

# *the bulletin of the*

## **National Association of Schools of Music**

*published from time to time for the information  
of its members and their faculties.*

---

---

NUMBER 41

JANUARY, 1956

---

---

### **The Thirty-first Annual Meeting**

#### **THE PRESIDENT REPORTS**

At the time I took this office three years ago, I did so with considerable reluctance and apprehension; in fact, it was the apprehension which caused my reluctance. After basking in the warmth of the honor of being chosen, I was quickly left alone with myself in my roomette for a return journey home. It was then that I asked myself why I had accepted this responsibility. I came up with the only answer possible,—that any one of you would have undertaken this same task had you been called upon and I could not do less. I am sure that most of you were aware of the pending problems which at that time faced your officers and the Association itself, namely, the survival of music's proper role in the national educational program and on what basis music should be an acceptable member of the family of accrediting associations. These questions were raised: "Who would be responsible for spelling out and maintaining standards of music study in higher education? With whom could the National Commission on Accrediting negotiate?"

I will pass quickly over the discouragement and seemingly insurmountable obstacles which your delegated representatives faced at that time, but happily, these issues were resolved and I believe that their solution rests upon a highly satisfactory foundation. No one person can be given credit for this achievement, for I know that it is the direct result of the contribution made by each of you in your own orbit. It is proof of the ability you have had in establishing music study on a high plane of scholarship and skill. By the many years of devoted service to music and by your dedicated effort, you have made our task of working out cooperative procedures with the educational leaders a gratifying experience. Lest you give me undue credit for these achievements, let me hastily add that without the loyal and constant help of the officers of our Association, and particularly the Chairmen of the Commissions, Dr. Hanson and Dr. Moore, who have been tireless in giving counsel and support, this would not have been possible.

I would not give the impression that with the establishment of good relations and working procedures with the regional associations we can relax our efforts in this direction. It is important that we develop such measures at a level of competence which will insure the prestige of our Association and retain the confidence of regional groups with which we must cooperate. This problem is being studied by your officers and you will be fully informed as plans are developed. Should this require any change in our By-Laws, proper advance notice will be sent to you.

I would call your attention to a situation which might result from such a joint evaluation. It will be apparent to you that no double standard should exist which would reflect on any school holding membership in our own Association. It would be unfortunate for us if the evaluation of one of our member schools conducted by the region in conjunction with NASM did not meet the qualifications of the region. This, then, doubles your responsibility both to your school and to our Association and I urge each of you to continue your vigilance in protecting the standards we have declared and approved.

During these coming sessions, serious consideration will be given to the clarification of the Bachelor of Arts degree with a major in Music, as it relates to the requirements for membership in our Association. The basic curricula for both the Bachelor and Master of Music degrees are now so firmly established and accepted that we, in our Association, must be willing to explore the patterns being developed and the results being achieved by important schools not presently members of NASM. In some college departments where the Bachelor of Arts degree is offered, the requirements in music proficiency are only slightly less than meet our professional degree, which, but for semantics, might well obtain professional standards. Conceivably a category of such schools is worthy of our serious consideration on the basis that they not only have much to contribute but also they might profit from such an association. It is to be desired that a unified effort be made to (1) define the aims and purposes for which a declared program of preparation is established, and (2) specify clearly the career for which this curriculum is designed. This subject will be ably presented by our panel and I will hope that many of you will add to the interest of this session by your participation from the floor.

There also will be further consideration of the Doctor of Musical Arts. Many of us are concerned and somewhat disturbed by what seems to be a misconception of the quality and stature of this degree. In other fields where the doctor's degree has long been awarded, the serious and exacting requirements are well established and this symbol of distinction is held in great respect. It has come to my attention that many students and some administrators hope that this degree will be a glorified or extended master's degree, its chief purpose being to gain academic prestige for the recipient. Each of you can do a real service by advising those interested in undertaking this step that it involves a deep and serious search for truth and skill, and the ability to exercise creative and independent thought, lest this terminus lack the distinction intended by those who established the pattern.

For our final session, the controversial subject of scholarships and scholarship policies will be discussed. This broad subject is so complex that we can only hope to explore some of the problems which affect not only the students but also the relationship between students and institutions, as well as the relationship between institutions themselves. If some clarifying light can come from this meeting, perhaps a committee

can be set up to make definite recommendations to the Association a year hence. That you may anticipate this discussion, I ask you to formulate in your own minds your opinions and comments, and be articulate in presenting them to the panel.

Hypothetical questions which I, myself, might ask are—"At what point can financial aid become harmful to a student's sense of responsibility and good citizenship?", and, "What can school administrators do to strengthen the moral fiber of these young citizens who one day will need the stamina which a career in music demands?"

We are all aware and concerned about the future of the professional musician and during the coming years, each member of this Association must demand of himself a searching evaluation of the problems with which the young musician will be faced upon entering a professional career. Perhaps the qualifications should be more stringent and the screening more severe; perhaps there should be a change in the major emphasis, or, is it possible that we channel too many into the professional ranks? All of these and many more questions must be considered and answered.

Broad general statements about the outlook in various fields of professional music are impossible, but you who have been aware of this changing situation will agree, I am sure, that the term "trends" is too mild.

We are witnessing a world-wide revolutionary transition in two directions; one, an enormous expansion in the musical consciousness of the people through new mediums such as radio and now TV, and, two, a drastic reduction in the opportunities for the performing musician and a dwindling concert and recital audience. Our problem is certainly not to attempt to halt this relentless transition but to recognize it, understand it, and try to adjust our activities and planning to this pattern, both in education and in the production of live music. I use the term transition because I am hopeful that this situation will finally be resolved on some basis of stability.

Morris Ernst, in his entertaining and provocative book, "Utopia 1976," predicts that our galloping technology which has only begun to gallop will result in some wide and pleasant changes in our future way of life. I hope his faith is justified. Among other optimistic developments, he lists a revival of music with more people participating. This refers, of course, to music as an avocation and is important only because the professional needs in music must be in direct proportion to, and keep pace with, the quality and numbers of our listening audience, which must be made up of amateurs and those who have an understanding and love of music. I refer here to the field of music performance only, for music educators must be the real protagonists for developing this musically literate audience.

It is true that we have reached an age when with the turn of a knob or the push of a button it is possible to hear a reproduction of the great music performed by skilled artists. As yet, however, no mechanical device has been found either to create music or to make a music score come alive. It must be apparent then that talented and highly trained musicians are not only vitally necessary but also that their skills must be developed and maintained at a very high level of perfection if such reproduced music is to satisfy us. The sources of all recorded or broadcast music are still dependent upon the trained musician and he in turn must be on guard not to relax his skill because the means of satisfying his musical appetite are so easy of access.

One thing has not and will not change. I refer to this age-old fact that in order to reach the peak of self-gratification and success in any art, the individual must be con-

tent with nothing less than perfection gained by a dedication which neither material nor emotional sacrifice can deflect. Such a talented and useful individual will find a place for himself and should be encouraged and supported. Mediocrity will find survival difficult in this profession.

This seems an appropriate moment for me to express my extreme gratitude to all of those who have so willingly undertaken every assignment which I have requested. Not once have I been refused, regardless of the burden this has imposed. Such a spirit augurs well for the future of our Association, and I retire from this office confident that NASM will continue to expand its usefulness and service to our members and to music.

HARRISON KELLER, *President*

## “TRENDS IN OPERA WORKSHOPS”

JOSEPH BLATT

*University of Michigan*

America has become opera minded to an unforeseen degree. This contention is born out by the emergence of the native American opera singer, prevalent and appreciated not only in this country but also in all of Europe. Then there is the enormous increase of schools training singers in this field, among them more than 175 colleges, universities and a few conservatories. The amazing fact is that there is such a demand in view of the few professional outlets in this country. There must be an awareness on the part of the students that they get something out of operatic training beyond the actual preparation for a career in opera. Another aspect of the new trend is the appointment of a number of teachers by the schools on the strength of their large professional experience rather than because of academic degrees.

What can opera workshops or opera classes give to the student? 1) Natural and quick development of voices in range and color because of the demands of opera parts. 2) An awareness of and a feeling for exactitude, discipline and teamwork hard to come by in any other musical field. 3) The intensifying of the student's artistic personality brought about by the great intensity of the operatic master works. 4) Liberation from technical and personal idiosyncrasies and inhibitions through immersion in the characters which the student has to act. 5) Poise and presence of mind as natural consequences of acting discipline. All this can be achieved only through a thoroughly professional training and attitude. This attitude is very much in evidence in the schools today and is a far cry from the half social function performances had in former times. As a matter of fact quite a number of schools have in their performances here taken the place of the European community and city theatres so sadly missing in this country. The conclusion is that the enthusiasm, the experience and the love for this medium created by our opera schools cannot fail in creating the demand for and in time the founding of opera stock companies in several communities and so to provide professional opportunities for numerous American singers. The talent is here, the demand for opera has grown immensely especially since it has become the custom to sing operas in English and make it understandable as what it is meant to be: good theatre with good music intensifying each other and thereby reaching an artistic effectiveness never approached by any other form of art.

# OPERA WORKSHOP REPERTORY AND THE AMERICAN COMPOSER

HANS BUSCH  
*Indiana University*

The number of professional opera companies in America is still extremely small, as we know. Yet, opera is being fostered by a constantly growing number of music schools from coast to coast. How can the present opera boom in the educational field be explained and justified in spite of the very limited opportunities in the professional field? One of my answers to this question is that our opera workshops should promote valuable works by contemporary composers.

Compared to the size of our country, to its remarkable cultural progress, and to the enormous artistic talent among its inhabitants, the lack of professional outlets for the American composer and interpreter of opera is appalling. What our few professional opera companies can offer to the American operatic composer and artist today is hardly a drop in the bucket. In fact, the lot of the American opera composer appears to be even worse than that of the American singer today. Whereas an increasing number of American opera singers are engaged by our professional opera companies, their managements should not be blamed as much as they often are for their apparent lack of interest in the contemporary American composer. Depending on, or rather begging for private contributions to meet their ever expanding budgets, our few professional opera companies have to be far more box-office conscious than government subsidized opera companies abroad. Due to the conservative character of most opera-goers in the United States and all over the world, contemporary operas, no matter how great the reputation of their composers, usually appeal to only a small elite. The Metropolitan Opera, for instance, cannot in the long run survive such commercial flops as it suffered even in the case of Stravinsky's *RAKE'S PROGRESS*; whereas the government subsidized Royal Opera in Stockholm can afford to produce contemporary works for the benefit of a very small avant garde and the friends of the composers. The doors of our most important professional opera houses are closed even to the popular Gian-Carlo Menotti today. His works are presented by professional opera companies all over Europe; in America he usually depends on the Broadway producer, the NBC TV Opera, and on the opera workshops of educational and community institutions.

