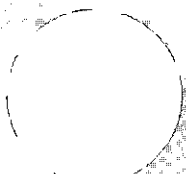
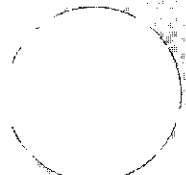


FEBRUARY 1960

The **BULLETIN**



NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Bulletin
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Bulletin
of the
NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

CARL M. NEUMEYER
Editor



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President's Report

Those of my generation remember with painful acuity the depths of despondency into which our nation had sunk by the beginning of March 1933. We remember with equal clarity the dramatic changes which took place in the country's outlook as the philosophy of the "New Deal" was implemented by a series of broad measures covering many phases of our nation's economic and social life. Whatever our political leanings, I think we could all agree that this was a turning-point in U.S. history—that the Federal government assumed in a matter of a few short weeks broader responsibilities for the welfare of the individual citizen than had ever existed before.

It is my belief that your Association is now undergoing a change, which in its way, is equally dramatic and far-reaching.

You have received recently, from the National Commission on Accrediting, a copy of the agreement between the National Council for the Accreditation of Teacher Education and the NASM. This agreement is, in effect, a step-by-step working procedure for our cooperation in matters of accrediting music education programs in higher education. In order to understand all the implications of this agreement it is necessary to review the background of events leading up to it.

Thirty-five years ago this fall, representatives of 40 institutions met to form the National Association of Schools of Music. Preliminary to the founding of this Association a series of informal meetings was held over a period of four years with financial support from the Carnegie Foundation. Discussions took place on the desirability of establishing standards and curricula for degrees in music in higher education. The immediate problem was to gain status for the Bachelor of Music degree which was in danger of falling into disrepute through the activities of "degree mills." The establishment of a uniform method of granting credit and minimum standards in the various undergraduate curricula coupled with the development of skillful examination procedures on the part of the Commission on Curricula accomplished this aim, so that today the Bachelor of Music degree occupies a place of universal recognition in the academic community.

Later developments included the accreditation of curricula leading to the A.B. degree in music, the B.M. in Music Therapy in cooperation with the National Association for Music Therapy, and in collaboration with the Music Educator's National Conference and the American Association of Colleges for Teacher Education, an approved program leading to the B.M.E. degree. During the same period accreditation procedures were set up by the Graduate Commission for master's programs in the several areas of music, and studies were being carried on with respect to standards for the new Doctor of Musical Arts degree in performance and other doctoral programs in music education, composition, theory and musicology.

But strong forces were at work which created a turmoil in the world of accreditation. The Joint Committee on Accrediting was established by the Association of Land-Grant Colleges and Universities and the National Association of State Universities in 1938. Its position may be summed up in the words of its first chairman, President John J. Tigert of the University of Florida, when he listed what

he considered objectionable practices of accrediting agencies as follows: (1) There are too many of them; (2) they are invading the rights of the institutions and destroying institutional freedom; (3) they tend to put institutions in a strait jacket; (4) the costs of accrediting are becoming excessive; (5) there is too much duplication in accrediting agencies; (6) sometimes they do not confine themselves to a study of the particular field in which they purport to be engaged and take up matters which clearly cannot be relinquished by the institutions to outside organizations or individuals; (7) their standards are largely outmoded; and (8) something of the guild system or trade unionism seems to be invading the accrediting movement.*

The Joint Committee continued its critical examination of accreditation for twelve years. At one point the strictures of the committee under the chairmanship of Chancellor Gustafson of the University of Nebraska became so severe that the abolition of all recognized accrediting agencies was threatened. It became apparent, however, that this would cause an untenable situation in education and so in 1950 the National Commission on Accrediting was formed. Like a "committee on committees" this super-bureau was designed to be an accrediting agency to accredit accrediting agencies. As William Selden has described it, the NCA was "conceived by dissatisfaction, born out of chaos, and reared in confusion . . . In the short life of this new ten-year-old, there were times when its foster parents despaired of its existence, others feared that an excess of adrenalin was creating more brawn than brain, while still others contemplated letting it fend for itself as one of the orphans of organizational life."†

The constituent members of the National Commission on Accrediting are: American Association of Junior Colleges; American Association of Land-Grant Colleges and State Universities; Association of American Colleges; Association of American Universities; Association of Teacher Education Institutions; Association of Urban Universities; and National Association of State Universities. In all the institutional membership now numbers 1,100 colleges and universities throughout the United States.

As one of its important functions the NCA prepared and pub-

* Blouch, Lloyd, ed., *Accreditation in Higher Education*. Washington: U.S. Office of Education, 1958.

