulated: (1) The greatest number of public two-year colleges offering commercial music programs and courses in commercial music are
located, almost exclusively, in the southern section of the state of California, (2) the most popular commercial music course continues to be, historically, the Stage or Dance Band, (3) new courses such as Music Notation and Copying, Arranging, Studio or Recording Band, Commercial Music Technique, and Jazz Theory and Improvisation are finding their way into the curriculum, (4) further investigation of course content in the area of commercial music is recommended for greater uniformity and possible standardization, and (5) reflecting rising student demand, more courses in commercial music will gradually find their way into the curriculums of most California public two-year colleges.
Chapter 1

THE PROBLEM AND DEFINITIONS OF TERMS USED

During the past few years there has been a small, but continuing crescendo of requests for more offerings in commercial music courses on the college or university level in the state of California. Due, perhaps, to its relative newness and importance in the state's educational structure, the two-year, or junior college, appears freer in many instances, to meet and adjust to the new demands for curricula changes necessary to meet changing occupational training needs and reflected life styles.\(^1\) In any event, many two-year colleges in the state of California have already established commercial music programs in their curriculums and are moving ahead in this area, with other public two-year institutions in the state announcing plans to institute some type of program or courses in commercial music. However, in many instances final decisions to go ahead with new courses or programs are, perhaps, being delayed due to the lack of available, adequate, or in-depth information as to the nature or content of particular classes and/or the relative success or failure of similar programs elsewhere, as evidenced by student acceptance and participation.

\(^1\)See William Moore, Jr., Blind Man on a Freeway, (San Francisco: Jossey-Bass, 1971), p. 103 for a spirited, sometimes one-sided discussion.
I. THE PROBLEM

Statement of the Problem. The intent of this study was (1) to ascertain the current status of courses (if any) in commercial music programs offered by the public two-year colleges of the state of California, as disclosed through a questionnaire on general and specific information from each surveyed school; (2) to collect and document the current commercial music course offerings of the public two-year colleges of the state of California through the use of the 1974-75 college catalogue, and the fall semester class schedules and bulletins from each respective institution; and (3) to discuss any meaningful trends or comparisons between the current study and those (if any) of previous investigations.

Importance of the Study. Greater enrollment figures, ballooning tuition fees, and rising admission standards at senior colleges and universities appears to be partially responsible for the divergence of larger numbers of students to the public two-year colleges of California for the freshman and sophomore years.

The situation in the Los Angeles area serves as an example: The enrollment at all Los Angeles Community College campuses in fall, 1974 reached a historic high of 124,839, a 14.6% increase over the previous year and the largest percentage gain since 1949.2 (Table I gives a

comparison of enrollments at particular institutions.)

Total enrollment in all Los Angeles county community colleges increased 9.4% compared to L.A.C.C.D.'s 14.6%. At the same time, statewide, the 19-campus California State Colleges and Universities grew only 1.8% with most of the growth occurring in part-time enrollment. The nine-campus University of California system grew 3% in the one year period. Community colleges nationwide increased 11.6% in one year and total college enrollment grew 5.5%.³

Thus, the greater numbers of students desiring a college education, and the growing demands of society and industry for adequately trained professional and technical personnel presents an intriguing challenge to educators in the two-year institutions. How do you plan for an effective and popular curriculum for both the students seeking transfer courses and those needing terminal courses in a specific area of specialization? In a specific instance, if courses in commercial music are offered, how does one prevent too great a variation among schools from occurring, thereby helping to avoid a complete lack of standardization of curriculum. Some type of initial investigation was needed to help answer these questions.

II. DEFINITIONS OF TERMS USED

In an effort to avoid or minimize possible confusion, terms used in the survey were defined as follows:

³Ibid.
TABLE I
PERCENTAGE GAINS IN ENROLLMENTS AT LOS ANGELES
COMMUNITY COLLEGES OVER A ONE YEAR PERIOD
1973-74 TO 1974-75
(FALL SEMESTER)

<table>
<thead>
<tr>
<th>College</th>
<th>Percentage Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>West Los Angeles</td>
<td>27%</td>
</tr>
<tr>
<td>City College</td>
<td>22.6%</td>
</tr>
<tr>
<td>Pierce College</td>
<td>22.3%</td>
</tr>
<tr>
<td>Valley College</td>
<td>14.6%</td>
</tr>
<tr>
<td>Trade-Tech</td>
<td>9.9%</td>
</tr>
<tr>
<td>East Los Angeles</td>
<td>7.7%</td>
</tr>
<tr>
<td>Harbor College</td>
<td>6.8%</td>
</tr>
<tr>
<td>Southwest</td>
<td>6.1%</td>
</tr>
</tbody>
</table>
Commercial Music Courses. Courses designed for the teaching of and/or training for the production or performance of popular music in the music industries (i.e., phonograph records, motion picture and TV films, night club performances, etc.).

Public Two-Year College. Those institutions (California) funded by the state and/or local government that provide two years of college level education, offering both academic and vocational courses. The academic courses are considered "transfer" courses and provide preparation for advanced study at senior colleges while the remaining courses are primarily concerned with occupational and general education. In classic terms, the community college differs from the junior college in its major commitment to community services. There is a second distinction: Services of the community college are offered to the total population of the district in which it operates; services of the junior college are not.\(^4\) However, in California, the two designations are purely semantic since all public two-year colleges embrace the "community college" concept. Both institutions award various types of The Associate Degree and Certificate of Completion, and function under the guidelines and regulations set forth by the Board of Governors of the California Community Colleges and the laws

of the State of California.

**Transfer Courses.** Completed courses which may be given full credit by The University of California and other colleges and universities when a student transfers to the senior institution.

**Terminal Courses.** Courses that are completed within the local school and do not receive transfer credit.

**III. METHOD AND PROCEDURE**

This project was basically the collecting, tabulation, and review of information and materials from each of the public two-year colleges of California. An initial letter outlining the objectives of the survey was sent to each institution. A copy of the letter may be found in Appendix A. Included with the letter requesting a current catalogue, a class schedule for the 1974-75 fall semester, and any department directives that the respondent felt might relate to the survey, was a questionnaire. Please see Appendix B for a sample. The questionnaire asked for information, both general and specific, regarding the titles and descriptions of any courses offered in the area of commercial music, plus units of credit, class hours per week, and relative class size. This information was essential as a supplement to the college catalogues requested. A second letter of request was sent four weeks later to those institutions who failed to respond initially.
Semi-final tabulations were then compiled and analyzed from the total data thus far collected; i.e., college catalogues, class schedules, questionnaire replies and personal comments from respondents. Meanwhile, a search of the various libraries for catalogues of the colleges that had not responded was initiated. Most of the catalogues were eventually located and some of the needed information was collected, the obvious exception being the relative class size for each course. This information would have to come from a respondent.

IV. SOURCES OF DATA

The following sources were used in the study.

1. Extensive research in the libraries of California State University, Northridge (CSUN), University of Southern California (USC), University of California at Los Angeles (UCLA), Los Angeles Valley College, and numerous public and school libraries.

2. Statistics and information extracted from unpublished theses and doctoral dissertations.

3. Articles and books by various music educators concerned with curriculum improvements in the two-year colleges in California and the United States.