Most creative artists have always been ahead of their times. Those who are understood and beloved by their own generations have been in the minority. Even Mozart, popular as he was in his own time, ended in a pauper's grave; and let us not forget that despite all the publicity he made for himself Richard Wagner's terrible economic struggle might have never ceased if an enthusiastic and artminded king had not come to his rescue. What the British Art Council is doing in promoting Benjamin Britten and other English composers today is a rare exception.

Without our music schools, colleges and universities the fate of the American composer today might be worse than that of any of his colleagues in the past. Apart from employment, they offer the American composer production facilities for his works. The economic stability enjoyed by many American composers who teach in our educational institutions should bring about works of the utmost integrity and originality rather than sure fire compositions written on the beaten tracks of the more or less established taste of the Broadway and Hollywood masses.

In keeping with the pioneering traditions and ideals of our educational institutions we should not have to worry about the box office on the campus—though we sometimes do. Our mission is first and foremost an educational one, which in the field of opera comprises the teaching and performance of the classic as well as the contemporary repertory. At Indiana University we aim to practice this philosophy by premiering at least one contemporary opera per academic year, preferably an American one. In order to achieve the highest possible artistic and educational standards, our choice for better or for worse is made on the basis of artistic considerations alone, regardless of the prominence and nationality of the composer. The interest of our students and audiences in contemporary operas is at least as great as in the well established bread and butter repertory,—and sometimes greater.

The Indiana University Opera Workshop, which is taken for credit, presents at least one performance per semester of excerpts from the standard and contemporary repertory with piano accompaniment and under faculty or student direction. In our Opera Workshop the emphasis is laid on the basic training of individual students and small groups in the classic and modern operatic repertory. This group is not interested in and cannot afford the elaborate productions presented on an extracurricular basis under the same administration. Thanks to exceptionally fine facilities and to the growth of our enrollment and faculty, the I.U. School of Music is now able to present six full-scale opera productions per academic year, apart from the activities of the Opera Workshop. During the summer session two or three operas and musical comedies are presented.

Since 1948, when Dr. Bain started opera from scratch at Indiana University, until the end of the past academic year we have performed the following seven contemporary premieres, in addition to twelve productions of standard operas, not including the annual repeat performances of PARSIFAL.

**DOWN IN THE VALLEY**, by Kurt Weill

**THE VEIL**, by Bernhard Rogers

**THE JUMPING FROG**, by Lukas Foss

**A PARFAIT FOR IRENE**, by Walter Kaufmann

**AMAH! AND THE NIGHT VISITORS**, by Gian-Carlo Menotti (for the 1st time on stage)

**BILLY BUDD**, by Benjamin Britten (for the 1st and so far the only time on stage in USA).

**THE RUBY**, by Norman Dello Joio.

Consequently, more than one third of our opera productions so far has consisted of contemporary premieres. Two of the seven composers involved are foreigners, two are native Americans, the other three have become citizens of this country.

Kurt Weill has been among the first composers to recognize the production potentialities for contemporary operas on the American campus stage. His **DOWN IN THE VALLEY** was a pacemaker in that it not only treats a theme of American folklore familiar or easily understandable for any American audience; but also because of the clever way in which it is written with limited production facilities in mind. Also Lukas Foss' **JUMPING FROG** and Walter Kaufmann's **PARFAIT FOR IRENE** treated typically American themes in genuine ways. This country possesses such a treasure of folklore and literature that I can see no reason why imaginative composers should not exploit it in the form of one-act as well as full-length operas, involving either

a small or a large production apparatus. Personally, I do not believe that chamber operas alone—as much as they are to be desired in most educational situations—are the answer to the question of contemporary opera in America. Several of our opera workshops and departments offer grand opera production facilities almost equal to those in some professional situations. Contemporary American musical comedies such as *CAROUSEL*, *PAINT YOUR WAGON* or *WONDERFUL TOWN*, even though their musical substance is limited, are basically nothing else than variations of the *opéra comique*, and might help to point the way toward an entirely new American type of musical theater. A fresh and bold approach is needed, in which the impact of the dance on the American theater should be borne in mind as well as lessons learned and possibilities offered by the movies, television, electronics and all the other steadily progressing arts and sciences of our modern age.

Our opera workshops and opera departments under professional supervision offer opportunities for research, tryouts and experiments such as have seldom, if ever, existed in the history of opera. Let us hope that talented American composers will more and more avail themselves of their chance to write to their heart's content, with no commercial purpose in their minds; and that while learning from the masters of the past, they may abandon many traditional or conventional patterns in search of new means of expression. Their material gain might be small or even nonexistent; in fact, some fellowships or other grants may have to cover their expenses involved in composing an opera. At the present time, as we know only too well, the American composer is unable to make a living by writing operas—with the possible exception of Gian-Carlo Menotti. Those whose creative urge leaves them no other choice, will nevertheless go ahead, no matter at what price. Productions on the educational and community opera level may be their reward; and there is no reason why valuable American operas should not be given in Europe like so many American legitimate plays, which are performed more often abroad than at home. The time is bound to come when the vast amount of our dynamic opera talent, composers and interpreters alike, will break through into the professional field and establish opera as an integral part of our American culture and civilization.

Television is increasingly helpful in this development. More people than fill the Met during an entire season watch a single NBC TV opera production today. By now also all the major opera productions of Indiana University are presented in special telecasts—sometimes in their entirety. According to conservative estimates, the I.U. TV opera productions are nowadays seen by an audience of over half a million people.

Opera is theater, not a museum. It would be doomed without the contemporary composer. The legitimate theater and opera alike would be condemned to stagnation, if they were to rely on playwrights and composers of the past alone. These arts would have no place in our society, they would justify none of the effort and the money poured into them by our professional and educational institutions, were they not a forum for the masters of the past as well as of today and tomorrow.

Our music schools offer the greatest, maybe the only hope for the establishment and survival of opera in America. Their function within our educational system should be not only to find new forms for old contents in producing the works of the classics; but also to encourage and inspire the American composer to write operas for today. With his assistance our educational institutions may well point the way toward a renaissance of opera in America.

## FROM OUR NEW PRESIDENT, DR. E. WILLIAM DOTY

Like individuals, every institution viewed broadly has a unique past, present and future, in which its individuality is expressed. While we can exist only in the present, in that present we can also discern the past together with intimations of the future in the perspective of that moment.

As we view NASM from this present moment, our thirty-first convention, it is apparent that a major factor in our fortunate situation is a history of careful planning. To take only one of many manifestations of this planning, let us consider the variety of leadership we have enjoyed since our inception.

Our first president was Kenneth Bradley, Director of Bush Conservatory. At that time our program was concerned with the Bachelor of Music degree and chiefly the performance major of that degree.

Our second president was Harold Butler, director of a music school in the first school of fine arts in the United States, part of an endowed university.

Our third president was Earl V. Moore, dean of a school of music in a state university.

As colleges entered the picture, the Bachelor of Arts degree was added and, at a later time, music-teacher training curricula.

Our fourth president was Howard Hanson, director of a university school of music with separate endowment.

Our fifth president was Donald Swarthout, director of a university school of music, state supported.

Our sixth president was Price Doyle, director of the Fine Arts Department of a college with teacher training emphasis.

Our seventh president is Harrison Keller, President of an independent conservatory, privately supported. This sequence reflects not only the types of schools in this Association but also its geographical spread. With the coming of Texas, we now have included a foreign country. Perhaps Canada and Mexico can be persuaded to follow.

The planning manifested in this one aspect, to say nothing of many others, has been done by a dedicated group which we hope will constitute our past presidents' council. In the future I hope that as careful and successful planning may actively involve an even larger proportion of this membership—that regional and specialized interests shall continue to be considered, and that our varied interests may always be focused in the common core of our musical objectives. It should be self-evident that the involvement of an even larger proportion of the membership is of paramount importance because you are the Association; your abilities are its greatest resource.

I am more than touched, I am deeply moved by your individual expressions since the proposed slate of officers was announced yesterday. For them and for myself, I hereby commit our energies and abilities to your service through our respective offices in the year ahead.

I am grateful for your many suggestions and hope that each of you will express freely any idea which may be used by this organization to serve you and music in America through you.

In this present moment in which we evaluate our past together, my greatest wish for us all is that in the future we may share the thrill of creating programs of service in which each school has its individual and cumulative responsibility.



# A HISTORY OF THE INTEREST AND ACTIVITY OF MTNA IN DEVELOPING A CURRICULUM FOR THE TRAINING OF A PRIVATE MUSIC TEACHER

BARRETT STOUT  
*Louisiana State University*

MTNA has been interested in the related problems of standards and certification of private music teachers for a long time. In 1948 MTNA set up a committee under the chairmanship of Dean E. W. Doty to study the question of certification of private music teachers. The committee gathered much information concerning what the various states were doing in this regard. The study disclosed so many difficult problems peculiar to the individual states that the committee recommended that MTNA act as a clearing agency for information and encouragement to states wishing to set up some plan for certifying private music teachers. Interest in this problem and concern over the lack of anything resembling uniform standards for the preparation of private music teachers grew until in 1952 MTNA reactivated the committee for the study of this problem under the chairmanship of Dr. Hyman Krongard of New York City. This committee has been very active.

MTNA officers and executive committee members in their informed discussions of this problem of standards frequently mentioned the need for a curriculum especially designed for the preparation of a private music teacher.

NASM also became interested in this problem. In a letter dated October 6, 1953, President Keller asked me to suggest members for a panel discussion of this problem at the Chicago meeting of NASM. The following persons were appointed to this panel: Mrs. Marie Holland Smith, Leo Miller, Karl Eschman. The discussion took place November 28, 1953. In this same letter President Keller also requested that MTNA prepare and recommend a curriculum for training the private music teacher.

In June 1954, as president of MTNA, I asked John Crowder to accept the appointment as chairman of a committee to recommend "A Curriculum For The Preparation of The Private Music Teacher." Upon receiving his acceptance, I asked Dean Crowder to name the other members of his committee. The following were subsequently appointed to that committee:

Mrs. Marie Holland Smith, Mimeoapolis College of Music  
Miss Charlotte Dubois, University of Texas  
Dr. Hyman I. Krongard, New York  
Mrs. Amy Welch, Portland, Oregon  
Dr. William Newman, University of North Carolina, Chapel Hill  
Miss Caroline E. Irons, Oakland, California  
Mrs. Doris Van Ringelesteyn, Grand Rapids, Michigan  
Dr. Herbert Gould, University of Missouri, Columbia

As you will readily see, this committee was a representative group from the standpoint of geography, institution and private studio.

At the NASM meeting during last Christmas holidays, President Keller asked me for a brief progress report on the project. I reported that the MTNA committee was progressing well with its work and that it would present the fruits of its labors to MTNA at its next national convention in February 1955.

Dean Crowder's committee did make its report at the St. Louis MTNA convention last February at a well attended general session. After a good discussion from the floor the report was approved. Subsequently during the same convention the MTNA Executive Committee adopted the curriculum for presentation to NASM.