† Selden, William, *Annual Report of the Executive Secretary*. Washington: National Commission on Accrediting, March 7, 1959.

lished on March 3, 1956, a list of some twenty accrediting agencies whose policies and procedures were acceptable to the Commission. That the NASM was recognized as the accrediting agency for music in higher education was due in large measure to the skill and dedication of Price Doyle, Harrison Keller, Earl V. Moore, and Howard Hanson in the long and difficult period of negotiation.

NCA had early established the policy that in each field of education only one accrediting agency would be recognized as the final authority. Because of the ambivalence of music education, which clearly belonged in music *and* in teacher education, NCA was forced to make a decision. In a directive dated March 1, 1957, the NCA stated (1) "that the National Council for Accreditation of Teacher Education has a primary responsibility for the accreditation of all programs in teacher education, including music education." (2) "That in the accreditation of programs in the field of music education, the NCATE will be expected to cooperate closely with the NASM and to rely on it (a) for the development of standards relating to the education and preparation of music teachers and (b) for a panel of competent evaluators in the field of music and music education from which panel evaluators will be selected when the NCATE is requested to evaluate a program in teacher education that includes music education." (3) "That the NASM has the responsibility for accrediting programs in all other areas of music."

Against the background of this directive the NASM-NCATE agreement was fashioned. The agreement has these benefits for NASM: it allows us a considerable measure of control of standards in music education and it enlarges our sphere of activity beyond our own member schools to include all institutions of higher learning which offer music education programs of substantial size.

The control of standards in music education derives from two factors:

1. The naming by NASM of a panel from which NCATE selects an examiner for evaluation of such factors as admission to music education curricula, patterns of general education, patterns of music content courses and the nature and sequence of professional education courses (psychology, methods, student teaching, and the like.) This panel has already been selected by NASM with the assistance of MENC and will be reviewed by these two organizations periodically.

2. The fact that the evaluation of music content courses (applied

music, music history and literature, theory, etc.) is *still* the responsibility of NASM in the music education program as well as in all other degree programs.

It is the view of the officers of your Association that NASM is entering upon an era of broader service. We have not "lost a daughter," but we have "gained a son-in-law." Instead of being responsible only for the welfare of our 250 member institutions we now have upon our conscience the standards of the music content courses in the music education program of hundreds of additional institutions preparing music teachers and the total responsibility, too, for accrediting the degree programs in applied music, theory, composition, music history and literature, musicology, music therapy, church music, and the A.B. programs in music, in every institution of higher learning in the United States.

With our maturity as an organization has come this increased responsibility. With our maturity, too, has come a need for self-examination as to our present function and future objectives. In the early life of an accrediting organization the emphasis is usually on maintenance of minimum standards of educational practice and performance—what has been called "the police function." As the accrediting organization comes to maturity it begins to assume greater responsibility for assisting institutions in their self-improvement.

One way of assisting in such self-improvement is to encourage and to aid in the collection of data by means of which an institution can measure itself against others of like size, organization and objectives. Such "bench-marks" are already being prepared through data collected by way of the new Annual Report form and the Self-Survey Reports. A detailed analysis of these data by Dr. John Flower will be published in a forthcoming newsletter.

I have requested that a substantial amount of time at the regional meetings this year be devoted to a discussion of what comparative data would be of the most use to you as an administrator desiring, as we all do, to upgrade your school. Would it be helpful for you to know more about the objectives, the curriculum, the faculty, teaching techniques, student quality, library resources, faculty-student ratio, salary scales of sister institutions of similar type and size or are there other characteristics which would help you more clearly to measure your own school?

It is only a straw in the wind, but increasing mention is made in accrediting circles of the desirability of publishing or citing degrees

or gradations of excellence within groups of like institutions. The argument is made that the public has access only to such information about relative excellence as it can derive from magazine articles, unofficial appraisals, and word-of-mouth. If the time ever comes, when as a matter of policy the NASM decides to recognize not only the meeting of minimum standards, but also the excellence of some outstanding institutional members, it should come only as the result of a long and careful appraisal of the factors which make a school great.

In any evaluation, in any event, two cardinal principles, long established in the NASM, must be held to firmly: first, that any information obtained from a school through annual report, self-survey, or visitation must always be held in confidence, as in the past, by the secretary and the appropriate Commission and that when comparative data is made public it will be without identification from a particular school; and second, that evaluations, the process of aiding institutions in self-improvement, and the maintenance of standards should never stifle the imaginative approach to music in higher education. Our schools must be encouraged and must have latitude for well-considered experimentation.

There are many facets of the musical life in America about which we, as directors of departments or schools of music, will rightly wish to concern ourselves and perhaps take action as an Association: the revision of the copyright law, the international cultural exchange program of the Federal government, the development of the new national Cultural Center in Washington, the recruitment of talented young men and women for the music profession in an age of science, to name but a few.