4. Publications of learned organizations, including the Music Educators National Conference.

5. Materials distributed by the California Music Educators Association and the Music Association of California.
6. Personal interviews and communications with various Community College music educators in the state of California.

7. Catalogues for the 1974-75 fall semester of the various public two-year colleges of the state of California.

8. Class schedules, bulletins and directives submitted by representatives of the Music Departments of the various public two-year colleges of the state of California.


10. Questionnaire returns from fifty-one public two-year colleges of California.

11. Publications by both the United States and California Departments of Education and the California Community Colleges.

V. ORGANIZATION OF REMAINDER OF THE THESIS

To organize the remaining body of the thesis into a convenient and meaningful sequence, a review of literature is introduced in Chapter 2. Although this writer was unable to locate a previous study of the specific subject matter, Chapter 2 does list some previous studies in allied areas of music education in the two-year colleges.

Chapter 3 sets forth the main sources of data used in the survey. All other sources are listed in the Bibli-
ography which provides a separate alphabetical listing for each type of source: one for books, another for periodicals, another for unpublished works, and a final list of publications of learned organizations.

The results of the questionnaire are reviewed in Chapter 3. This includes the technique used to compile, examine, and record incoming data. The last section of the chapter presents the findings of the questionnaire as determined from answers given by respondents.

Chapter 4, offers a summary of meaningful and vital data abstracted from the completed survey and attached investigatory study.

Finally, Chapter 5 provides the opportunity to present the conclusions of the entire study.
Chapter 2

BACKGROUND OF THE STUDY

It is not the intent of the author to present a lengthy review of the history of the junior and community college development. This assignment has been ably managed by numerous qualified researchers and authors. However, in an effort to lend a more meaningful direction to this review of the literature, the following four topics are discussed: (1) a brief historical overview of the evolution of the two-year college, both nationally and in the state of California; (2) the origins and development of commercial music programs both nationally and in California; (3) studies and available literature that relates in some way to the investigation; and (4) any previous investigations that relate more specifically to the present study.

I. A BRIEF HISTORICAL OVERVIEW

United States. Two-year colleges are almost uniquely a feature of education in the United States, constituting a relatively new but increasingly important segment of the total educational system. "Public junior colleges now

operate in forty-nine of the fifty states and enroll more than two million students.\textsuperscript{6} Although prior to 1900 a few private schools began offering the first two years of conventional college work, and some public high schools had set up extended high school designed curricular,\textsuperscript{7} it was not until the establishment of the first public junior college at Joliet, Illinois in 1901 that the two-year institution began to grow. By 1921, some 207 junior colleges with a total enrollment of some 16,000 students had been established in the nation.\textsuperscript{8}

Contemporary society continues to invent and shape its institutions to reflect its needs, and the original academically oriented junior college, operating with the regulations, standards, and curriculum of the conventional and traditional university, was quickly judged to be insufficient. The development of the colleges over a twenty or thirty year span had expanded and revolutionized the scope of American higher education by developing courses of study that reflected the needs of middle and working class people. The social trend that led originally to the comprehensive high school, soon found its way into the junior colleges.

\textsuperscript{6}Ibid.


California and Mississippi were among the first states to incorporate the concept of the comprehensive community college into state law.\(^9\)

**California.** Although no action was taken on a local level until 1910, a legislative act in 1907 actually established the public community college system in California. The local effort in 1910 took place when Fresno High School began offering post-high school education that paralleled the freshman and sophomore courses at the University of California. Cox reminds us, "that the 1907 legislation made no provision for state financial aid and all classes offered at this time were financed wholly at district expense."\(^{10}\) "The Donohoe Act of 1960 divided the state's public higher education in three segments: the University of California, the California State Colleges, and the public community colleges. The latter were to continue under the State Board of Education, which covered K-14, and were to provide a comprehensive curriculum."\(^{11}\)

Eight years later, the community colleges were separated from the State Department of Education. This 1968 action set up a fifteen member Board of Governors that presently constitute the California Community Colleges. The board

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\(^9\)Leslie Koltai and Alice J. Thurston, op. cit., p. 5.

\(^{10}\)Paul R. Cox, op. cit., p. 11.

reviews the guidelines set up by the individual colleges or districts to cover student behavior, and establishes regulations for the execution of state laws including minimum requirements for student conduct and curriculum. The responsibility for enacting the laws that fund the colleges through public support and the creation of any new districts rests with the California State Legislature.

On July 1, 1970, the state of California provided for ninety-three community colleges in seventy-four community college districts. Today, the total has risen to ninety-nine. There has been no announced policy to impede the growth and progress of the California Community Colleges; to the contrary, all indications support the premise that new institutions will be created as needed.

II. DEVELOPMENT OF COMMERCIAL MUSIC PROGRAMS

There has been a steady growth in many courses that fall into the category of Commercial Music. The prime example would be the continuing popularity of the Stage, Dance, or Jazz Band programs throughout the United States. In most high schools and institutions of higher learning we find some type of Dance Band instruction. The same statement cannot be made at this time when speaking of Rock. Jazz curriculums are being added to many music programs on

\[12\] Ibid.

\[13\] See Appendix E for a list of California Public Two-Year Colleges.
many levels of instruction, but it is the opinion of Harris Danzinger that Rock does not lend itself, at this time, to a clear definition. As Harris Danzinger explains:

Make no mistake about it. Adding Rock to a program is not the same as adding another course to the catalogue, e.g., Scoring and Arranging or Advanced Scoring and Arranging. The introduction of Rock will have a most profound and disturbing effect upon the rest of the curriculum. It will, in fact, have its most disturbing impact on the relationship between teacher and student. And since this relationship is what is in question everywhere in education, it will affect other educational fields as well.14

Another popular class seems to be in the area of music notation and copying. Of course, the skills and training gained in such a study can be, and are, essential to any branch of music, not merely commercial music. Nevertheless, many music students, while not intending to become professional copyists, are finding that they can earn fees, in varying amounts, copying music for commercial use, usually on a semi-professional or "non-union" status.

When the emergence of these popular courses are added to the more standard studies of Arranging and Theory (Jazz and Dance Band), we see a composite picture of positive and continuing interest. As these individual courses are organized into one identifying program, we have the establishment of a Commercial Music program. And don't forget Rock, as it will find its place in the curriculum eventually, for despite his friendly words of concern and caution, Mr. Danzinger agreed in 1971 that Rock would be incorporated

into the curriculum. 15

National. As of 1971, the only school in the United States that devoted itself exclusively to the development of Jazz-Commercial musicians was the privately owned Berklee School of Music in Boston. On the four-year publicly financed collegiate level, only one or two institutions in the entire nation, notably, "North Texas State University, which offers a music major in Jazz with the euphemistic degree of Bachelor of Music with a Major in Dance Band. (As listed in the National Association of Schools of Music's directory." 16) This situation, as described above, has changed somewhat in the past few years, with programs at the University of Miami, University of Indiana, and Arizona State University, but the vast majority of Music Schools in the country continue to shun Commercial music programs.

Some jazz studies programs and popular music instrumental ensemble training courses however, date back many years. A good example is the history of Jazz and popular music offerings at the famous Eastman School of Music of the University of Rochester:

There was in the early 1920's a concert jazz ensemble at the Eastman Theatre. It folded, because most of the players lost interest or were too busy teaching and performing orchestrally to keep up with the changes in the jazz medium. From 1945-50, courses in popular and con-

15 Ibid.

temporary orchestration also were offered. But it wasn't until the sixties that jazz really arrived at Eastman to stay.