## COMMENTS ON THE CURRICULUM FOR TRAINING PRIVATE MUSIC TEACHERS

K. O. KUERSTEINER  
*Florida State University*

In considering the MTNA recommended four-year curriculum leading to the Bachelor of Music degree with a teaching major in applied music for the preparation of the private studio teacher, I should like to treat the following points briefly:

- (1) The number of teachers concerned.
- (2) The importance of the private music teacher to NASM schools.
- (3) The role of the private teacher in our cultural life.

1. I estimate the total number of all teachers of music in NASM member schools to be 5801.

The figure for the number of public school music teachers is about 55,000.

But observations and discussions with others who are both interested and informed reveals a group of private music teachers as large as 150,000.

There is no doubt but that the group of private music teachers in the United States today is by far the largest of the three groups. Do some spot checking on your own in almost any town. You may usually expect one private teacher to a thousand residents, although in the average small town of three to four-thousand persons, you will rarely find more than one full-time teacher of public school music.

2. Regarding the question of the importance of the private teacher to NASM schools, you may answer for yourself by asking any superior student musicians whether they received their training from a private teacher. Almost without exception, the answer will be "yes."

In this regard, you might also ask yourself, "Are you as NASM members satisfied with the standard of applied music accomplishment possessed by your incoming students?" If not, it is our hope that you will follow through to help improve the preparation of the pre-college age student. A curriculum duly set-up by NASM and designed especially to train the private teacher will be a substantial step forward.

3. The private music teacher will always be an important factor—indeed I believe the crucial factor—in the music training of the young people of this country.

The cultural life of the United States will always be benefited by the contribution of the private music teacher to our nation's musical life.

From a sociological viewpoint, the private music teacher has a direct and helpful bearing on the reduction of juvenile delinquency.

In conclusion, as an active member of long standing in NASM and as President of the Music Teachers National Association (representing over 8,000 music teacher members) I request your serious consideration of the question before you and trust that you will recognize the importance of supporting the adoption of such a curriculum.

## PRESENTATION AND COMMENTS ON THE CURRICULUM FOR TRAINING PRIVATE MUSIC TEACHERS

JOHN CROWDER  
*University of Arizona*

At the Chicago meeting of NASM in November 1953, a panel discussed the objectives and need of a curriculum to prepare graduates for a career in private music teaching. The chairman of the panel was Mrs. Marie Holland Smith of the Mimeoapolis College of Music. Some of the *major* objectives of private music teaching were set forth as follows:

1. To develop in the music student a genuine love and appreciation of the best in music. The vast majority of young students of music will *not* enter music as a profession, but are potential consumers of music as a cultural influence in their lives. They may, through the right approaches, become appreciators of fine music, fill our concert halls, promote community ventures, and, in general, find comfort, pleasure and satisfaction in good music.

2. To develop prospective members of community music organizations, such as orchestras, bands, and choirs.

3. To develop future music teachers, church organists, and local soloists.

4. To discover, encourage and develop the exceptionally talented child who is naturally in the minority.

5. To develop through music and personal example well integrated human beings, who will find happiness and satisfaction in living their own lives, and who will contribute to the well-being of those with whom they are associated.

The MTNA Committee on Curriculum for the Private Music Teacher accepted these objectives for its deliberations. It prepared a proposed curriculum in broad outline, and this curriculum is now before you. (See reprint on p. 12.) Perhaps it will be helpful to have a definition of terms and the limitations taken into account by the Committee. Therefore I should like to comment on the curriculum outline as follows:

1. *Minimum requirements.* The curriculum represents only the minimum requirements for the Bachelor of Music degree in a four-year program.

2. *Age level and attainment of students.* It is assumed that the individual following this curriculum would expect to become the average teacher with a class of students between the ages of 5 and 18, and that the students as a group would advance normally for their age level. In other words, the person following the minimum requirements of this curriculum, would not be prepared to be a *master* teacher, teaching students of considerably higher attainment than is normally represented by the age level of 18 years.

3. *Performance standards and attainment levels for the teacher.* The committee had in mind the performance standards and attainment levels as outlined and defined by the National Association of Schools of Music for an applied major within the Bachelor of Music degree; therefore, its reference to the completion of a three-year course at the college level implies that the course of study meets the standards of NASM and represents the advancement of an applied major at the end of the junior year.

4. The Committee's consideration was not limited to a program for teachers of piano and its recommendations cover programs for all studio teachers who wish to teach children of school age. Its recommendations apply to studio teachers of clarinet, violin, etc., as well as teachers of piano.

5. *The manner in which the proposed curriculum may be set up in the catalog.* The MTNA Committee does not presume to prescribe how a curriculum for the training of private music teachers should be set up by institutional faculties. It makes its recommendations with the conviction that there is a need for such a program. It recommends to the various institutions represented by NASM membership that it adopt its recommendations and implement the proposal by providing (a) courses listed under the heading Pedagogy, (b) a grouping of courses or a curriculum which clearly identifies the major as piano pedagogy, or some other field of applied music pedagogy.

### **MTNA RECOMMENDED FOUR-YEAR CURRICULUM**

Leading to the Bachelor of Music Degree with a major in (applied music) Pedagogy for the preparation of the private studio teacher.

<b>A. Performance</b> .....	<b>40 semester credits</b>
Major applied field .....	24-32 credits
(Minimum requirement: completion of junior year in applied music according to NASM standards)	
Secondary experience .....	8-16 credits
Ensemble, accompanying, conducting, sight reading, secondary instrument.	
<b>B. Theory, History and Literature</b> .....	32
Including 2 years basic theory and courses in Form and Analysis, counterpoint, history, and literature.	
<b>C. Professional Education</b> .....	6
General Psychology, Child Psychology, Psychology of Education.	
<b>D. Pedagogy</b> .....	10-12
Methods and materials (class and individual instruction)	
Practice teaching	
Orientation (Plans, business problems, studio, setup, equipment, etc.)	
<b>E. General Culture</b> .....	30-32
Social Sciences, Humanities, Arts and Literature, Sciences, Foreign Language	
<b>Minimum Total</b> .....	<b>120 semester credits</b>

# THE PLACE OF THE BACHELOR OF ARTS DEGREE IN MUSIC

THOMAS W. WILLIAMS

*Knox College*

In attempting to define the place of the Bachelor of Arts degree in Music, it is imperative that we study the history and growth of the degree, one which is regarded as synonymous with our liberal arts colleges. The degree is found in the offerings of most institutions, but basically it comprises the heart and soul of our liberal arts schools since the tradition has been that the degree must be predicated on a liberal arts education. Subsequently, the offerings in music within the degree have always been set to conform to the overall pattern.

The beginning stage in higher education (arts and sciences) was commonly designated "artes liberales," namely those studies suitable for a freshman and which result from mental discipline in contrast to the servile occupations demanding bodily effort and work. As you may recall, the liberal arts were commonly arranged in two groups:

The trivium, consisting of grammar, rhetoric and dialectic, and the quadrivium, consisting of arithmetic, geometry, astronomy, and music. Proficiency in these seven studies was marked by two degrees conferred after certain years of study—artium baccalaureus, The Bachelor of Arts; artium magister, Master of Arts.

Let us consider then the fields of endeavor for which we prepare the student under the cloak of the Bachelor of Arts degree in music. Basically, they fall into three areas: Performance, Creation and Research, and Instruction. It is evident that certain basic music courses are essential for proper preparation in these three fields. Within the limitations posed by the curriculum of liberal arts schools, I feel safe in saying that these bear no problem.

Consider first then performance: we all recognize the fact that our liberal arts schools cannot match the depth and spread of courses which are offered in the conservatories and the professional music schools of the Universities. One must not surmise from this, however, that an acceptable goal of performance cannot be achieved under the Bachelor of Arts degree. On the contrary, where due emphasis and proper guidance is given to the applied field, where the basic music courses are capably presented, and where group participation is conducted on a high level, the end result may compare favorably with the standard of the professional degree. To achieve the end of qualified performance demands careful screening of students and in many instances a reduction of hour credit for certain music activities in order to avoid any curtailment of requirements. I for one speak with considerable confidence for the quality of performance of the A.B. graduate from our liberal arts institutions, and in particular to his potential over the long course.

In the second area of creation and research, the Bachelor of Arts, music major degree finds its natural medium. In training the student for the fields of musicology, composition and research, the A.B. music major carries the same stamp of approval as other areas in the academic field. In this area can qualify the student whose performing talent and ability does not achieve the level of professional performance, but who can and must face up to the commonly accepted standards in other music subjects. In the areas of research and composition, there exist a very evident correlation of approaches which undergird the objectives of our humanistic education and which give the Bachelor of Arts degree true significance in the modern scheme of education.

History reveals clearly that great changes are not uncommon in the pattern of music curricula, and today after more than a decade of strong emphasis on specialization, perhaps the pendulum is swinging back toward the pattern of earlier times. The call for teachers who have a high level of performance, and whose training imbues them with human understanding is never ending. To merit the demands of today's musically literate and ever increasing population is a charge we must all face. By virtue of its merit, the Bachelor of Arts Music Major graduate finds himself accepted by graduate schools and the faculties of our institutions of higher learning.

Let us face then an area, relatively unexplored, and relegated to a position of suspicion. With some misgiving, I venture a suggestion that our association review without prejudice the statement on the use of the Bachelor of Arts degree in connection with the preparation of teachers of school music. Music as taught in our schools, colleges, and universities today is in large part a professional subject. The development of the various musical skills so essential for a good teacher is being well cared for. But, on a broader plane, I sometimes wonder if in our plan for the development of these skills, we have neglected another facet so essential in our society of today—the development of personal judgment and a true sense of values. If the bachelor of arts degree with its academic background attains this objective, might it not be well to consider the potential of the degree as a desirable tool in teacher training?

Is it within reason to suggest this and how can it be done? To all of you the crux of the problem is only too evident, and consists of finding time and space within the normal four year span to accommodate the essential music courses, the multiple education courses, and the basic general requirements of the degree. The problem is magnified, too, because music stands as a complete area in its own right while other majors for the most part exist as subjects within a broad field. The suggestion of a five year course to accomplish these ends has a large following. It may be the eventual solution to a vexing problem confronting many administrators.

In summary, I submit that the bachelor of arts degree has a rich potential in music, and its primary function is to develop the intellectual and emotional capabilities of the student toward the end of a well-rounded individual who will in turn be respected in the professional field. If the call of our art is to serve the Master and Mankind, then I submit that the Bachelor of Arts degree has a definite place in music and the cultural pattern of today.

## **AT WHAT POINT IS THE PROFESSIONAL DEGREE JUSTIFIED?**

**RAYMOND KENDALL**

*University of Southern California*

Most of the member schools in the National Association of Schools of Music offer professional degrees. These are given in many instances in addition to, in some cases instead of the liberal arts degree. Many institutions of higher learning, although they may have substantial offerings and faculty in the field of music, are prevented by their administrations or boards of trustees from offering any other degree than the conventional Bachelor of Arts.