The immediate problem, as we have seen it, however, was to establish a firm and workable plan for the accrediting responsibilities delegated to us by the National Commission on Accrediting. We believe that we have achieved an equitable and practical solution and that the influence of the National Association of Schools of Music upon the standards of music in higher education will be more deeply apparent nationally than ever before in the thirty-five years of our existence. We enter upon this new challenging era of broader service for our Association with enthusiasm and with a keen sense of our continuing responsibility to assure the highest standards in the musical training of our youth.

THOMAS GORTON, *President*



Music In The Atomic Age*

DR. HOWARD HANSON, *Director*
Eastman School of Music
University of Rochester

I believe that the humanities in general and the creative arts in particular are in grave danger in America today. They are in grave danger at a time when they are more desperately needed than perhaps in any time in our history. For we are no longer a pioneer nation. We can no longer claim the defense that our neglect of the things of the spirit are because of our lack of time or the means of support. We have both the leisure and the money to support what interests us.

The question is, "What does interest us?" "What do we consider important?" Too many signs point to an answer which would convict us of gross materialism.

Even in the field of education we seem to be primarily concerned with materialistic solids, the natural sciences, mathematics, foreign languages for more effective means of communication, and the like. I have heard and read the opinions of many brilliant men without noticing any mention of the importance of those things which affect the human spirit.

* An address delivered at the Annual Meeting of the Association and published by the *Saturday Review of Literature*. Reprinted by special permission—Editor

We must challenge the Russians in the space age; we must develop physicists, chemists, mathematicians, technologists; but what of the sensitization of the ear, the eye, the mind, the heart to beauty; what about the philosophies which teach man to live with his neighbor. If we are not allowed religious instruction, can we not at least be allowed instruction in ethics? If we are not permitted to be taught what the great religious leaders have thought and practiced, cannot we at least learn from the great poets and philosophers? Is man in a machine age to become himself a machine?

Do Americans really hate the humanities and creative arts? There is much disturbing evidence that the creative arts are still supernumeraries in the American scene, operating strictly on the periphery of American life. There is evidence to indicate that this may also be true of our own field of music.

We have made some progress. The captain of the football team may enroll for a course in music appreciation without necessarily forfeiting his position on the team. He may even sing in the glee club providing the repertory contains a sufficient number of virile songs such as "Old man Noah knew a thing or two." The advent of recorded music and the excellent work of the "good music" stations has made us more literate musically and the civic pride in our symphony orchestras has made their status—such as it is—reasonably secure.

The pessimistic signs are, however, even more numerous. Music education in the primary and secondary schools has made enormous strides. At the upper level of professional training we have probably the finest professional schools of music of the world. Whether this excellence can withstand the impact of science remains to be seen, for the support of the creative arts has never established a firm basis.

Nowhere is this more apparent than in the American college. We pay reverent lip service to the arts and the humanities. Our colleges are generally labeled colleges of liberal arts and we are all firm in our belief in a "liberal arts" education. But whether or not the education is "liberal" it certainly is not "art." As a matter of fact, we do not seem to know what the liberal arts are. The liberal arts seem to be physics, chemistry, biology, mathematics, and foreign languages with a sprinkling of history, English, and the social sciences. Of the arts—that is, the creative arts—there is frequently little or nothing.

Even when the college admits the creative arts to its academic faculty, the art must be on its good behavior. For the conservative college is almost pathologically afraid of the arts and will admit

them only if they are thoroughly sterilized. In music the fields of music theory, history, esthetics, and psychology are acceptable. Even composition is acceptable providing it is effectively insulated from the sin of performance. For performance seems to be the great evil. Let no son of *alma mater* soil his hands at the piano, or contaminate his fingers with cobalt blue or ultramarine.

This divorce from *la pratica* in the arts seems to be an obsession, a blind spot in the academic mind. Perhaps it is our Puritan ancestry cropping out, the suspicion of beauty, the belief of the devil in the violin, the immorality of the flute. But it is more than this. It seems to spring from a misconception, a lack of understanding by other-wise intelligent and even brilliant laymen of what the arts are. For to divorce the composer from performance, the painter from his oils, the sculptor from his clay and the dramatist from his players is like separating the physicist from his laboratory and the chemist from his test tubes.

An example of this prejudice can be found in the brilliant review of the problem of the American high school by James Conant. Speaking of music, he recommends a year of music study for every high school student. He considers the study of theory, composition, music history as serious intellectual pursuits but seems to dismiss performance as requiring no study or preparation. If he is referring to the casual "student" of football band who cracks open his clarinet case in time to march on the field between halves, his reservations are understandable. But what about the young high school students who are immersed in the study of the Beethoven violin concerto? The mastery of such a work, I am reliably informed, does take study and practice, countless hours of it.