As with many of the School's most successful innovations, the year-round jazz studies program is an outgrowth of a highly successful summer venture—the Arrangers Workshop and Laboratory Institute. These groups include large and small studio orchestras, the jazz ensemble, and varied combos. All sessions are recorded in the School's recording laboratory, thus enabling a student to hear an 8-track tape of his work at the next class session. Analysis and discussion of the arrangement is accomplished to a greater degree in this manner.¹⁷

Paul Tanner, the famous trombonist and music educator, currently on the staff at UCLA, in his article "Jazz in Higher Education," reports that his recent research on jazz in American colleges and conservatories "shows that most of these institutions have something going in jazz. There are some colleges that have a great deal going—more than one jazz band, courses in the history of jazz, courses in jazz scoring, as well as courses in improvisation."¹⁸

The successful effort in 1969 to bring Jazz and Commercial Music courses into the music curriculum of the De Paul University in Chicago, and the detailed account of that effort by Patrick La Cerra as detailed in the previously cited October, 1970 issue of the Music Journal is of particular interest. Mr. La Cerra introduces a definition of commercial music that, this author feels, tends to be less definitive, in some respects, than his own, and therefore, perhaps, more appropriate:


By "commercial music" we mean music which has or is receiving wide acceptance from the public. This would include the American Musical Theater, Folk Music, American Dance Music, and Big Band Era and the contemporary music of the last twenty years. In lieu of the term Commercial music, we could have said Pop music but this term is as misleading as the generic term "classic music" when it includes everything composed from the 16th to the 19th century. The Jazz and Commercial music idioms have, in the last ten years, undergone partial merger. For this reason we will treat the two idioms under one title "Jazz-Commercial Music."19

In his petition for the new courses, La Cerra pointed out that the recommendation was an attempt to help bridge the gap between the musician and his audience. He quoted Leonard Bernstein's *The Infinite Variety of Music* (1966) with "Everyone says that this is a critical moment in the history of music. I agree, but double in spades: It is a scary moment. The famous gulf between composer and audience is not only wider than ever; it has become an ocean."20 This sincere request for a change in the curriculum was not made by irresponsible students, but by talented individuals with broad experiences. This is a common picture, for "even within the sub-culture of jazz musicians and pop song writers there is a new generation of educated musicians who have studied and in some cases performed music of Schoenberg, Webern, Boulez, Stackhausen, and many contemporary American composers."21

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20 Ibid.

California. The first commercial music program in a California two-year college, in fact, the first commercial music program in the United States was established at Los Angeles City College in the fall semester of 1946 under the direction of Robert P. MacDonald, the innovative and enthusiastic champion of the commercial music curriculum. Appendix C provides a more complete history of his efforts as outlined in a personal interview conducted by this author. According to Bob MacDonald, he remembers the first course listings as follows:

- Dance Band
- Radio Recording Studio Orchestra
- Notation and Copying
- Theory (including some jazz)
- Arranging (Commercial)
- Ensembles (combos)

The student was required to complete the basic requirements of a music major, but upon completion of the additional courses listed above was allowed to graduate as a Commercial Music Major. It was the outstanding success and popularity of the Dance Band course that held the program together so well, and allowed it to grow rapidly. Student arrangers and composers were able to have their works performed within a relatively short period of time; the desire and dream of all writers. As the arrangers became more proficient (many are now famous), the Dance Band continued its steady rise to national recognition. In 1953, Los Angeles City College was judged the First Place
winner of the first National Stage Band Competition in a contest conducted by Metronome Magazine and Capitol Records. The four winners were:

1. Los Angeles City College;
2. University of Indiana;
3. University of Houston; and,

The commercial music program at Los Angeles City College received national and local acclaim, in fact, according to Bob MacDonald, "all kinds of support except financial." In contrast, North Texas State College which started its program in 1947, one year after L.A.C.C., has received appropriate and continued funding, thus enabling the program to become internationally recognized.

In 1973, when Bob MacDonald retired as Music Department Chairman, there were a total of five studio band courses being conducted at Los Angeles City College.

Among the early pioneers in the establishment of commercial music courses were San Diego City College, Fullerton College, Ventura Junior College, Pasadena City College and other two-year institutions in the southern area of California. An early, and continuing influence in this particular geographical area was, and continues to be, the availability and willingness of many of the outstanding local professional musicians to visit local high schools and community colleges assisting and encouraging young music students in their studies. This would appear to be
of immense benefit. Also, the spirit of cooperation between the music instructors of the local community college and the surrounding high schools is excellent in most cases, with institutions such as Los Angeles Valley College and Orange Coast College sponsoring annual Jazz Band (Stage Band) festivals. This type of planning tends to set up lines of communication that seem to be of lasting quality. For, as James L. Wattenbarger points out, "most public community junior colleges find that more than 80 percent of their students come from local high schools and therefore relationships with these schools directly affect the greatest portion of the junior college enrollment." 22

The documented history of 1968 graduates serves as an example and can be found in Table II on page 21.

An examination of three of the more successful commercial music programs in the southern California area provides ample evidence that there evidently is little, or no attempt to reach any type of standardization of course requirements. Each program reflects a unique approach to what is commonly referred to as a "Commercial Music Program." Samples of the commercial music programs at Fullerton College, Los Angeles College, and Pasadena College may be found in Appendix D. There are other outstanding programs that could have served as examples, but their

### TABLE II

**COMPARISON OF ENROLLMENT AT FOUR-YEAR COLLEGES AND TWO-YEAR JUNIOR COLLEGES**  
1968 Graduates One Year After Graduation, 3,217 Respondents

<table>
<thead>
<tr>
<th>Los Angeles Community Junior Colleges</th>
<th>One of the eight campuses of the University of California</th>
<th>California State Colleges</th>
<th>Non-Los Angeles Junior Colleges</th>
<th>California Independent Colleges</th>
<th>Out-of-State Colleges</th>
</tr>
</thead>
<tbody>
<tr>
<td>47%</td>
<td>18%</td>
<td>16%</td>
<td>9%</td>
<td>5%</td>
<td>5%</td>
</tr>
</tbody>
</table>

inclusion in the Appendix would merely further point up
the contrast between the various commercial music programs.

The obvious lack of uniformity and program standardi-
zation between institutions is understandable, in part, if
the problem of teacher staffing is taken into consider-
ation. One music department might include an instructor
whose background and training permits him to offer Jazz
Guitar, while another department offers Motion Picture and
TV Film scoring, and another school cannot offer either.
And, of course, there is always the question of funding
for any new course.

Los Angeles Valley College Music Department, under the
chairmanship of Mr. Richard Carlson serves as an excellent
example of the previous discussion. The Commercial Music
Education Program is one of the most popular programs in
the curriculum, and is regarded by many educators as,
perhaps, the finest in the state of California. It would
appear to be one of the most aggressive and unique pro-
grams, due mainly to the abilities of a staff of specially
trained instructors. One of them, Mr. Don Nelligan, who
teaches the course titled Commercial Music Techniques, has
a background that reflects professional experience in the
motion picture industry. As a result, the Commercial
Music Techniques course at Valley includes film music
editing techniques. In addition, the department possesses
a Moviola which allows students to actually edit their own
sound tracks recorded for motion pictures prepared in
conjunction with another department at the school. The rather expensive equipment was acquired through federal funding. Other colleges, perhaps, will never be in a position to, or wish to, embark on such an in-depth program due to the problems previously discussed.