In many instances the music offerings under the Bachelor of Arts degree have been expanded by mutual consent of faculty and administration to a quasi-professional

status. In terms of conventional standards for the B.A. degree, such an expansion is "neither fish nor fowl"; in practical terms, it often provides a very excellent college program, of which no one need be ashamed.

The growth of this type of compromise degree, particularly in the West, is understandable. The fact that such programs of study do not coincide exactly with what is now acceptable by N.A.S.M. merely provides a challenge. N.A.S.M. is valuable enough, important enough and flexible enough to create patterns and evaluative procedures which will recognize and encourage every kind of fine music program, under whatever name or guise.

In the years ahead, and particularly in connection with its growing responsibilities in cooperation with regional accrediting associations, N.A.S.M. must be wise enough and patient enough gradually to shift its emphasis from one of bookkeeping—an essential chore before school registrars knew how to evaluate music courses—to one of assessing the quality of the graduating student in terms of what he can do and how he can think rather than whether all of his music training has taken place within the walls of the school itself.

Therefore, in discussing the point at which a professional degree may be justified, may I ignore, at least temporarily, the label under which that professional degree is offered. What circumstances, then, should exist in a school before it initiates or continues to offer professional training in music?

1—First and most important, I think, is a reservoir of talented students, who need and who can profit by this type of training. On this front we are reasonably fortunate. We have long since abandoned the self-conscious rationalization that Americans are unmusical. Some of the most substantial talents in the musical limelight today have bubbled up from the highways and byways of our great land.

In this connection we cannot ignore the importance of the early training in music provided by the public schools. Increasingly better standards for the training of public school music teachers will help to guarantee a steady supply of well-prepared youngsters.

One word of caution is in order at this point, however. More and more institutions of collegiate rank seem intent upon demanding that the secondary schools give their pre-college students as much music as possible, on the theory that they, the college teachers, will therefore be that much ahead; will have that much more on which to build. In general, I believe this trend is a blind alley, for it imposes a chore upon the secondary schools which they will always be ill-equipped to do well, if only for the fact that, faced with the responsibility of educating large numbers of students, the extremely able can be helped only at the expense of the many. Present enrollment trends and lack of competent teachers will accentuate rather than diminish this problem. Furthermore, the college or school is usually ahead if it provides all excepting the most rudimentary background after a student is enrolled. Exception to this is, of course, the performance skills in instrumental music, which must be well advanced by 14 or 15 or else it is too late. In any event, there would seem to be no lack of talented students available as grist for our music mills.

2—As a second criterion for offering professional training, I think we must turn to the problem of adequate facilities, both physical and personal. The time is well past when an old residence can be fitted up with a bulletin board, a few extra pianos and pass for a music department or school. (Some of us still have to use such facilities, but we should continue to scream about them every year until they are bettered.)

It is dishonest—and I know no other label for the practice—to ask students and faculty to teach and learn in a musical bedlam, using out-of-tune instruments and ancient phonographs. We teach under such circumstances and then wonder why our students do not develop refinement of perceptions and critical judgments of quality.

In terms of physical equipment, therefore, I believe we need to set down on paper the minimum facilities needed for each phase of our offerings, and then ruthlessly to excise those offerings for which we do not have space or equipment. One may very well work backwards on such a plan. X number of pianos will provide X number of piano majors with adequate practice facilities; therefore, registration of piano majors will have to be limited to X students. Nothing backfires more quickly than to set up requirements which are unrealizable by students even when they exert reasonable effort.

I hope the day is about over when we shall find it necessary to employ musical jacks-of-all-trades. Time was when colleges employed chapel organists and then allowed them to teach a few courses. The miracle is that they did so well. I find my blood boiling (it seems to do this periodically!) when I receive a request for a recommendation of a Ph.D. who can teach composition, conduct a community symphony, teach viola, and supervise the acquisition of records and books.

Now obviously a small school cannot have a specialist in every field. But some fields of scholarship or performance may be expected to "go together," one being partially inclusive of the other. It's a little like one of the unused scholarships at the University of Southern California, which was set up inflexibly years ago for a "blond voice major from Watsonville." One such turns up every ten years or so, but the scholarship generally goes a-begging.

It is unfair to institute a new degree or a new major without adding proper faculty to implement the new program.

In a somewhat more limited sense, I think we have an obligation to eliminate or to put on the shelf course offerings for which the right faculty person is not available. Mr. Jones, who was a Wagner expert, leaves the faculty. Why feel that his Wagner course must be assigned to someone else whose enthusiasm for Wagneriana is casual and peripheral? Dull to poor teaching is sure to result.

A corollary to the personnel problem is, of course, that not every school has to offer every possible major, or graduate degree. If a neighboring school has a fine opera workshop, why duplicate it? Send your students there who have the opera talents, and concentrate on something else for which your school may become known far and wide.

3—Probably the most important factor of all is the matter of a realistic appraisal of existing professional outlets. Those of us who live in Los Angeles or New York are painfully conscious that better than half of those who belong to the local musician's union are employed no more than half of the time.

Anyone who is responsible for a concert series or is in contact with management must realize that a concert career as a solo artist or ensemble musician simply does not exist any more in America—it is dead as the proverbial dodo. Sure, a few rise to the top of the heap once in awhile. But these are the undeniabes, those who have climbed high mountains with little or no excess baggage. By and large these have not come to our schools; certainly not for degree programs—they don't need or seek degrees.

Thus, when we train young professional pianists, singers, orchestral musicians, for example, we have a horrible responsibility to be sure that there are jobs to which



they may turn, and for which they are fitted. It is all very easy to say that there are nearly 1000 community orchestras in the United States, and that these will absorb all the string players we can train, but this is also unrealistic unless we prepare our students for the cold facts that these orchestras are predominantly in small communities, and that their seasons are so short that a musician simply cannot rely upon a contract with one of them as a sole means of livelihood; in fact only one or two of the major orchestras really provide year-round employment.

A music department head or dean must constantly re-assess the professional opportunities, and adjust the number he will accept in relation thereto. If we fail at this point, we have no excuse when a generation or two of students come back, angry, to cry on our several doorsteps for having trained them for jobs which did not exist when they went out to find them.

A corollary to this is the responsibility of the music profession to find new outlets for its products. But this is a separate and longer thesis, one which I may not explore today.

In summary, may I charge myself, as well as you who also have the sweat and tears of administering a department or school of music, to face realistically the responsibilities of training young professionals through the degree process. They exist, eager eyed and talented. We must provide the right physical and faculty climate for their needs, and be as sure as we can that two or four years later there will be a reasonably secure jobs in the offing for those who run the race successfully.

If we fail and move ahead blindly, we deserve the scorn which will surely be ours. If we succeed, the state of music in the next generation will be healthier because we have labored in the vineyard.

## **A PATTERN FOR PRODUCING AN EDUCATED MAN**

**E. W. Dorr**

*The University of Texas*

The two points of view so ably presented by my predecessors on this panel describe a situation which in the Eisenhower administration would be called a "conflict of interest." The unique aspect of this conflict of interest is that music is on both sides of the question. In such a confused situation, we need guideposts in order to correctly chart our course of action.

Within the past twenty years, a number of books compiled by the most learned faculties in this country have appeared, setting forth patterns which are designed to insure that those who follow these curricula will in truth be educated men. May I say in advance that within the time allotted me I can only refer to such publications without attempting in any measure to evaluate them in detail, or to outline a program which would meet all the objections which these proposals have raised. I wish to emphasize one point, however, which is implied in the article "The Folklore of Liberal Education" by Francis H. Horn, which you have before you, namely, that the strength of higher education in this country is its diversity, not its uniformity. Dr. Horn in his excellent article has given us a history of education. I would like to supplement his account with some additional facts which bear on the situation we face in music.

As many of you know, Harvard College was founded chiefly "to advance learning and perpetuate it to posterity; dreading to leave an illiterate ministry to the churches,

when our present ministers shall lie in dust." At a later time, training for the legal profession was added, and about the beginning of the nineteenth century the foreign languages and sciences were also added to the curriculum. Lest any of us should feel that we have had an unduly difficult time in promoting the cause of music in higher education, it should be noted that the addition of modern foreign language was greatly resented by the classical languages. The subsequent decline in the importance of the latter except for theological students, attests that their apprehensions were justified. Similarly, when the sciences were first added to the curriculum at Yale University, they had to be set up in a separate school because they were not welcome in the liberal arts core as then defined. These examples are cited to emphasize Dr. Horn's observation that "there are no studies which throughout the history of western civilization have always been esteemed as the key to 'all true academic achievement'" and to underscore the fact that the history of educational curricula is a history of change.

About the turn of the present century the rate of change was accelerated as higher education began to assume the responsibility for training the increasing number of specialists which our modern complex society requires for its efficient operation. Engineers—not only civil or mechanical but petroleum, aeronautical, gas, naval, mining, or ceramic; doctors—not only general practitioners but specialists too numerous to list including the new group of psychiatrists; architects, including city planners; business majors including accounting, management, public relations, advertising, salesmanship, personnel and resources specialists; pharmacists, social service workers, journalists and librarians to mention only a few.

It was natural that the arts as one of the few subjects which have been in the curriculum since the dawn of western civilization would enjoy a similar professional development. Beginning with the latter half of the nineteenth century this growth took the form of separate Colleges of Fine Arts, Schools or Departments of Music in our colleges and universities.

As the number of professionally minded faculty increased and as ever larger numbers of students began to elect the professional or "practical" curricula with a proportionately smaller number taking the all-purpose liberal education degree, the faculties teaching the traditional subjects began to be greatly concerned. Their concern, quite rightly, was first, that the educational tradition of western civilization was going to be relegated to a minor place. Second, that Democracy could not function if the education which it supported produced as potential leaders only highly trained specialists who had no common core of knowledge.

The provision of this common core so necessary to an effective democratic government became the concern of our law making bodies, consequently, state legislatures required from three to twelve hours of American government and history from every graduate of an institution of higher education supported by the state. The purpose of these well intentioned efforts was to make sure that the graduates of state supported education knew our national traditions and how our government operates so they could be useful, effective citizens. It is useless to deny that these developments plus the tremendous growth in the sciences and social sciences have posed some real problems for our professional curricula in music. What should our reaction be to them?

We are all aware of the fact that the arts have always been an object of patronage by church, government, or industry. In our present situation where we find ourselves dependent on the above sources of income through state and privately supported educational institutions there is a price attached to our support. Lest we should be hasty in resenting the necessity for paying a reasonable price for our present status in so-

ciety, may I remind you that Haydn wrote one hundred and seventy-five solos for an obsolete string instrument which are not in the current concert repertoire. That instrument, the baryton, however, was the favorite of Count Esterhazy, his patron.