There are, of course, as in all areas, different types of music instruction, the kind of instruction which regards the piano as a kind of vocal typewriter and the kind which integrates music study with the study of construction, of esthetics, of history (not only music history) and places music in its proper place as one of man's great intellectual and spiritual experiences.

Even at the graduate school level, generally regarded as suitable for a high degree of specialization, the story is, in many instances, the same. A candidate for the doctorate in the arts very frequently finds the graduate school approach to the arts frustrating in the very aspects which give to the arts their basic importance, which is creation. Here again the Philistines have managed to dry up the well-springs in their basic distrust of creativity. Here again the theory,

history, philosophy of an art are considered respectable. Creation is regarded with distrust.

I am reminded of the story of the late Philip Greeley Clapp, brilliant composer and scholar, who applied for permission to submit a symphony as his doctoral dissertation in one of the great eastern universities. His request was denied. He then asked if a thesis on the construction of a symphony would be acceptable. It would. Could he then write a symphony and submit an analysis of his symphony as a doctoral dissertation? The answer was a reluctant yes. He could, and did!

Whether the academic mind can justify the anti-creativity of the typical graduate school is not for me to decide. An examination of the titles of doctoral dissertations in the fields of literature, music, and the fine arts will, I believe, convince anyone of the tendency toward the sterilization of anything creative in the creative arts.

This is not an argument against scholarship in the arts but rather against sterilization. It is particularly important today when the university must become the sanctuary of the creative arts if they are to remain alive.

But it is not only in Accademia where confusion regarding the creative arts is found. Even in the American symphony orchestra, the sanctuary for serious music, there seems to be a confusion of values. Even where local support for the symphony flourishes, the support frequently seems to exist for the wrong reasons.

Perhaps we should not look gift horses in the mouth but it is discouraging to see music supported for civic pride, for social prestige, for a variety of reasons, none of which has very much to do with music. I observe, even among the most dedicated patrons little understanding of the basic problems, artistic and economic, of the American orchestra. I see little recognition of the fact that without adequate subsidy, local, state and federal, the symphony orchestra will wither on the vine because of the obvious fact that young Americans will shun the orchestral profession if the artistic and economic rewards remain so meagre, that the pool of available orchestral talent will eventually dry up, and that the drying-up process has already begun.

Perhaps the best reflection of American apathy toward the creative arts is reflected in many, although not all, of our American newspapers. The United Nations Educational, Scientific, and Cultural Organization recently held a national conference in a great American city. Literally hundreds of distinguished Americans and

many distinguished foreigners participated. On the final day of the conference here is the box score of the contents of one of the city's important newspapers: number of pages of newsprint, 112; number of pages of advertisement, approximately 56%; number of pages of news, 53%.

Of the 53% pages of news $\frac{1}{2}$ page was devoted to the hundreds of distinguished visitors plus a picture of straw-hatted South American delegates in a snow storm. In the same newspaper approximately five pages were devoted to sports. Now the ratio of 10 to 1 is probably a valid arithmetic expression of reader interest in sports but considering the national importance of the conference the ratio is somewhat startling.

But perhaps we should not blame the newspaper, for the newspaper endeavors, I am sure, to reflect the interests of the community it serves. So let us look at one of America's most dignified institutions, the Hall of Fame, where the great names of our past are enshrined. Here, certainly, we may expect to find what contributions Americans consider important, for the college of electors charged with the responsibility of choice are themselves all distinguished men.

There are today in the Hall of Fame 86 great Americans. Of this number there are two from the dramatic stage, 2 painters, 1 sculptor, and 1 musician, Stephen Foster. There are, however, 18 authors, indicating that we do appreciate the written word.

But where are the names of Edward MacDowell, George Chadwick, Horatio Parker, John Knowles Paine?

Concerning the commercial mass media, the least said the better. With the weakening of the radio networks, the great majority of radio stations seem to be devoted primarily to popularizing the "top ten" or the "top forty." Commercial television's contribution to the arts is not much better. Much of it seems to run the gamut from arson, through mayhem and murder to general zanyism. Even the honest westerns, where the good man always wins and the bad man always loses, are in danger of losing their pristine purity by the infiltration of "adult westerns" where the issue is sometimes in doubt.

Our government still exhibits considerable indifference to the creative arts. It is true that the artist is used from time to time when his services are needed but used without significant recognition. Business, labor, sciences, education, yes; but music, metaphorically speaking, only a small desk in the sub-basement.

The public and the Congress' disregard of the equity of the

composer and the performer in the recording of their music is classic. The fact that the hundreds of thousands of juke boxes pay no royalties to the composers whose music they perform, that no bill has passed the Congress in twenty years to protect the performing musician in the rights of his performance indicates either a callousness or an indifference which can hardly be equalled in any other field of human endeavor. The laborer is worthy of his hire, the musician plays for free through his recordings.