Although California's two-year colleges tend to lead the way nationally in many areas of music education, the leadership in the development of a commercial music curriculum is, perhaps, even more apparent. At the 1974 Meeting of the Music Educators National Conference, held in Anaheim, California, March 22 - 26, one of the well attended sessions was the Sunday afternoon panel discussing "Community College Courses of Study Designed for the Community Musician or the Music Major Who Does Not Plan to Transfer to a Four-Year College or University." The entire list of speakers, and all of those who actually appeared were music educators from the California Community Colleges, in contrast to the majority of sessions which included educators from the various states.

And, all four sub-topics discussed related in some way to commercial music courses, three of them almost exclusively. A copy of the informative agenda can be found in Appendix F.

III. REVIEW OF RELATED LITERATURE

It is doubtful that there are few, if any, music educators who were not convinced that popular music,
particularly rock, would be making serious inroads into our schools and colleges during the 1970's.\(^{23}\) If this trend is inevitable and is to continue, what should the music educators and schools be doing?

Commercial music, especially jazz and rock, is in a constant state of evolution. Although its origins and earlier periods of development tended to label it as merely functional music, it has long since come to be recognized as a respected and accepted part of the musical life of the United States. The music educator can help explain, develop and teach the truer values of these new idioms through a deeper understanding of (1) the idioms themselves, and (2) the new socio-economic forces and norms at work in the community.

In his article "Contemporary Music Education: A Comprehensive Outlook," author Donald W. Roach takes the position that "not all music education needs to be directed toward aesthetic ends; the recreational side of music also needs to be stressed in the curriculum. For too long, aesthetic discussions have been applied only to fine art music."\(^{24}\) And voicing a related opinion, in his article, "One Means to an End," Clifford L. Colnot maintains the "performance of chamber music, electronic and aleatoric music, musique concrete, renaissance music, ethno-cultural music, and

\(^{23}\)Harris Danzinger, op. cit., p. 16.

jazz-rock music all provide the student with divergent means by which he can expand and add to his conceptual and practical understanding of music."25

The challenge of accommodating more than one or two instrumental groups is discussed by Paul Tanner. Where a school has as many as three or four different style groups, he suggests the following possibilities: the standard type set up (4 sections: sax, trumpet, trombone, and rhythm); the studio or neophonic (with added strings, woodwinds, horns, etc.); and the smaller groups with more emphasis on improvisation.26 Of course, there should always be consideration for the experimental or avant-garde group where practical. Mr. Tanner also talks about the problem of repertoire for the performing groups. Aside from the original scores produced by an ongoing arranging class, there are, at the present time, many outstanding works available, either from regular dealers or directly from the composer-arranger by mail. "Unfortunately, some directors are still swapping works with the help of their Xerox copy machines. They should be aware that the law is looking closer and closer at this illegal practice."27 It


26Paul Tanner "A Jazz Curriculum" The Instrumentalist, March, 1974, p. 84.

27Ibid.
is hoped that this practice is minimal, since aside from the legality, it would seem to many music educators to be the height of hypocrisy; i.e., training students to produce a product that the educator will not only refuse to buy, but in actuality, will steal.

IV. HISTORY OF PREVIOUS INVESTIGATIONS

The attempt to locate, review and illuminate previous investigations was done in an effort (1) to expose and give proper credit to work that has been accomplished and (2) to identify any areas where perhaps work still needs to be done. Special emphasis was given to finding those unique works which serve as recognizable points of departure for further investigations. Although this writer was unable to find a previous work that dealt specifically with the current subject matter, there were enough examples of previous investigations into related areas of the music curriculums of the junior or community colleges, both nationally and in the state of California to help establish the current study as somewhat chronological and developmental, rather than a kind of superficial inspection.

In a 1928-29 study, Evalyn Solomon28 surveyed 27 public junior colleges in Southern California for the purpose of evaluating the abilities, interests and needs of various junior college students and the junior college music  

28"An Evaluation of Music Courses in Certain California Junior Colleges" (Unpublished Master's thesis, University of Southern California, Los Angeles, 1932, p. 15.)
course offerings. She found a total of 222 music courses offered ranging from '33 in one college to none in another, and averaging 8 music courses per junior college. Orchestra, harmony, glee club, voice, music history and appreciation, and elementary musicianship were the most frequently offered courses. There were 79 instrumental music courses of 21 different types offered by 26 institutions for a total of 173 units. From the 27 junior colleges responding to a questionnaire, one school had no offerings in music at all and another offered music courses on a no-credit high school level. Of the 222 courses offered, 25% were vocal, 35% were instrumental and 39% were theoretical. Solomon indicated that the study showed a lack of common terminology in course listings with some over-lapping in content material.

Writing in the 1939-40 Music Educators National Conference Yearbook, Esther Goetz, writing as chairman of the MENC Committee on Music in the Junior College, reported the findings of a survey of 105 junior colleges from thirty-five states of the nation. She found that the most popular course offering in the schools, with the exception of chorus or glee club, was harmony. Only five of the schools offered Arranging and Orchestration, while 37 conducted classes for Instrumental Ensembles. Band was offered by 52 junior colleges, 13 of the schools giving no

credit for the course. There was no mention of any offering that would qualify as a commercial music course.

Drawing on the list of music courses in the Goetz report of 1940, Neil M. Daniels\(^\text{30}\) reported in 1945 that the junior colleges were, collectively providing a great variety of courses in music. Nationally, however, the junior colleges not offering music courses was still regarded as large and the number with inadequate music programs was even greater.\(^\text{31}\)

Rockwell,\(^\text{32}\) in 1954, surveyed 38 out of 61 (63\%) junior colleges in California to determine the pattern of courses offered in the transfer, terminal, and remedial programs. Thirteen schools offered over 20 courses in music, three schools offered 16 courses and three schools offered 6 courses. In the area of terminal programs, 25 schools listed terminal curricula in music and 20 schools offered terminal music courses, giving music a ranking of fourth in terms of terminal education.

In 1957, Paul R. Cox found through a survey and analysis of the 60 public junior colleges in the state of California


\(^{31}\)Cox, op. cit., p. 20.

that: (1) Collectively, the schools offered 157 different music courses, with instrumental applied music furnishing the greatest variety of courses, semester hours, and total units available; (2) 58 public junior colleges offered classes in the ensemble music field for a total of 52 courses; (3) Band was the most frequent instrumental ensemble music course, listed by 56 schools; (4) an ensemble music class in dance band made its appearance in 31 schools. This seemed to indicate increasing interest in one of the larger vocational areas present in the music field; and (5) a "productions" ensemble music course was listed by many of the junior colleges. This newer appearing class showed an attempt by a number of the schools to present a large musical production during the school year.33

The study by Marvin L. Belford does not relate directly to the present study, but one of his conclusion deserves discussion. Although the study concerned itself mainly with the problems of the transfer music major, and the investigation was on a national level, as opposed to merely the state of California, the particular reference should be somewhat disturbing to the champions of a commercial music curriculum. Author Belford reported that "general education was rated by administrators as the most important objective of the music department. Professional training

33 Cox, op. cit., p. 80-81.
was the least important objective."³⁴ The implications of such an attitude are significant, and should be considered by any group wishing to bring changes to the music curriculum.