What is the price we are to pay today? In the judgment of many it is only enlightened self interest that our aims and objectives should be conceived in some relationship to our whole educational institution. We are fortunate that in our contemporary society there are so many schools serving different and useful functions. Nearly everyone will agree that these many schools exist to teach something. In higher education there is practically complete agreement on the fact that that something is the power to think. Up to this point we can agree with our academic colleagues. We part company with them when they assert that a given package, such as that represented by the Harvard Report, or the forty-eight hour rule, or a requirement that all freshman and sophomore courses must be taken only from the liberal arts core, that any *one* of these formulas is the *only* way a man can acquire the power to think and to continue to grow as an intelligent citizen.

If the foregoing describes a situation which you face may we venture at this point to suggest some facts, attitudes and even strategems which could be employed to secure a firm basis for a professional program in music and the other arts as part of higher education.

As long as higher education supports us and if the principal function of a college or university is to train minds, then our logical emphasis is on musicianship. At the same time we must stand firm in our contention that no musicianship training can be complete which does not recognize the equal importance of the theory, literature, history and practice of music. On their part, our colleagues in the liberal arts should, and for the most part do, recognize that the liberal arts include the fine arts both as intellectual and emotional disciplines. Furthermore, the professional schools are forced to demonstrate, and the liberal arts people are compelled to admit, that many of the professional courses can and are being taught as courses which train the mind to think clearly, independently, and creatively, and that they do so as efficiently as the courses in the forty-five to sixty hour package. It should also be noted on a logical basis alone, and every true scholar has to recognize the force of logic, that if there are so many "*only*" proposals, doubt is thereby cast on any *one* procedure as *the* means of guaranteeing the educated man.

Discussions about the amount of course work to be taken in social science, science, communications, and the humanities outside of music, are better avoided unless your strategy is to involve the several parties in disputes among themselves. It would seem more convincing, however, to compare the freshman music or fine arts students in two ways: first, in contrast to all entering freshman students; and second, comparatively with all students who have completed the four year, one hundred and twenty hour program when they too are at the point of graduation. These scores to be valid should of course be in terms of nationally recognized tests and preferably those which are designed to test the power to think.

Compared with other entering college students it is significant that freshman majors in the fine arts score above the average entering college student. In addition, the tests of graduating seniors in all subjects demonstrate that while music majors take by far the smallest number of hours in general education they rank above the average in general education attainment in national test scores.<sup>1</sup>

<sup>1</sup> Florida State University Studies.

In addition it is heartening to note that one leading University recognizes the general education value of music by electing professional Bachelor of Music majors to Phi Beta Kappa, the society of liberally educated scholars. Analysis of the transcripts of those selected for this honor during the past five years reveals that the only courses taken outside of music were the foreign languages, except in the case of one individual who began college as a science major and who consequently had some science and mathematics.

To many educators, the high achievement of professional music majors in general education subjects is a paradox, but to the musician who can view the whole picture it seems natural. If a student finds the emotional satisfaction and stimulus from music which he should, he will be able to use whatever intellectual capacities he has more effectively. In addition, as every private teacher knows, only the better students are able to carry on their school work plus private lessons in music through the long years of preparation before college.

It is indeed a pleasure to report that the outcome of discussions between these two points of view can be a recognition that a University is such because it offers *both* professional and liberal education; and that music, with the other arts, continues to take its proper place as an indispensable part of the training of the liberally educated man, as well as to serve the society which supports us all by training professionals in the arts who alone can preserve, create, and recreate the art of music in our time for that society.

## THE PROBLEM OF SCHOLARSHIPS

VIRGINIA CARTY

*Dean, Peabody Conservatory*

At the meeting of Region 6, at the New England Conservatory of Music, last February, Mr. Schubart introduced for our discussion the subject of scholarship procedures. Many of the members present expressed interest and opinions. It was the consensus of the group that our Region should present a resolution, through our national Vice-President, Dr. Doty, to the Executive Committee.

Mr. Schubart drafted this resolution, and copies of it were mailed to each member school in Region 6, and to the national officers of N.A.S.M. The Executive Committee felt that this is a timely topic and decided to devote a session of our conference to the further discussion of this subject. This meeting tonight gives us this opportunity.

I would like to add another thought to the suggestions Mr. Schubart has presented for your consideration. During the correspondence with President Keller, he stated in one of his letters—"this deals with the moral fiber of students and their responsibilities to the institution awarding financial aid, as well as the problem of ethics, as it affects relationships between institutions." I believe that this touches the most important factor in the whole problem.

This zealous endeavor to enroll talented high school seniors, and the generous offering to them of scholarships of various kinds, contributes to the attitude which expects everything to come to the student, instead of his having to exert much effort.

We know that this spirit is poor preparation for a career in a field where the competition is keen. We are encouraging the young student to "take" without any

effort to "give." Under these conditions, the student learns to wait for the best offer, which I admit may also be the best scholarship for him. This lavish pouring out of *opportunity* fails to evoke the response of *obligation* on the part of the student.

I am sure we are giving our young talent excellent training in performance and in general musicianship, but surely we are not contributing to his education for good citizenship. It is unrealistic to say anything else. Our thoughtful consideration of what is best, in every way, for the young student should be our chief concern.

MARK SCHUBART

*Dean, Juilliard School of Music*

In approaching the problem of scholarship and tuition aid awards, I feel that at the outset we should emphasize one point upon which I am certain we can all agree: namely, that there is before us no question concerning intent. The subject is being brought before this group primarily because it is generally felt that the NASM Code of Ethics does not perhaps set forth in sufficient detail the Association's policy in regard to scholarship ethics and the necessarily complex relationships between member schools.

One phase of the difficulty which should perhaps be tackled first lies in the widely differing procedures for the awarding of scholarships, the evaluating of student ability and, in fact, admission procedures themselves. Even in the numerically small category of schools which I represent—the conservatory or professional-level institution—there seems to be a wide divergence of procedure, method, and in fact, even of objective and nomenclature in making such awards. At Juilliard, for example, admission to the School is solely on the basis of entrance examination-auditions held at the School twice each year—in June and September. This means that before actually coming to New York a student cannot be assured of admission to the School, to say nothing of a scholarship award. The student may then be awarded a scholarship on the basis of this examination and the amount of the award is determined by the financial status of the applicant's family considered in conjunction with the quality of the examination. The examining juries consist of the entire faculty of that department.

This system presents many advantages to the School in that we have first-hand knowledge of the student's ability before deciding upon his admission. On the other hand, it places the student somewhat at a disadvantage since, as I said before, he has to make the journey to New York in order to determine his eligibility. When you consider that approximately fifty percent of Juilliard's enrolled students come from cities other than New York including ten percent from foreign countries, the problem assumes added significance.

In the case of scholarship awards, the situation becomes even more serious from the student's point of view. I know I don't have to remind this group that the percentage of gifted students with small financial resources is very high indeed and that the percentage who apply for scholarships is also extremely high. (I should probably add parenthetically that we encourage students to apply for scholarships even if they don't need financial assistance, since the awarding of a scholarship represents recognition of talent and ability and students may thus receive the honor of a scholarship without its necessarily carrying tuition aid.)

In presenting these procedures to students, the School feels obligated to caution the student against relying on scholarship assistance in meeting financial problems,

since the awards are made on a highly competitive basis. We do everything possible to prevent a student coming to New York under the illusion that he will most likely earn a scholarship and then discovering that he is faced with the entire tuition charge of the School.

In our scholarship application forms we include the following two questions:

Have you previously been the recipient of a New York State Scholarship or any award or stipend from another country, state, organization, school or individual? (If so, please give title of award, period covered by the award, donor and amount.)

Will you be the recipient during the approaching school year of a New York Scholarship or any award or stipend from another country, state, organization, school or individual? (If so, please give title of award, period covered by the award, donor and amount.)

In cases where a student states that he has held a scholarship during the previous academic year or expects to receive one during the forthcoming academic year from another institution, we inform the student that he must obtain a release from the other institution. If he does not obtain this release, his scholarship application is not considered.

This, in general, is the procedure which we use at the School and we believe it to be practicable and fair. I do not feel qualified to enlarge upon procedures employed by other institutions but I do know that they differ widely from ours. Some admit students without examination. Some admit students through examinations given by on-the-spot judges authorized to do so by the school in question. In other instances, financial awards are known variously as Student Aid, Tuition Aid, Scholarship Aid, Work Scholarships, Fellowships, and so forth. In some instances these awards are totally unrelated to the student's ability and are purely on the basis of financial need; in still others, they are solely on the basis of ability and talent without regard to the financial status of the applicant.

I feel very strongly that each institution must be absolutely free to devise its own system and make its awards in any manner it chooses, and I feel that it would be a great error to urge upon members of this organization the adoption of uniform procedures for the awarding of scholarships any more than it would be advisable to advocate uniform systems of instruction or standards of achievement. At the same time, I feel that the Code of Ethics should set forth clearly the policy of the NASM in a manner which would permit sufficient latitude for individualistic functioning of the member schools. At present the only public statements relating to scholarship awards are, I believe, contained in Articles V and VI of the NASM Code of Ethics. Article VI seems to me to present few problems or ambiguities. It reads as follows:

"That scholarships shall be awarded according to talent, intelligence and need."

and carries with it the following note:

"It is the prevailing attitude of the Association, expressed at its 1938 meeting, that all scholarships offered be financed by endowment or special gift or offered under faculty control and that in listing them in catalogs they shall be named or receive other designations showing the source of this financial support or sponsorship."

The only possible question concerning this Article relates to the suggestion that the awarding of scholarships be "under faculty control." I assume this means that the actual awarding of scholarships is to be on the basis of faculty appraisals of talent and ability.

It is primarily Article V which, I feel, should be examined afresh. This Article states:

"That the offering of scholarships, promises of premature graduation or other devices to a student enrolled in another institution shall be a violation of the Code of Ethics and subject to disciplinary action."

The principle contained in this Article is obviously a sound one, and one which all member schools will endorse wholeheartedly. However, the interpretation of this clause has revealed considerable confusion in the minds of administrators of various schools. It is also apparent, from the divergent methods of clearing scholarship commitments, that it can be interpreted in many ways.

A discussion of this problem took place at our regional meeting last February and at that time I was assigned the treacherous task of attempting to put into words a possible amplification of the present Code to be presented here. In considering the problem of making this draft two principal questions presented themselves:

First: What are the rights of NASM member schools in this question? and second, What are the rights of the student or prospective student?

In answer to the first point, it seems to me that each member institution has the right to be protected by the NASM from being placed in the position of bidding for the enrollment of the student; from competing with an institution which may have a different financial situation; from having a student lured away by the promise of more financial assistance. In considering the rights of the schools, however, we must be careful, I feel, not to burden ourselves with an over-legalistic method of procedure which would prevent our functioning individually; one which might, in fact, interfere with the fundamental educational processes of the school.