Perhaps the public believes that the composer composes best in the garret and that the best aid to the arts is starvation. Or perhaps America is as crassly materialistic and indifferent to the things of the spirit as our enemies claim.

Does America really hate the arts? I don't know, but I sometimes wonder.

I have purposely painted a bleak picture because I believe that the dangers of complacency are very great. There are, of course, also optimistic signs which may already indicate that the swing of the pendulum away from the pressures of the age of science may have begun.

The inauguration of a major program in the humanities and the creative arts by a great foundation; the establishment (for the first time) in our government of a secretary for cultural affairs; the decision of the important and powerful American Association of School Administrators to devote its entire conference last spring to the creative arts; all indicate the possibilities of beneficent change.

We are at long last demonstrating some conscience regarding the mass communication media. At least a significant part of our public has reacted in violent protest to the gigantic fraud perpetrated upon us in the name of entertainment. At least some have reacted in protest to the cynicism which results in the despoiling of the taste of the young in the exploitation of meretricious music.

In spite of my diatribe against the attitude toward the creative arts of our most conservative graduate schools, many of our great universities are becoming, or have already become, centers for the creative arts.

If all these optimistic signs appear, why are we concerned? We are concerned, I believe, because we seem to be drifting away from standards of relative values which we had assumed were accepted fifty years ago even though not realized. We have assumed the acceptance of the supreme importance of the pursuit of the good life,

moral and spiritual values, the search not only for truth but for beauty.

Today we are not so sure. Today we may be tempted to convert a potentially great musician into a poor physicist, a potentially great poet into a bad chemist. Today we may be tempted to sell our spiritual assets for a mess of scientific pottage.

For this reason I believe that today we must all stand and be counted. We as musicians must reassert our belief in the importance of all of those things which minister to man's spirit, not as narrow protagonists of the art of music but as defenders of the whole faith, as defenders of *all* things which are of the spirit.

Our duty as musicians is, I am convinced, to try to understand, ourselves, the power of communication of this great art, and to pledge ourselves to the task of interpreting this power to all who have ears to hear and hearts to understand.

In speaking to our students at Eastman this fall on our opening convocation, I closed my talk by saying:

Last, and most important, we must learn the power of communication of the art which we are practicing. This is a communication which is understood by few, but which is so miraculous that it literally transcends speech—it takes off where speech ends and proceeds into the spiritual realms of outer space. It is, however, an enormously difficult language. How can we teach others to understand it? How can we open to others the channels of this incomparable means of communication?

I do not know the answer, although at times it seems to come to me dimly. Of one thing I am certain. We cannot open the channel until we ourselves are convinced that it exists, until we are able to get behind the notes, behind the hemi-demi-semi-quavers and sense what mystery is there.

Last summer I had an unforgettable experience at Interlochen. This beautiful high school orchestra with its 150 talented young players from every part of our country was rehearsing the opening of the Beethoven "Leonore No. 3 Overture." The notes were reasonably correct, the intonation and the rhythm were reasonably accurate, but there was no communication between Beethoven and the players. Then I did what I might not dare do with a sophisticated Eastman orchestra. I explained that at great moments in great music there occurred a great mystery—when the voice to which they were listening was no longer the voice of man. That after the imperious beginning the orchestra suddenly quieted to a great peace

and the strings began weaving soft and mysterious strands of tone, gentle yet full of a gigantic, restrained power. Then suddenly over this brooding almost-silence appeared the golden sound of the flute, like a shaft of sunlight falling upon the dark, slowly-moving form of the sea. "This, my children," I said, "is the great mystery. This is prophecy. This is divination. This is the spirit speaking in a communication beyond the power of words."



Tours Abroad by Academic Music Organizations

ROBERT C. SCHNITZER, *General Manager*

**International Cultural Exchange Service
American National Theatre and Academy**

Glowing reports from the far corners of the earth bear eloquent witness to the effective activities of the *International Cultural Exchange Service* which, since its inception in 1954, has been the Government's professional agency for the presentation of the American performing arts abroad. At that time a new fund was voted by Congress to encourage American performers to represent our nation's dramatic, musical and dance talents in foreign areas where unaided private enterprise could not afford to penetrate. In 1956 the Congress voted to convert this emergency program into a permanent activity of the State Department under the title *President's Special International Program for Cultural Presentations*, and in 1959, ANTA's contract as professional administrator was renewed for a sixth year.