V. SUMMARY

The following information was evidenced by the review of the literature and examination of previous investigations:

1. There have been no prior studies of commercial music programs in the public two-year colleges of the state of California.

2. While the public two-year colleges of California are relatively active in the creation or consideration of commercial music courses and programs, the vast majority of schools throughout the nation continue to shun such courses and programs.

3. The first commercial music program in the United States was established at Los Angeles City College in 1946.

4. There have been numerous outstanding studies of various music programs in both the United States and the state of California but, in most cases, have been restricted as to the total numbers of institutions surveyed

and investigated; and, in any event, did not discuss the present topic.

5. The excellent 1957 study by Cox provided more information relative to the present study than any previous investigation examined, especially in his findings on the status of the Dance Band in the 1956-57 California junior college curriculum.

6. Any deep or anxious concern for the establishment of commercial music programs in the state of California is not reflected to any great degree in the literature reviewed.

7. While the traditional and easily recognized music courses in the current music course offerings in the California two-year colleges are in ample evidence, some literature suggests that, perhaps, a complete in-depth study and review of proposed creative changes in the music curriculum is needed, both nationally and in the state of California.
Chapter 3

ANALYSIS OF THE DATA

In an effort to obtain the maximum current and valid information on the status of commercial music programs and course offerings in the public two-year colleges of the state of California, a single page questionnaire was prepared. Copies were then sent to eighty-nine of the public two-year colleges of the state of California, and fifty-two replies were received. This constitutes a 58.5 percent return, and was therefore, considered valid enough to qualify this portion of the survey as worthy of review and analysis. Questionnaires were not sent to ten colleges whose historical function clearly indicated that music courses are not offered; e.g., Los Angeles Technical-Trade College. The brief questionnaire was designed to afford the respondent an opportunity to answer a variety of questions with a minimum of time and effort. A copy of the questionnaire is included in Appendix B. Replies were received from fifty-two respondents, in most cases, music department chairmen or their representatives. In addition, useful information was extracted from the current 1974-75 college catalogues, class schedules, and music department bulletins. This data was available in the various libraries utilized during the extensive research period. All personal
comments of the respondents, relevant to the study, were entered on 4" by 6" reference cards, and grouped together under the topics discussed. All of the meaningful and appreciated comments by respondents are to be found in Appendix G. A great amount of related literature was reviewed, as were previous investigations, and as a result pertinent information was added to the total data that was eventually analyzed, presented, and discussed.

I. QUESTIONNAIRE RESULTS

Twenty-two of the colleges reported that they did not offer any commercial music courses. However, in many cases, the respondent went on to indicate that the school did offer a course in Stage or Dance Band. Obviously, the respondent, either did not consider the particular Dance Band course at his institution to be one that was training students for careers in professional commercial music (a matter of semantics), or, the question was somehow misleading or unclear. For the purpose of tabulating responses, the inclusion of a Stage or Dance Band course in the curriculum constituted a positive mark in the area of a commercial music course offering.

Nine respondents indicated that their schools offered a course in Music Notation and Copying. The final tabulation indicated that eleven colleges offered this course, a small difference, indicating perhaps, that most, if not all, of the institutions who offered courses in commercial music
felt it important to respond to the questionnaire. A complete review of total student participation is available in Table III.

Courses in Orchestration and Arranging (Commercial) are offered by 17 of the respondents, while 16 replies indicated that a class in Studio (recording, Jazz) Band is included in the curriculum. The largest number of offerings was in the course, Dance Band, a total of 33. It would appear to this author, that a more standardized set of definitions, or course descriptions might be needed in the area of offerings for what the questionnaire listed as (1) Studio Jazz Band (Lab., etc.) and (2) Dance Band (Jazz Ensemble). While it seemed that a clear distinction was being made, as is the case at Orange Coast College, Los Angeles City College, Los Angeles Valley and others; i.e., the Studio Jazz Band Category would include those groups that function mainly for the purpose of simulating recording sessions, concert or nite-club performances. Or, merely serve as a laboratory for rehearsing commercial music material; and that the second category (Dance Band, etc.) would cover actual performing groups of various sizes and instrumentation, the replies soon made it obvious that there was some confusion. The confusion, however, goes beyond that created by the semantics of the questionnaire. A good example would be the reply of Chris Kuzell, Director of Bands at Allan Hancock College. While indicating by the check mark that Studio Jazz Band was, indeed, offered at
his college, the respondent was kind enough to offer additional comments to help clarify exactly what takes place in the class. He reports, "we offer only 'Studio Band' but do two things in the course: (1) Jazz-Rock and avant-garde jazz (show band style) and (2) Ballroom Dance Band style. (We play both types of 'gigs'!)."

So, we see that actually both categories listed on the questionnaire are covered by the one course, "Studio Band," and this was so indicated by the respondent.

The point, however, is that the designation, "Studio Band" was used by Hancock College to describe all of the activities listed. Here are some additional titles used by others for the same purpose, as reflected by the questionnaire replies, college catalogues and class schedules: Stage Band, Jazz-Rock Ensemble, Rock Ensemble, Performing Stage Band, Jazz Ensemble, and Jazz Workshop. Examination of the course descriptions shows frequent cross-overs and identical activities under different titles.

Commercial Music Techniques classes were reported by eight music departments, and six of the colleges indicated course offerings in Improvisation. This latter category assumes greater importance when all data is finally tabulated and presented.

Five other courses appearing on the survey as a result of the questionnaire were: (1) Jazz Piano and/or Guitar with four replies; (2) Lyric Theatre Workshop with two entries; (3) one report of a Commercial Vocal class; and,
(4) no indications that courses in Electronic Music or Swing Choir were offered.

II. TECHNIQUE

Obviously, with the amount of total data involved, most of it coming from more than one source, there was the constant challenge of keeping the information accurate and in proper order. The author feels that enough control was exercised to render the results of the study worthy of consideration. It was decided that there would have to be a vehicle employed that would accommodate the various segments of information arriving at undetermined intervals. Therefore, a chart was designed that would satisfy the stated requirements. This chart was later reduced in size for inclusion in the study, and can be found in Appendix H.

As replies to the questionnaire were received, the contents were transferred to the chart. In the same manner, as data was discovered in the various college catalogues, class schedules, and music department bulletins, it was extracted and entered on the chart. Eventually, totals were run for each course description category, and the results were reviewed and analyzed in light of the additional literature acquired through research, review and analysis. At this point, the materials were prepared for final presentation and discussion in both text and tabular form.

III. FINDINGS

The greatest number of California two-year colleges of-
ferring Commercial Music Programs and courses in commercial music are located almost exclusively in the southern section of the state of California. This situation is probably a reflection of the fact that, at the present time, the majority employment of musicians in the major music industries of the United States; i.e., Television, motion picture and TV films, recordings, etc. occurs in this particular geographical area. The only other centers of sufficient employment, enough to merit consideration in our discussion, are outside the state of California: (1) the numerous hotel casinos of Las Vegas, Reno and Lake Tahoe, Nevada; (2) the Broadway musical theatres of New York City; and (3) the recording studios of Nashville, Tennessee.