In considering the second point, it was my feeling that the student too must be guaranteed certain rights. First of all, the right to choose to study at any institution he desires. It would in my view be wrongful in any way to make it difficult or unpleasant for a student freely to transfer from one school to another if he feels that his education is better served by such a transfer. Certainly the student must be made aware of the ethical responsibility of a scholarship award. At the same time, I would oppose any regulation which placed the student under future obligation to an institution because of the awarding of a scholarship. It seems to me that in making a scholarship award we should be motivated solely by the desire to reward merit, talent, ability, or to assist in meeting financial need. Thus I do not feel that it would be proper for any award to carry with it the implication of commitment beyond the academic year for which the award was made.

It is my firm conviction that despite immature behavior on the part of some students; and despite occasional inclinations on their part to bargain hunting, the majority of students transfer for good and valid reasons. We must protect ourselves from the other sort through mutually agreeable policy.

Accordingly and with these thoughts in mind, I attempted to put into words, and as briefly as possible, a suggested rewording of Article V which I should like to read to you now. It consists of four points as follows:

- Article V (a) That seeking to persuade a student to transfer from one institution to another by unsolicited offering of scholarships, promises of premature graduation, or other devices shall be a violation of the Code of Ethics, and subject to disciplinary action;
- (b) That a school may not consider for scholarship the application of a student who has already accepted a scholarship for the forthcoming academic year at another institution, and that member schools are, therefore, requested to include on their application forms questions concerning scholarships awarded and accepted for the preceding year and scholarships awarded and accepted for the forthcoming year;
- (c) That in questions concerning individual problems relating to the ethics of scholarship awards, officers of the two schools in question are encouraged to discuss these matters and reach an equitable solution; cases in dispute may be referred to the NASM if policy matters are concerned;
- (d) That it is the sense of the Code of Ethics of the NASM that students should not be discouraged from transferring from one institution to another, provided that the reasons for transfer are considered to be legitimate ones and that the student involved is not in any way committed through a scholarship award to the previous institution.

One final point should, I feel, be borne in mind. The friendly relationships between the member schools cannot be legislated. I know from my own experience in dealing with fellow institutions that, as I said at the very outset, the question of intent is one which need not be considered. The efficacy of this or any code is entirely dependent upon the integrity and cooperativeness of its subscribers and to me the most important point to be borne in mind is the astonishing infrequency with which differences of opinion arise. It was the consensus at our regional meeting that the purpose of suggesting an amplification of Article V was simply to provide clarification to member schools who might be encountering these problems for the first time. Certainly full and frank discussion here will be of benefit to us all.

THOMAS GORTON  
*Dean, The University of Kansas*

It seems to me that there are two parts of the question of "Scholarships and their influence upon relations between institutions."

The first aspect relates to the offering of scholarships to students currently enrolled in another institution. The NASM code of ethics clearly prohibits this practice. If the language seems to some to be ambiguous then the statement should be rephrased. Certainly the intent is clear. It would seem to me that the only ethical way in which a school could agree to give scholarship help to a student enrolled in another school would be to secure from the administration of the second school a written state-



ment that it is willing to release the student and has no objection to a scholarship being awarded by the first school. And even in these rare cases all the initiative should come from the student and *never* from the interested school.

The second aspect concerns the student just graduating from high school who is a likely candidate for a music scholarship. Sometimes it seems as though our young people are scholarship-happy. How few letters there are from prospective students which do not contain a variant of the phrase . . . "and please send me information about scholarships." This seems to loom larger than questions of the excellence of the faculty, the adequacy of the physical plant, the strength of the curriculum, and the comprehensiveness of the library holdings.

Yet these young people cannot be blamed too much, for this is a sign of the times: the \$64,000 question, the discount houses, the new-used car lots. With their elders always looking for an "angle," or seeking a bargain at wholesale, this attitude is to be expected.

Then there is the matter of prestige, too. Our athletic director tells of a freshman football player on our campus, who is the son of a railroad president, and who approached him about a scholarship.

"Why, you don't need a scholarship, Johnny," he was told.

"Oh, I don't care anything about the money. I just want to be on the list, Mr. Lonborg. I've noticed that everyone who is any good is on a scholarship."

Most institutions do not have such a plethora of scholarships that they can afford to pass out "prestige" awards. Perhaps, though, it might be possible to provide the glory sans funds in some cases.

We are all aware of the fact that students shop around for the best scholarship "deals" whether from financial need or vanity or both. It is difficult to see how this can be curtailed in the area of music scholarships. The athletic scholarship people in the Big Seven Conference have managed this, at least on paper, by setting up a maximum of tuition, fees, books, plus dormitory board and room. Since this reduces the scholarship aid to a common denominator the student's choice is made on the basis of the school's appeal to him in the matter of educational values, athletic program or whatever else he feels is important.

Since music scholarships in institutions of similar type do not vary widely in amount, it may be that we are approaching a similar situation where the scholarship student will select the school that is strongest in his special field of interest. Certainly the superior student will not select one institution over another for a mere \$25 or \$50 or \$75, difference in scholarship amount if he feels there is a great disparity in what the two institutions offer in his special field of music training.

Now from the standpoint of the institution it would seem clear that the student must have both ability and need if the scholarship is to fulfill its function. Speaking for the state universities, we are not interested in sheer numbers. We already have these, and are striving frantically to get ready for the predictable new bulge in enrollment. We *are* interested in assisting students of superior talent who would otherwise find it difficult or impossible to pursue their education.

As to the responsibility of the scholarship student. First of all, he has a responsibility to himself and to the institution to maintain his position as a superior student

as measured by his scholastic grades and his progress in his major field. He also has a responsibility to give of his services over and above his curricular schedule within reason as the institution may need him—whether it be playing in an opera orchestra, taking attendance at a recital, or accompanying the timid little freshman from Abilene in “Caro mio ben.” Most scholarship students are genuinely appreciative of the help extended to them and cheerful about such added duties.

In summation, it should be evident that piracy of students is anachronistic in our expanding educational situation. But one principle is never out-of-date—that of the Golden Rule. Scrupulously applied, it will serve to ease friction between institutions vis-a-vis scholarships or any other area of competition.

## THE MEETING ITSELF

The delegates were at first seated by regions so that the roll call could readily be made under the supervision of the respective regional vice-presidents. One hundred eighty-three member schools were represented by 220 individuals. There were also 23 persons present from 20 nonmember schools and quite a number of individual visitors.

President Keller called the first session to order at 10 o'clock on Friday morning, November 25, 1955, and at once introduced Mr. Golterman who represented Mayor Tucker of St. Louis in welcoming our gathering to their city.

## MEMBERSHIP CHANGES

Chairman Earl V. Moore of the Commission on Curricula reported the recommendation of the Commission that the Kansas State College of Manhattan be promoted to full membership and that the following schools be admitted to associate membership:

Arkansas State Teachers College, Conway  
Georgia State College for Women, Milledgeville  
Linfield College, McMinnville, Oregon  
Southern University, Baton Rouge, Louisiana.

On motion these recommendations were approved.

Dr. Moore further reported the postponement of the re-evaluation of several associate members for various reasons and the receipt of progress reports from four members. The Commission had considered additional course offerings by several members and had reviewed most of the twelve self-survey reports which had been submitted. Dr. Moore told of five school visits which had been made in connection with re-evaluation panels of the Middle States Association, all but one of which had been to member schools. This report was accepted by vote.

## GRADUATE AFFAIRS

Dr. Howard Hanson, Chairman of the Graduate Commission, reported the approval of additional graduate degrees as follows:

Conservatory of Music of Kansas City: M.M. in Theory  
Texas Christian University: M.M. in Applied Music  
West Virginia University: M.M. in Applied Music; Music Education; Theory and Composition.

The Commission had carefully considered the interest of some Theological Seminaries which offer only graduate work and which desire to be considered for NASM membership. It suggested that a questionnaire be devised for their self evaluation and if information received through this means indicated a favorable situation, that representatives of both the Graduate Commission and the Commission on Curricula be sent for the usual campus visit. On motion this report was accepted.

Later during the days of the meeting, a large group interested in the Doctorate in Music gathered for an informal discussion of problems and results. The University of Iowa announced its consideration of offering the Ph.D. degree in applied music.

## OFFICERS FOR 1956

A Nominating Committee consisting of past-president Price Doyle and four of the present regional vice-presidents, presented their proposed slate for 1956 during the first session. Nominations from the floor were invited then and again next day when it was time for a vote to be taken but no move was made. By unanimous vote the Secretary was ordered to cast one ballot for the report of the Nominating Committee, as follows:

For President: E. William Doty, University of Texas

For Vice-President: Roy Underwood, Michigan State University

For Treasurer: Frank B. Jordan, Drake University

For Secretary: Burnet C. Tuthill, Southwestern at Memphis

For the Commission on Curricula: Earl V. Moore, University of Michigan,  
Chairman

Thomas Williams of Knox College, for a second term

Walter Duerksen, University of Wichita, for a first term

Cecil Munk, Baldwin Wallace College, for one year, to succeed William S. Naylor, resigned

For the Graduate Commission: Howard Hanson, Eastman School of Music, Chair-  
man

Robert Hargreaves, Ball State Teachers College, for a second term

Karl Ahrendt, Ohio University, for a first term

For the Commission on Ethics: Marie Holland Smith, Minneapolis College of  
Music, for a second term.

## FUTURE MEETINGS

The meeting of 1956 has been scheduled to be held at the Hotel Statler in Cleveland, Ohio, on November 23rd and 24th, 1956.

The meeting of 1957 will be held at the Palmer House in Chicago on November 29th and 30th, 1957.

Because of the necessity of securing suitable hotel accommodations well in advance, the Executive Committee will decide the location of the meeting of 1958 at its meeting during the summer of 1956.

## REGIONAL MEETINGS

Friday evening was set aside for meetings of the regional groups. Each group elected its respective vice-president for 1956, the following:

- Region 1: John Donald Robb, University of New Mexico
- Region 2: Kemball Stout, State College of Washington
- Region 3: Hays Fuhr, Hastings College
- Region 4: Carl Neumeier, Illinois Wesleyan University
- Region 5: Robert Hargreaves, Ball State Teachers College
- Region 6: Mark Schubart, Julliard School of Music
- Region 7: Kenneth Cuthbert, East Carolina College
- Region 8: Edwin E. Stein, University of Kentucky
- Region 9: Max Mitchell, Oklahoma A & M College.

During 1955 the regional meetings held in the spring and early fall attracted as many nonmembers as those already in the fold. Their success was in direct relation to the central location of the meeting. The regional groups meeting at St. Louis drew an attendance of 185. Among the topics discussed were: the problem of improving music teaching in the public schools; should a college merely serve its constituency or lead in its development; should the wording of the By-Laws be altered to broaden the scope of membership in NASM; how can the re-examination of our members be accelerated?