In the five years after the inception of the Government-sponsored activities in September of 1954, over 125 attractions representing the finest examples of American theatrical and musical life have been assisted to tour in 100 foreign countries. Ranging from solo artists to groups of 100 or more, they have included such world-famed names as the Boston, Philadelphia and New York Philharmonic symphony orchestras; the Ballet Theatre and New York City Ballet troupes; Benny Goodman's and Dizzy Gillespie's jazz bands; dramatic companies with theatrical stars Mary Martin, Helen Hayes and Judith Anderson; opera stars Richard Tucker, Eleanor Steber, Blanche Thebom and Marian Anderson; musical productions of Rodgers and Hammerstein's *Oklahoma!* and George Gershwin's *Porgy and Bess*; the modern dance companies of Martha Graham and Jose Limon; instrumental soloists Isaac Stern, Gregor Piatigorsky, Ruggiero Ricci, Rudolf Serkin and Eugene Istomin; and the Robert Shaw Chorale.

Demonstrating America's cultural development "in depth" have been the Los Angeles, Cleveland, Minneapolis and New Orleans symphony orchestras; the San Francisco Ballet; the Westminster Choir of Princeton, New Jersey; exemplars of native Americana like the Jubilee Singers and the Indian artist-dancer-singer Tom Two Arrows; orchestral conductors Walter Hendl of Dallas and Thor Johnson of Cincinnati—among scores from the entire nation.

To maintain this standard of highest artistic achievement, ANTA has appointed Advisory Panels composed of a number of leading authorities in the fields of Drama, Music and Dance. It is the duty of these experts to consider the artistic caliber of all candidates applying for support, as well as to suggest appropriate attractions or performers who should be encouraged to participate in the program. To maintain a nation-wide perspective in evaluation, the Panel memberships are representative of the performing arts coast-to-coast and border-to-border.

The Academic Screening Committee of the Music Advisory Panel includes Dr. Orville J. Borchers, Mr. Duane A. Branigan, Dr. Thomas Gorton, Miss Helen M. Hosmer, Dr. Wiley L. Housewright, Dr. Raymond Kendall, Dr. Warner Lawson, Dr. William D. Revelli, Dr. Edwin Stein, and Dr. Louis G. Wersen. The Music Advisory Panel lists the following: Mr. Alfred Frankenstein, Dr. Howard Hanson, Mr. Jay S. Harrison, Mr. Edwin Hughes, Mr. Arthur Loesser, Mr. Al Manuti, Mr. John Rosenfield, Mr. William Schuman, Dr. Carleton Sprague Smith, Dr. Harold Spivacke, Dr.

Marshall Stearns, Mr. Virgil Thomson, and Mr. John S. Wilson.

There has recently been a great deal of concern in academic musical circles over the small percentage of attractions in the President's Program representing the youth groups of our country. This situation has been due to a number of factors, including extremely limited funds, reluctance of foreign impresarios to book "unknowns" and the difficulties of American Embassies in finding foreign audiences for them. Now, however, ANTA, the State Department and the members of the Academic Screening Committee have developed a plan for exploring the situation overseas and actively assisting in the development of new opportunities for American musical youth groups. Although the continued fund limitation will not permit a sudden expansion, it is believed that it will be possible to increase the proportion of academic and community musical organizations involved; and that a pattern may be established which will allow substantial enlargement whenever the necessary funds become available.

After artistic approval has been given by the appropriate Advisory Panel of ANTA, each project is submitted in detail to the State Department with full information on the nature of programs and proposed itineraries, finances and transportation arrangements. Final action is then taken by the Department on the basis of funds available, appropriateness of the attraction for the area suggested and other factors. In reaching its decision, the Department is assisted by the opinions of the American diplomatic posts abroad and by an advisory inter-agency committee which includes representatives of the United States Information Agency, Budget Bureau, Defense Department and several other agencies. The annual allotment for this activity has been approximately \$2,250,000, with ANTA's administrative costs being kept at a phenomenally low figure of five per cent of the funds administered, demonstrating ANTA's concern for its position as trustee of public funds.

ANTA was originally selected as the agency to administer the President's Fund because of its unique history of managing large-scale ventures in the field of cultural exchange. The first was the sponsorship in 1949 of the American troupe which was assembled in response to an invitation of the Danish National Theatre to present *Hamlet* at Kronborg Castle in Elsinore; this was followed the next year by ANTA sponsorship of the first great European tour of an American Ballet company, the Ballet Theatre, which covered twenty cities in eight countries in six months. In 1951, 1952, and

1953, at the request of the High Commission for Germany, ANTA supervised the organization and appearances of American performers at the Berlin Festivals, involving some dozen attractions.