There is nothing unusual in the situation as described above. To the contrary, it reflects one of the basic concepts of the community college; i.e., to "offer career education in technical and occupation areas based on the needs of local business, industry, government, and social agencies." 35

Nine colleges reported programs in commercial music, with two others indicating that they are planning to institute such programs within two years. Examination indicated, however, that some of the institutions claiming to offer a Commercial Music Program, actually were merely

35Gleazer, op. cit., p. 4.
offering "courses" in commercial music. The determining factor, perhaps, should be the granting of a degree or certificate in Commercial Music for the school to be listed as offering a Commercial Music Program.

As noted previously, it was determined that eleven colleges offer a course in Music Notation and Copying. The final listings for course offering in the category, Arranging and Orchestration (Commercial) indicated that 26 institutions provided such a course, probably in varying degrees as to its actual application to a professional career in such an activity.

The problems relating to the categories of Studio Band (Lab., etc.) and Dance Band (Jazz Ensemble) have, perhaps, been adequately pondered and discussed, but the final tabulations in each category reflect an active pattern of student participation. While the difference in titles may be purely semantic, forty-six schools offer courses in "Studio Band", and an impressive count of 52 was recorded for the more traditional and familiar "Dance Band" course. Thirty-three of the colleges only allow one unit of credit or an average of three hours of instruction, which indicates that in many cases participation in Dance Band is still considered a type of "co-curriculum" activity. In contrast, and in most instances, one hour of instruction per week entitles the participating student to one unit of credit; two hours of class time, two units, and so forth. There are exceptions, of course.
As previously stated, there being no additional evidence, there were a total of eight courses in Commercial Music Techniques listed, while the final tabulation for courses in Jazz Theory and Improvisation rose to eighteen. Reflecting the great interest in Jazz, as reflected by new courses on every level of education; i.e., universities, colleges, and many high schools, it will be interesting to see how this particular course offering develops.

Finally, the five other courses appearing on the survey were recorded with the following totals: (1) Jazz Piano and/or Guitar offered at eight schools; (2) twelve indications of some sort of a Lyric Theatre Workshop, with no real determination as to the relationship, if any, to the commercial area; (3) Electronic Music, mostly experimental, at four institutions; (4) two reports of Commercial Vocal classes; and, (5) two indications of offerings for Swing Choir.
Chapter 4

SUMMARY

This survey of the music departments of the public two-year colleges in the state of California in respect to their course offerings in commercial music disclosed the current status of Commercial Music Programs in each respective institution in the state as a whole. A review of all data compiled revealed some useful information and indicated possible trends in the area of commercial music curriculums.

The study revealed that over 83 of the California two-year colleges offer at least one course identified by definition, as a commercial music offering, usually some type of instruction in Dance Band or so-called Stage Band.

Also, there is increasing demand for courses titled Studio or Recording Band. Currently 33 colleges offer such a course, with three other schools planning to start new programs within two years. This particular course reflects the desire to learn and develop skills and acquire training in the more electronically oriented aspects of commercial music. The young student of today's college usually arrives at his task with an understanding of sound and recording equipment. This knowledge ranges from a basic awareness to what, in some instances, is almost
equal to that of a professional recording engineer.

The fact that eighteen institutions now offer some type of class in Jazz Theory and/or Improvisation is of special significance. This significance may be due to the fact, that while music majors are enrolled in the above mentioned classes, non-music, as well as music majors, are signing up for new general music courses related to Jazz. Though not included in the survey, there was ample evidence in the data collected and reviewed that courses with titles such as Jazz Appreciation, History of Jazz, and etc. are being added to the curriculum at a rather rapid rate. This trend probably reflects a similar movement on the university or four-year college campuses. The probable expansion of the commercial and jazz oriented audience in the United States should create an even greater demand for the trained performer and musician.

While only eight schools currently offer courses in Commercial Music Techniques, this number will increase as the total number of commercial music programs increase, since students will eventually wish to explore and understand the workings of the various music industries. This aspect of instruction with its vocational education considerations needs more discussion and review.

Due, perhaps, to the fact that many students may prefer personal instruction under the Applied Music program, in contrast to a class or group type of instruction, the offerings in Commercial (Jazz) Piano and/or Guitar remain
relatively low, with only eight schools reporting such courses.

With a few exceptions, the offerings listed under the general heading of Music Theatre Workshop would appear to be similar to those described by Cox in 1957, designed more for the traditional school or community "musical" production, rather than a serious attempt to train individuals for careers in professional performance. This is understandable, due to the relatively small demand and limited occupational opportunities for people seeking employment in this area.

The course offerings in Electronic Music, Commercial Vocal, and Swing Choir are so limited at this time as to render further discussion meaningless.

Little evidence was found to indicate that those colleges reporting programs or offerings in commercial music had attempted to structure those courses in any standardized curriculum as reflected by similar institutions offering the same course titles. The exception is the Los Angeles Community College District which provides a uniform music curriculum for consideration by its various campuses.
Chapter 5

CONCLUSIONS

1. Results of the study indicate that there are enough course offerings, sufficient interest, and significant participation in commercial music to justify its inclusion in the music curriculums of most of the public two-year colleges of the state of California.

2. The greatest number of public two-year colleges offering Commercial Music Programs and courses in commercial music are located almost exclusively in the southern section of the state of California.

3. The most popular commercial music course continues to be, historically, the Stage or Dance Band, with 52 schools listed, some with multiple groups.

4. New courses such as Music Notation and Copying, Studio or Recording Band, Commercial Music Techniques, and Jazz Theory and Improvisation are gradually finding their way into the curriculum.

5. Further investigation of course content in the area of commercial music is recommended for greater uniformity and possible standardization.

6. Reflecting rising student demand, more courses in commercial music will gradually find their way into the curriculums of most California public two-year colleges.
7. The availability and proper training of teaching personnel in the area of commercial music is of some concern, with some colleges indicating they would offer courses in commercial music if they had an adequate and qualified number of music instructors for such courses.

In conclusion, it was evident that the great majority of the music departments in California's public two-year colleges are aware of the new possibilities for curriculum enrichment, and reflect a sincere willingness to consider and introduce those courses that are proven financially feasible and suitable for their institutions. It is this author's opinion that the introduction of more commercial music courses into the music curriculum is desirable, aside from the opportunities for vocational training, in that such introduction should foster voluntary participation in an expression that is uniquely creative, exploratory to some degree, and seemingly valid in which it is possible for the student to venture forth, participate and return richer for the experience.
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS


Colnot, Clifford L. "One Means to an End - The Jazz/Rock Ensemble," *The Instrumentalist,* May, 1974, 63, 64.


C. PUBLICATIONS OF LEARNED ORGANIZATIONS


D. UNPUBLISHED WORKS


E. INDEXES, RESEARCH MANUALS AND STYLE BOOKS


APPENDIX A.