## NASM AND THE REGIONAL ASSOCIATIONS

Region VI of NASM raised the question, "Would a school, losing membership in a regional accrediting association, also lose its NASM membership?" Chairman Moore answered that each association is autonomous in its own field in reaching decisions on membership. Professional associations listed and approved by the National Commission on Accreditation, working with any of the regional associations, are responsible only for an evaluation of the unit in the institution with which each association is specifically concerned. The regional accrediting association, however, is responsible for an evaluation of the entire institution. If, for example, NASM does not approve for membership an applicant school or department of music, that action does not *per se* bind the regional association to disapprove the parent institution. The report on its music unit would become a part of the total report. The institution is advised of its strengths and weaknesses and invited to comment upon the recommendations where weaknesses occur, and given an appropriate time to achieve higher standards where suggested. Thus, an institution might be accepted and approved by the regional association though its music unit might not be acceptable for membership in NASM. However, on the other hand, if a regional association should decline approval of an institution in which NASM has a member, the status of the unit or the school or the department of music would then be reviewed by the Commission on Curricula for such action as is appropriate under the by-laws of this Association.

Dr. Moore was then asked, "To what extent have the regional accrediting associations requested assistance from NASM?" The answer was: "Middle States Association has called upon NASM to provide visitors to ten institutions not all of which have been NASM members; other joint visitation teams are set up for 1955-56. New England Association has not as yet requested assistance. North Central Association has sent 'observers' with NASM visitors whenever the institution has so requested. Two joint visitations are scheduled with Northwestern Association for the current year. Western

Association is arranging a cooperative evaluation of a large institution in 1956 in which one of the units is an NASM member. Southern Association has worked with NASM since 1931 wherever the Bachelor of Music degree has been concerned.

"In general it has been the established policy for an applicant school to have approval and be a member of the regional accrediting association before the application for NASM membership is considered. Exception is made, however, when the regional association does not have a category of membership for an independent professional school. In this instance evidence must be presented showing a satisfactory reciprocal arrangement for enrollment in non-music courses required in the Bachelor of Music degree programs that are offered by the applicant school."

## THE TREASURER REPORTS

Treasurer Frank Jordan as usual submitted his meticulous financial report in mimeographed form. It showed that during the year receipts in the amount of \$13,096.78 had been received and that the cost of operation had amounted \$10,404.39. This left us with a balance at the end of the fiscal year (August 31, 1955) of \$11,713.29, on deposit in the National City Bank of Cleveland, Ohio.

During the years, the Association has accumulated a backlog largely invested in United States Bonds in the amount of \$21,687.50.

The Treasurer's accounts were audited by Roy Underwood and Duane Branigan, and found to be completely accurate.

## REPORT OF THE SECRETARY

The past year has taken from us two who have represented their member schools in the work of NASM. They are John T. Williams, former Director of the music department of Wittenberg College in Ohio and Ward Lewis who had served as the acting director of the Cleveland Institute of Music during several periods.

The statistics derived from the annual reports from all of the member schools have been tabulated and show very little change from a year ago. There is a slight increase in undergraduate enrollment, a harbinger of what is about to follow. The figures are printed on the following page.

So far there has not been time to inspect all the programs submitted. Most of those of a year ago indicate high standards of musical material, some very high standards; but there are a few schools where the playing of a piece called Atlantic Zephyrs on the trumpet or trombone is still tolerated and allowed to set an example for students—there are a few songs used which are of the same nature. Can our school directors do nothing to remedy this situation.

The use of the works for brass instruments commissioned by NASM keeps up quite well. My table shows that the McKay trombone sonata leads in performances with 15; Bob Sanders sonata closely follows with 13; then comes the Giannini concerto with 9 and the Tuthill sonata with 7. The Sowerby sonata had 5 performances and the Bohrnstedt concerto 2. The horn sonatas come in last with 1 showing each. This year a new work comes out, the trumpet sonata by Kent Kennan. Please urge your faculty to use these works for they are a definite addition to the literature.

BURNET C. TUTHILL

## STATISTICS

	1941	1947	1949	1952	1954	1955
Number of schools reporting .....	114	158	181	200	212	221
<b>DEGREES GRANTED</b>						
Bachelor of Music ..	898	1,258	2,218	1,999	1,608	1,554
Bach. Mus. Ed. ....	676	815	1,432	1,730	1,529	1,600
A.B. in Music .....	203	376	407	390	403	399
Master of Music .....	383	655	912	1,276	1,076	1,152
Master of Arts .....	24	109	96	167	244	167
Doctorates .....	20	13	15	43	65	55
Total degrees .....	2,204	3,226	5,071	5,565	4,925	4,927
Average per school ..	19.3	21.6	27.5	27.8	23.3	22.3
<b>ENROLLMENTS</b>						
Undergrad. majors ..	10,432	23,423	25,608	21,450	20,741	21,618
Undergrad. non-majors .....	13,545	19,517	39,192	43,860	38,304	42,210
Graduate students ...	1,150	2,299	2,363	2,510	2,815	3,336
Preparatory students .	17,233	32,460	34,241	36,135	38,955	40,043
Total .....	42,019	77,369	101,404	103,955	108,815	107,207
Average per school ..	368	493	560	502	515	485.1
Summer .....					15,483	12,246
level student .....	9	16.85	22.10	29.32	32.00	33.10
<b>FACULTY</b>						
Total .....	2,703	4,185	4,835	5,031	4,912	5,127
Average per school ..	23	26.4	26	25.1	23.2	23.2
Left during year ....	197	447	507	522	419	424
Added during year ..	257	671	572	531	495	554
<b>EXPENDITURES</b>						
For books on music ..	24,081	59,760	88,680	119,608	212,522*	121,194
For music .....	27,961	107,258	162,207	191,161	214,909	209,554
For phono. records ...	15,571	34,736	55,217	67,330	71,685	75,187
For equipment .....	149,967	561,242	1,179,768	1,611,029	1,370,850	1,643,699
Totals .....	227,581	756,895	1,485,872	1,989,128	1,867,966	2,049,634
Average per school ..	2,000	4,820	8,203	9,945	8,853	9,274
Average per college						

## REPORT OF THE COMMITTEE ON LIBRARY

At the Los Angeles convention of N.A.S.M. in December, 1954, the Executive Committee discussed with the Chairman of the Committee on Library the feasibility of combining the original *List of Books on Music* and the nine *Supplements* into one unified volume. It was tentatively agreed that the Committee on Library should proceed toward the preparation of such a work.

---

\* This figure includes the \$100,000 spent by the University of Michigan for the Stellhorn Library of Brussels.

In March Dr. Gordon Sutherland tendered his resignation. Dr. Robert U. Nelson accepted the invitation to serve on the committee. Dr. Arnold Elston was forced because of ill health to give up part of his assignment of work. These changes in committee membership have seriously affected the work on the project.

Also subsequent to the Los Angeles convention, questions have arisen as to the advisability of continuing with any N.A.S.M. Library Committee publications. The points raised can be summarized as follows:

1. The book list undoubtedly once served a useful purpose for prospective member schools and as a guide to acquisition of library holdings of member schools. Now, in view of adequate coverage of these areas by such periodical publications as *The Musical Quarterly*, *Music Library Association Notes*, and *The Journal of the American Musicological Society*, the supplements now appear to be superfluous.

2. If the existing *List* and *Supplements* are to be revised and unified, at what type of school are we aiming? The diversity of functions, aims, purposes, and budgetary capacities of member schools precludes a list which would serve a useful purpose equally to all.

3. Almost insurmountable are the difficulties of determining out-of-print items, establishing the value of works now listed, and filling in important publications omitted from the *List* and *Nine Supplements*.

4. The sections on American compositions, old and rare music, periodicals, and foreign language literature were added only recently, and consequently they are by no means complete.

The project of full revision of all these areas would require the full-time employment of a staff of professional lexicographers. None of the present committee is willing to undertake such a responsibility.

In view of these problems the Committee makes the following proposals:

a) Issue one more Supplement, the Tenth. Materials have already been collected by committee members for that purpose, and it would be in bad faith to publishers who have sent out complimentary review material not to complete this issue.

b) Abandon altogether the idea of a combined List.

If the Association opposes the second proposition, the Committee on Library will have to have ample clarification of point 2 above.

ARNOLD ELSTON  
ROBERT U. NELSON  
HUGH M. MILLER, *Chairman*

## REPORT OF THE COMMITTEE ON REPRINTS

According to information received from J. W. Edwards, the sales on the Bach set total 424 to date. Beethoven sales total 251, and 243 sets of the Brahms have been sold. Sales of the Mozart seem to be progressing satisfactorily, although not as fast as had been hoped. Publication should be complete early in 1956. Orders for complete sets now exceed 200. Since only 320 copies of each book are being printed and bound, only about 50 more orders for complete sets can be accepted if orders for individual volumes are

to be filled. This policy has not been established yet, but a number of urgent requests have been received for individual volumes, and it may be necessary to fill some of these orders prior to publication of the complete edition.

A new European edition of the complete works of Mozart has been announced, consisting of 110 volumes. The price for the complete work is estimated at approximately \$450. It is estimated that it will take fifteen years or more for the completion of the edition. Since the vast majority of Mozart literature, including the *Köchel Verzeichnis*, refers to the original Mozart edition, the present Edwards reprint will continue to be a must for most libraries. Your Committee urges that those who have not already placed an order do so promptly.

Below is a check list of complete editions now available or in process. Details concerning these publications will doubtless appear in the next supplement of the *List of Books on Music*.

GLEN HAYDN, *Chairman*

### COMPLETE EDITIONS NOW AVAILABLE OR IN PROCESS

- Bach, Complete Works. J. W. Edwards, Ann Arbor, Michigan.  
Bach, Johann Sebastian. Neue Bach Ausgabe, Kassel Bärenreiter.  
Barbireau, Jacobus. Opera omnia, Amsterdam, American Institute of Musicology.  
Beethoven, Complete Works. J. W. Edwards, Ann Arbor, Michigan.  
Brahms, Complete Works. J. W. Edwards, Ann Arbor, Michigan.  
Brumel, Antoine. Opera omnia. Rome, American Institute of Musicology.  
Capirola, Vincenzo. Compositione. Paris, Société de Musique d'Autrefois.  
Clemens non Papa, Jacobus. Opera omnia. Rome, American Institute of Musicology.  
Couperin, Francois. Oeuvres complètes. Paris, L'Oiseau Lyre.  
Deprès, Josquin. Werken, Amsterdam, Vereniging voor Nederlandse Muziekgeschiedenis.  
Dunstable, John. Complete Works (Musica Britannica, 8) London, Royal Musical Association and the American Musicological Society. (Stainer & Bell).  
Dufay, Guillaume. Opera omnia. Rome, American Institute of Musicology.  
Dvořák, Antonin. Complete Works. Prague, Artia.  
Gluck, Christoph Willibald. Sämtliche Werke. Kassel, Bärenreiter.  
Gombert, Nicolas. Opera omnia. Rome, American Institute of Musicology.  
Guillaume de Machaut. Opera, Rome, American Institute of Musicology.  
Guillaume de Machaut. Musikalische Werke. Leipzig, Breitkopf & Härtel.  
Händel, Georg Friedrich. Hallische Händel-Ausgabe, Kassel, Bärenreiter.  
Haydn, Joseph. Kritische Gesamtausgabe. The Complete Works. Boston, Haydn Society.  
Jacopo de Bologna. Works. Berkeley & Los Angeles, University of California Press.  
Lechner, Leonhard. Werke. Kassel, Bärenreiter.  
Morales, Cristobal de. Opera omnia. Rome, Consejo superior de investigaciones científicas, Delegacione de Roma.  
Mozart, W. A. Neue Mozart-Ausgabe. Kassel, Bärenreiter.