The favorable results of the International Cultural Exchange Service in increasing America's cultural prestige abroad are attested by voluminous records in ANTA and State Department files, which include foreign newspaper articles (both critiques and editorials); Ambassadors' and Cultural Attaches' official reports, and miscellaneous informal communications from foreign officials, plain citizens and independent American observers. The effectiveness of U.S. performances is further extended by the use of radio, television, films and newspapers.

Each artist, before leaving our country, receives a thorough briefing as to his responsibility as a "cultural ambassador." We expect not only the best performances of which he is capable on stage but, in addition, we count upon exemplary behavior off stage. American artists have a natural ease in meeting the public, endearing them to the foreign man-in-the-street. The results reported from American diplomatic posts and foreign newspapers alike indicate the warmth with which American actors, dancers, musicians and singers take part in local activities, such as benefit performances, round-table discussions, or simply meeting with local artists, newspaper people and just plain citizens.

In administering the International Cultural Exchange Service program, ANTA serves as catalytic agent, mediator, organizer, controller and buffer for the various forces which must be coordinated to achieve the most effective service of the national interest—American performing artists, foreign and American officials, and foreign and American impresarios. And in serving the national interest abroad, ANTA has also served the performing arts at home, for the President's Program has awakened in the Congress and the public a new appreciation for the American theatre and its artists.



Soviet Education and Music

LYLE NELSON, *Director of University Relations*

University of Michigan

The woods are full of experts on the Soviet Union. Let me start out, therefore, with a confession. I am no authority on the Soviet nation, nor even on Soviet education.

In fact, I have been troubled since being asked to give this talk today. So much has been said—and written—about Soviet education that I'm inclined to think most of us have reached the saturation point.

Some observers and so-called experts would have us drop our entire educational program and copy the Soviets'—lock, stock, and classroom. Others would ignore completely everything the Soviets have done, hoping this evil too will somehow pass away.

The first attitude perhaps is best exemplified by a Navy admiral—I won't identify him—who went to the USSR, saw what he wanted to see, and came back with this report:

“When Soviet students, who take the University preparatory program, are graduated from high school at the age of 17 or 18, they know as much as our students do at the end of two years of college. . . . I searched far and wide in Russia and Poland and could not find a single drum majorette. Nor did I hear of a single school where the principal was an ex-athletic coach.”

In contrast, there have been Americans who have gone to the Soviet Union—usually for 10 or 15 days in the middle of the summer when Soviet schools are not in operation—and have come back with nothing good to say about Soviet education. The thesis seems to run something like this: There is nothing good in Communism. The Soviet Union is a Communistic society. Therefore, there can be nothing good in the Soviet Union, including its education.

Let me read to you from such a report:

“Russia’s educational system has been greatly overrated according to two university professors who recently visited schools in Leningrad, Moscow, and Kiev.

“The professors stated in an interview that the English grammar school and the German gymnasium still beat either Russian or American schools in the quality of education offered their students.”

Well, what are the facts? Probably somewhere between these extremes. I say “probably” because of the difficulty of drawing any meaningful comparisons between the Soviet educational system and our own—a difficulty made even more hazardous by the virtual impossibility of obtaining statistics or of verifying impressions in any normally accepted scholarly fashion.

You either accept what you are told, or you do not. Statistics for the most part are considered state secrets.

I understand there is a story going the rounds in Poland concerning a young Russian who was given a ten-year jail sentence for calling a leading member of the Communist party a “drunken old incompetent.” He got three years for defaming a high public official and seven years for revealing a state secret.

With that caution, let me tell you a little about our educational mission to the Soviet Union last spring, concluding with a few general, tentative observations, especially as they relate to the interests of this group.

The delegation was headed, as many of you know, by President Harlan Hatcher of The University of Michigan. It also included Dr. F. Cyril James, Vice-Chancellor of McGill University in Canada, President Norman Auburn of the University of Akron in Ohio, Mr. William Pine, Director of the Ford Motor Company Fund’s vast scholarship program, Professor Horace W. Dewey of the University’s Slavic Languages Department, and myself. Mrs. Hatcher and Mrs. Auburn also accompanied us.

The delegation was officially sponsored by the U.S. State Department, and we were guests in the Soviet Union of the Ministry of Higher Education. Our special field of interest was the humanities, and we traveled some 15,000 miles visiting universities and schools in Irkutsk, way out in farthest Siberia, in Tashkent, and Samarkand in south central Asia, in Tbilisi in southern Georgia, and in Kiev in the Ukraine as well as in Moscow and Leningrad.

We spent one month in the Soviet Union at the height of the school year—April and May. After the first 15 days—the average stay of most American delegations—we were ready to return home convinced we were experts on Soviet education, at least on Soviet higher education.

But we stayed too long. At the end of a month we came to realize that there were great gaps in our information—that in reality we knew very little about some of the things we had set out to learn.