SAMPLE LETTER

November 10, 1974

Dear Sir:

In partial fulfillment of the requirements for the degree of Master of Music from the California State University at Northridge, I am conducting a survey of courses in Commercial Music* programs offered by the Public Two-Year Colleges of California. This effort requires access to, or the collection of adequate information from each institution to be included in the study, including appropriate catalogues, department directives and class schedules. Therefore, I am respectfully requesting that the following materials be forwarded to me:

1. The 1974-75 catalogue
2. A class schedule for the fall semester
3. Any and all department directives that you feel relate to the survey

Also, while acknowledging and sharing the almost universal abhorence of the time consuming "questionnaire", I am nevertheless asking you to please answer a brief and direct set of questions. The information that you provide on this short questionnaire is of the utmost importance, and help make the survey the more accurate, current and complete.

Enclosed you will find the questionnaire and a self-addressed stamped envelope. After completing the questionnaire would you please place it in the return mail as soon as possible. Time is of the essence.

Please accept my deep appreciation for your cooperation in this survey. Upon completion, the results of the survey will be forwarded to all appropriate bodies including the California Junior College Music Education Association.

Sincerely,

Keith R. Williams
13349 Wentworth Street
Arleta, California 91331

*Courses designed for the teaching of and/or training for the production or performance of popular music in the music industries (i.e., phonograph records, motion picture and TV films, night club performances, etc.)
-QUESTIONNAIRE-

A SURVEY OF COURSES IN COMMERCIAL MUSIC PROGRAMS OFFERED BY THE PUBLIC TWO-YEAR COLLEGES OF CALIFORNIA

NAME OF SCHOOL ____________________________ ADDRESS ____________________________

NAME OF RESPONDENT ____________________________ TITLE ____________________________ TELEPHONE ______

1. ( ) WE DO NOT OFFER ANY COMMERCIAL MUSIC COURSES.

2. PLEASE CHECK (✓) BELOW WHERE APPLICABLE AND LIST ADDITIONAL COURSE OFFERINGS.

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3. COMMENTS (if any)
*Please use reverse side
APPENDIX C.

INTERVIEW (3/25/75) WITH ROBERT P. MACDONALD, RETIRED MUSIC EDUCATOR, LOS ANGELES COMMUNITY COLLEGE DISTRICT

Author: First, I want to thank you for taking time to help me in this review of the history of Commercial Music Programs in the California Two-Year Colleges. Bob, do you know when and where the first program in commercial music started?

MacDonald: Well Keith, the first program of this type was started at Los Angeles City College in the fall semester of 1946, and as far as I know, this was not only the first such program in California, but the first anywhere, including the entire United States. I remember that North Texas State College started a similar program a year later in 1947. I don't remember whether it was in the Spring semester or the Fall, but it was 1947.

Author: Can you recall what the first course offerings were, or just how did everything get started?

MacDonald: The Dance Band course had developed into a very popular class, and students were beginning to write for it, and I spent a lot of time helping the arrangers get their materials ready for the rehearsals. So, actually the need for certain courses, plus what I had the time and background for, shaped the program. As I remember, the first course listings were Dance Band, Radio Recording Studio
Orchestra, a class in Music Notation and Copying, Theory which included some jazz, the commercial Arranging class, and what we called "Combos" in those days, now they would be referred to as an Ensembles class.

A student who wanted to take part in the program was required to complete the basic requirements of a music major, in other words, the core course, and when these additional courses were taken, and the student received the proper grades, he was allowed to graduate as a Commercial Music major.

Author: I remember hearing your great Dance Band of 1952 or '53.

MacDonald: Well, actually I can't think of a bad year for that group, but it was in 1953 that we won the national competition.

Author: What was that? I recall hearing about it, but can you give me all the details?

MacDonald: Sure, this was the First National Stage Band Contest sponsored by Metronome Magazine and Capitol Records. I've never appreciated the term, Stage Band, to describe a Dance Band, but somewhere along the line someone started using the term. To me, it's still a Dance Band. Anyway, each contestant or competing group was required to submit tapes or recordings to the judges. We took first place and the group from the University of Houston came in second. No, it was the University of Indiana that took second, Houston came in third ahead of North Texas State College.
Capitol released an album, and everyone got ready for the next year, but for some reason, the second year was cancelled, and there weren't any for years.

Author: It's coming back to me now, as I remember you got all sorts of publicity on that victory.

MacDonald: That's right! We received national attention as well as local. We had all kinds of support, except financial. We had to get along on the regular allocation that every junior college in the district received. So, we couldn't expand too much. North Texas State College, with different sources of funding was able to really move ahead. Oh, I remember one of the early colleges that did some things with commercial music. It was well into the fifties, and I'm sure it was San Diego City College. Of course, now, we have a lot of good programs. Valley has an outstanding program under Dick Carlson and Don Nelligan, and there are some good ones in the Orange County area.

Author: Didn't you transfer to Valley to start the Commercial Music Program?

MacDonald: No. that wasn't the reason. I went out there to replace Earl Immel as Chairman of the Music Department. Earl had transferred and I was supposed to spend a few years there until a new department head could be named, but it lasted seven years. We had some excellent Dance Bands at Valley during those years, and of course they have been able to do a lot of good things there in the past few years. I went back to LACC and the program there
is in good shape. When I left, there were five "studio band" classes on the schedule.

Author: Bob, thanks for your time and help.

MacDonald: You're welcome, and let me know how it turns out.
APPENDIX D.

SAMPLES OF THREE COMMERCIAL MUSIC PROGRAMS NOW BEING CONDUCTED IN THE CALIFORNIA PUBLIC TWO-YEAR COLLEGES

(1) FULLERTON COLLEGE

A two year curriculum for the student interest in a vocational career in Commercial Music.

This curriculum provides training for those who do not plan to transfer to a four year college or university.

Courses offered

FUNCTIONAL HARMONY - Study of harmonic material as used in pop music. Emphasis on hearing chord structures, melodic and harmonic progressions.

RHYTHMIC NOTATION - Nine week mini course. Fundamentals of rhythmic notation including dictation.

FOLK ETHNIC/JAZZ MUSIC - Deals with jazz music, its history, elements and influences through a study of performances by the great jazz musicians, past and present.

ARRANGING POPULAR JAZZ - Course develops techniques of scoring for mixed and varied vocal-instrumental combinations with emphasis on modern sound.

POPULAR/JAZZ PIANO - Exploration and study of basic harmonies at the keyboard as applied to popular music and jazz. Study of improvisational techniques.

STUDIO JAZZ ENSEMBLE - Rehearsal, recording and concert performance of standard and current jazz literature, with emphasis on original compositions and arrangements.

COMMERCIAL MUSIC WORKSHOP - Arranging and performance of commercial music by singers and instrumentalists including staging, movement and microphone technique.

JAZZ GUITAR - Study of basic techniques as applied to popular music. Practice in improvisation.

ROCK ENSEMBLE - Study and performance of the various styles of contemporary rock music. Emphasis on small combos.
## COMMERCIAL MUSIC MAJOR - A.A. DEGREE

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<td>( \frac{1}{2} )</td>
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<tr>
<td>Adv. applied mus.</td>
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<tr>
<td>Electives</td>
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<tr>
<td><strong>Total Units</strong></td>
<td>14( \frac{1}{2} )</td>
<td>14( \frac{1}{2} )</td>
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</table>
COMMERCIAL MUSIC EDUCATIONAL PROGRAM

The Commercial Music Educational Program prepares well-qualified students for vocational work in various fields of the current music business. These fields include arranging and orchestration, dance band performance, music copying, and film music preparation and editing.