- Mozart, Wolfgang Amadeus. Werke. Leipzig, Breitkopf & Härtel (Reprinted by J. W. Edwards, Ann Arbor, Michigan).
- Obrecht, Jacobus. Opera omnia. Amsterdam, Vereniging voor Nederlandse Musiekgeschiedenis.
- Ockeghem, Johannes. Collected Works. New York, published for the American Musicological Society by Columbia University Press.
- Palestrina, Giovanni Pierluigi de. Le opere complete. Roma. Fratelli Scaleri.
- Pergolesi, G. B. Opera omnia. Roma, Gli amici della musica da camera.
- Reger, Max. Samtliche Werke. Wiesbaden, Breitkopf & Härtel.  
Kassel, Bärenreiter.
- Rhau, Georg. Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe.
- Scheidt, Samuel. Werke. Hamburg, Ugrino Verlag.
- Schütz, Heinrich. Heinrich Schütz-Ausgabe. Kassel, Bärenreiter.
- Spohr, Louis. Ausgewählte Werke. Kassel, Bärenreiter.
- Telemann, Georg Philipp. Musikalische Werke. Kassel, Bärenreiter.
- Vivaldi, Antonio. Opere strumentali. Milano, Istituto italiano Antonio Vivaldi (Ricordi).
- Walter, Johann. Sämtliche Werke. Kassel, Bärenreiter.
- Weber, Carl Maria von. Musikalische Werke. Kassel, Bärenreiter.
- Willaert, Adrianus. Opera omnia. Rome, American Institute of Musicology.

## REPORT OF THE COMMITTEE ON WIND INSTRUMENT LITERATURE

The Committee is currently preparing an addendum to Bulletin No. 31, *Solo Literature for the Wind Instruments*, issued in January, 1951.

In addition to the preparation of the addendum, it was thought desirable to add lists of the better materials for tuba and saxophone, instruments not treated in the earlier publication.

Subcommittee chairmen appointed are as follows:

- Flute, Miss Betty Bang, Iowa City, Iowa
  - Oboe, Josef Marx, New York, New York
  - Clarinet, George Waln, Oberlin, Ohio
  - Bassoon, Thomas C. Collins, Miami, Florida
  - Saxophone, Russell Howland, Fresno, California
  - Trumpet, Bernard Fitzgerald, Austin, Texas
  - French horn, Gunther Schuller, Forest Hills, New York
  - Trombone, Davis Schuman, New York, New York
  - Tuba, William Bell, Larchmont, New York
- Cooperation from publishers has been excellent.

Upon conclusion of the current project, probably in the spring of 1956, it is quite likely that the Committee will recommend that the Association commission additional original compositions for wind instruments.

HEMIE VOXMAN, *Chairman*

## REPORT OF THE COMMITTEE ON PUBLICITY NASM—1955

Your Committee on Publicity went into action early in October. At that time, Edward Cording of Wheaton College and myself held a preliminary meeting at which general plans were worked out. As a result of that meeting, notices went to all music magazines telling about the coming 31st Annual Meeting at Thanksgiving.

Mr. Cording and I then made arrangements to meet with Dr. Leigh Gardine, of Washington University in St. Louis, and late in October spent two days there at which time several sessions of the Committee were held.

We found the appointment of Dr. Gardine a particularly fortunate one for the Association. He is well known to all the radio stations and the newspapers in St. Louis, and also writes the program notes for the St. Louis Symphony, and for that reason was able to make the many valuable arrangements that were made in that city. Among these were the following:

A number of advertisers, including the Symphony Society, mentioned the presence of the delegates to the 31st Annual Meeting in the Orchestral Program; music merchants agreed to put showcards in their windows calling attention to the meeting; radio announcers made spot announcements while the meetings were going on.

The following radio programs were arranged:

Station KCFM played a cycle of Dr. Howard Hanson's works during the entire preceding week, and interviewed Dr. Hanson on one of its programs.

Station KFUD broadcast a recording of Dr. Hanson's Second Symphony, combined with a personal interview of Dr. Hanson over the air.

A panel session was arranged over the Columbia Broadcasting System, Station KMOX, a 50,000 watt station. The following participated in this panel: Dr. Howard Hanson, President Harrison Keller, Dr. Karl Kuersteiner. The subject was, "The Present Trend in Musical Programs on the Air," and "What Is Happening to American Music and Our Symphony Orchestras." This program was broadcast immediately after the Philadelphia Symphony Concert Program from 9 to 9:30 P.M. in an especially choice spot.

Another panel session was arranged over Station KFUD in which the following members participated: Roy Underwood, George Howerton and Earl Moore. The subjects: "Present-day Community Life," and "Present-day Opportunities in the Music Profession."

Television Station KETC invited us to a panel session in which Kenneth Kincheloe, Edward Cording and Fred Smith participated. The topic was: "The Present Demoralizing Trends in the Disc Jockey Programs."

While in St. Louis, in October we made personal calls on all of the newspapers, and results showed that these calls were worth while because the meetings of the Association were covered every day while we were there, and a preliminary notice appeared before we met. There were several fine interviews. President Harrison Keller was interviewed by reporters from both the *Globe Democrat* and the *St. Louis Post Dispatch*, and these interviews were accorded considerable space in the Saturday and Sunday editions of the paper.

Releases were prepared ready for immediate mailing to the newspapers in the immediate areas of all newly elected schools, and telegrams were sent to the heads of those institutions. Telegrams were also sent to the institutions whose delegates were elected or re-elected to office.

The Mayor's office sent an official delegate, Mr. Edward M. Golterman, Administrative Assistant, to give us a welcome.

A post meeting release was prepared which was sent out as soon as the events of the meetings were verified. These releases were accompanied by candid camera shots of retiring and newly elected officers.

Your Chairman wishes to acknowledge with sincere thanks the help given by Mr. Franz Darvas, who because of distance could not be present at the Annual Meeting. Mr. Edward Cording was helpful in preparing the various releases, and in sending them out. Dr. Gerdine did an invaluable job in making the important local contacts.

The Committee is happy that the importance of the National Association of Schools of Music enabled it to gain for this meeting such satisfactory publicity.

WALTER A. ERLEY, *Chairman*

## REPORT OF TEACHERS COLLEGE COMMITTEE

I presume that at the time the committee which I represent was brought into being, there existed a real difference in the music problems of teachers colleges and in other colleges and universities. At the present time, few music departments do not owe their principal patronage to persons who are going into music education; so that the problem of teachers colleges are the problems of all of us.

Most of these problems are considered and dealt with in the various commissions of NASM. It appears that the principal problems still referred to this committee are those that relate to the educational certification in the various states. This matter of certification is far too complex a matter with which to deal here today in any detail. I would, however, like to make a few observations about this area in general.

Departments of education, State Boards of Education, and other agencies interested in the patronage of educational certification have been extending the encroachments of courses in education for many years. New academic subjects are being required of all music majors, not only music education majors, and I think it should be understood that the sources that have brought this about have been more widespread than we have realized.

In the first place, in the case of state schools, the state legislatures have been increasing the demands made upon all graduates of state schools. These requirements are frequently in such fields as American government and history. Colleges under the jurisdiction of private boards and church schools have had parallel demands. The fear and hysteria responsible for this suddenly required cramming in American history may well be at the point of receding. The fact is that I see little reason to believe that there will be any lessening of these requirements in the foreseeable future. (In my own special institution, two years ago only three hours of Texas and national government were required of all students. At the present time, six hours of government is required and six hours of American history is required for every student graduating from a state institution.)

The second of the forces which is demanding a larger share of our music curricula is a national movement inaugurated by Harvard University toward what is termed a "more general Education." The proponents of "General Education" are not to be confused with the proponents of more professional education. The general education forces wish to have more language, history, philosophy, etc. Since I grew up in a very conservative academic background of Latin, Greek, math, and history, I cannot help but have considerable sympathy with this movement. However, since we in music have one of the most specialized of curricula, this movement has affected us more than most academic areas. (In my own instance, I find that as a result of pressure from this direction, music students are required to take six to nine hours more academic work than they did last year.)

Still a third force is that which strives to bring more courses in professional education into the required curriculum. In my own instance, I must say that the state educational agencies in Texas have been somewhat less demanding of educational content than most states. Our students are required to take no more education now than they have been for at least the past fifteen years.

I shall delineate the three areas that are squeezing us so that you may see that all music students are affected—not music education majors alone.

Now, obviously we cannot neglect the over-all curricular plans imposed on us by governing boards, legislatures, etc. The question is, can we continue to operate at the same musical standard with the handicaps of less time and effort for music subjects. I may say that I am not as discouraged over the problem as I was two years ago.

This is because we have had of necessity to face up to this problem, and instead of worrying about it, to take concrete steps to make our music curriculum changes as painless as possible. These changes have, of necessity, varied with institutions and with states and I find, as I talk with various deans, a number of very resourceful and imaginative contrivances which have been developed to cushion the shock. In one institution, for instance, the pressure of diminishing time and course work has brought to an abrupt completion a movement to make a complete division between vocal and instrumental music education. At one time, all institutions required some work in both fields, which I presume is still advantageous. This is now impossible and since the demand for specialized music teachers is growing so rapidly, instrumental majors now get no choral work, and vice versa . . . in another institution, a 21-hour theory sequence has been boiled down to 18 hours. This is necessitating a revision of the History of Music courses to study more adequately some phases of musical form which before had been the principal object of study in the last semester of theory work . . . in still another school, there was a demand to have at least 12 hours of "electives," but the Dean, by adroitly substituting "12 hours to be selected with the advice of the Dean of the School of Music," will make it possible for many persons to continue their applied music instead of doing science or language work.

Now, since this is the situation facing all of us, I suggest that any school which devises a novel or imaginative way of accelerating the music learning process—that is, of saving time—keep a record of it and make this available to us all by describing it in detail. You are hereby invited to send any such contributions to me; I shall mimeograph all the pertinent details and send the report to the other members of the Association.

W. H. HODGSON, *Chairman*