Music majors are required to participate in one of the following organizations each semester: Band, Orchestra, Choir, Chorus, Studio Jazz Band, Piano Ensemble, or Guitar Ensemble.

In order to meet graduate requirements, the student should add courses from Group (A) below to the following program. An average load is 14 to 16 units, but in many cases lighter loads are recommended.

- FIRST YEAR -

<table>
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<th>FIRST SEMESTER</th>
<th>UNITS</th>
<th>SECOND SEMESTER</th>
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<td>Music 2</td>
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<td>(Musicianship I)</td>
<td>(Musicianship II)</td>
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<td>(Harmony II)</td>
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<td>(Mus. Not. &amp; Copying)</td>
<td>(Counterpt. I)</td>
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<td>Music 60 or 40*</td>
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- SECOND YEAR -

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Music 17, 40, 60, 70, 71, 72 . . . . . . 1 or 2
A. ADDITIONAL REQUIRED COURSES:

1. Course from "Group 1," page B-23
2. Course from "Group 2," page B-23
3. See pages B-1--B-3 for remaining requirements for A.A. degree.

*40 Elem. Voice
60 Elem. Piano

Electives
17 Mus. Theory Workshop
70 String Instr. Instruct.
71 Woodwind
72 Brass
40
60
(3) PASADENA CITY COLLEGE

MUSIC -- COMMERCIAL

This curriculum prepares a student for a professional music career.

Freshman Year

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<tr>
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<td>Health Education</td>
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<td>Jazz-Rock Ensemble</td>
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<td>Music</td>
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Sophomore Year

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<td>Piano Improvisation--Advanced</td>
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<td>Jazz-Rock Ensemble</td>
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<td>**Social Science</td>
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*Select from Music 85, 86, 87, or 88.
**See requirements for the Associate in Arts Degree on page 36 of this Catalog.
### APPENDIX E.

**LIST OF CALIFORNIA PUBLIC TWO-YEAR COLLEGES**

<table>
<thead>
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<th>College Name</th>
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<td>Los Angeles Trade-Technical</td>
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<td>Los Angeles Mission</td>
<td>Sierra</td>
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<td>Los Angeles Pierce</td>
<td>Siskiyous</td>
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</table>
Skyline
Solano
Southwestern
Taft
Ventura
Victor Valley
West Hills
West Los Angeles
West Valley
Yuba
APPENDIX F.

AGENDA: SPECIAL INTEREST SESSION, MENC CONVENTION
ANAHEIM, CALIFORNIA, 1:15 P.M., SUNDAY, MARCH 24, 1974

Community College Courses of Study for Music Majors Not Planning to Transfer to a Four-Year Program (Quality Inn, California Room).

Sponsored by the Committee on Music in Continuing Education, Darwin Fredrickson, chairman, Fullerton (California) Junior College.

Presiding: Daniel Remeta (president, Southern Section of the Music Association of the California Community Colleges), Los Angeles Harbor College, Wilmington.

Topic: Community College Courses of Study Designed for the Community Musician or the Music Major Who Does Not Plan to Transfer to a Four-Year College or University.

1. Course of study features a core program plus special classes for performers, private teachers, church musicians, music clerks, and instrument repairmen—Paul R. Cox, Orange Coast College, Costa Mesa, California.

2. Course of study features a core program plus special classes in arranging, copying, jazz history and structure and others under development—Robert P. MacDonald, Los Angeles City College.

3. Course of study features a core program plus classes designed for popular and jazz music performer—James C. Merrill, Southwestern College, Chula Vista, California.

4. Course of study features classes in functional commercial harmony; arranging popular jazz; folk, ethnic & jazz music; popular and jazz piano; improvisation; commercial music workshop; and other classes for the community musician—Kenneth W. Helvey, Fullerton (California) College.

Source: 1974 MENC Convention handbook, p. 77.
APPENDIX G.

PERSONAL COMMENTS BY RESPONDENTS TO THE QUESTIONNAIRE

Chris Kuzell, Director of Bands, Allan Hancock College

"We offer only "Studio Band" but do 2 things in the course: (1) Jazz-Rock & avant garde jazz (show band style) and (2) Ballroom Dance Band style. (We play both types of "gigs"!) Music Notation & Copying is a projected new course for the Fall of '75."

G. Horspool, Instructor, Antelope Valley College

"We teach pop singing & mike technique as part of our voice class (2 units-4 hours)."

David Cobbs, Band Director, Compton Community College

"Although we don't have a course in Commercial Music Techniques, we do discuss these techniques as part of our Jazz Ensemble Class."

Norman Smith, Assistant Professor, Crafton Hills College

"Intend to expand offerings to include swing choir, improvisation techniques, and other jazz related courses as personnel permit."

Warren Balfour, Instructor, Cuesta College

"Music Notation and Copying course is proposed for Fall, 1975."

Ronald G. Ward, Department Chairman, Gavilan College

"Voice study: On the job training in clubs, etc.; Guest Lecturers and Artists; field trips to Tahoe, Reno, L.A., San Francisco, etc.; 3 to 5 festivals per year; Disneyland programs; and write and perform orig. compositions with Festival Artists."
R. Billings, Chairman, L. A. Harbor College

"Commercial Music curriculum currently under planning stages. The electronic program (Moog) will be a part of that curriculum."

Don Nelligan, Instructor, Los Angeles Valley College

"The Orch. & Arrg. class and the Com. Tech. class have Lab hours in addition to the 3 hrs. indicated, at which time works are performed and recorded."

Don Megill, Mira Costa College

"What about all the fields of commercial music which is not performance. Engineer, repair, inst. buildings, sound, etc.?"

Merrill L. Tew, Music faculty, Palo Verde Community College

"If our student enrollment were larger, I would consider offering a two year curriculum containing much of that offered at the University of Miami (?) and discussed in Joseph Csida's book, The Music/Record Career Handbook; also helpful are topics covered in Berklee's correspondence course."

Dean Boyd, Div. Chairman, College of the Redwoods

"Music Notation & Copying, and Orchestration & Arranging are taught in our regular theory class. These classes meet daily."

Robert Nielsen, Instructor, Reedley College

"Would like copy of results of survey for curriculum development."

Monte La Bonte, Director of Bands, Saddleback College

"We hope to go with a full fledged Vocation/Commercial Program next year. Would you please send me any info you receive from survey and/or copies of material that will help us in the development of this program."
Ben Glover, Santa Ana College

"We expect to offer all of the above courses (see questionnaire) within the next two years."

Dr. Harold M. Dunn, Chairman/Music, Santa Barbara City College

"We are in the process of developing a Commercial Program with diploma to indicate completion of such a curriculum offering."

David Froehlich, Dept. Chairman, Solano College

"Hoping to begin an evening Stage band next (Spring) semester, in addition to our present day group described on questionnaire. Extended day, credit or no credit, 3 hrs., once a week."

T. Dean Perry, Band-Inst. Music, West Hills College

"Commercial Music (AA) course is being designed. I would like a copy of your tabulation."