All of us were impressed, of course, with the cordial reception which we received everywhere. The friendliness of the Soviet people was just too universal and too spontaneous to have been planned, on that scale at least.

At every university we were surrounded almost immediately upon arrival by crowds of students who wanted to talk, to inquire about the country we represented, and to know more about living conditions in the United States. As my friend Professor Wilbur Schramm of Stanford has said, somehow despite all the propaganda efforts of the Communist Party the idea has persisted that America is a good place to live and Americans worthwhile people to know.

Perhaps one incident will serve to demonstrate this better than anything I can say. I have selected this one from many chiefly because it falls within your area of special interest.

We arrived late one evening in Kiev after a rather hectic plane flight from Leningrad. Having had little to eat during the day, several of us decided to go down to the restaurant in the hotel for a late-night snack.

The dining room was crowded and there was an orchestra of sorts beating out some old American tunes in what might with some stretch of imagination be called jazz-time. We recognized such famous works as "Bei Mir Bist Du Schoen" and then that favorite jazz tune, "Indian Love Call." After this there was a short intermission during which an American flag suddenly appeared on our table. The orchestra returned, struck up another "hot" rhythm and

we noticed that the leader seemed to be nodding in our direction. "What on earth is that man doing?" I asked. "He looks as if he's bowing to us."

One of the other members of our party looked up and listened to the music. Finally a smile came over his face.

"Don't you recognize the song," he grinned. "It's real American jazz."

I listened and finally recognized "Yankee Doodle" . . . in jazz-time.

Well, what of Soviet education? I don't have time to go into this subject as thoroughly as I would like but I have indicated that I would make three general observations which I think might be of some interest to you.

The first of these concerns the all-out dedicated support given to education in the Soviet Union. You have heard this before. It is literally true.

In a drive to overtake America, the USSR has given its highest priority to education. The policy was laid down long ago by Lenin. Stalin preached it. Khrushchev pounds away at it.

"Education is the road to greatness—the key which will unlock vast storehouses of riches for our people. Overtake, surpass the Americans."

Evidence of this is everywhere to be seen. I cite only a few examples:

(1) The percentage of the gross national product being put into education in the Soviet Union is close to 10%. For higher education it is 2.5% exclusive of medical education. In the United States comparable figures would be approximately 3% for all of education and less than 1% for higher education inclusive of medical education.

(2) In Soviet universities, 82% of the students receive stipends, or scholarships as we would call them. These stipends, incidentally, are the equal of anything the student would receive from gainful employment were he to go directly into industry.

(3) Classes are small and for the most part buildings and equipment good. Let me give you just one example, admittedly not a typical one but of considerable interest nevertheless: The fine new facility of Moscow University was built at a cost to the Soviet State of more than the endowments of Harvard, Yale, and Columbia combined.

(4) The university professor, and the teacher, are highly regarded in Soviet society. This field, and that of research scientist, are

among the most attractive to which a promising student can aspire. Again let me be specific:

a. The *minimum* salary of a professor is *15 times* the wage of an unskilled worker. For the outstanding professor who is elected to membership in the Academy of Science—and the Academy embraces humanities and social sciences as well as the natural sciences—the monthly income is more than *30 times* that of the unskilled worker.

b. For each book which is published, the Soviet professor receives a substantial lump-sum payment which, in the aggregate, may amount to tens of thousands of rubles for an outstanding scholar or scientist during the course of a year. In each university, moreover, there is a fund available for the payment of tax-free prizes to those faculty members whose achievements have been outstanding during the year. These prizes may run as high as 100,000 rubles, or \$25,000 at the official rate of exchange, \$10,000 at the perhaps more accurate tourist rate.

c. In a single sentence, university professors are at the top 1% of the income bracket in the USSR.

My second general observation concerns the high degree of specialization apparent in all aspects of Soviet education. There is a school or institute for just about every kind of specialty from railway engineering to ballet. Here I will relate my observations specifically to your field of interest.

If you were to ask me about the place of music in a Soviet university, or the role of music instruction in the formal educational program of the Soviet elementary or secondary school, I would have to answer that there is virtually no such thing. This is true, but only if you note certain important qualifications.

There are no schools of music, insofar as I know, in Soviet universities. Furthermore, the typical program of study for the Soviet elementary and secondary school calls for only six hours of music out of a total of 293 weekly hours of instruction in the ten first years. These six hours, incidentally, are made up chiefly of one hour a week of group singing in each of the first six grades.

But here's the important qualification: There are special schools for music—elementary, secondary, and conservatories—and these have a more intensified program and are better supported than anything we have in this country.

Furthermore, the extra-school activities at most of the regular elementary and secondary schools—usually organized under the

Young Pioneers or the Komsomol—include a great deal of music—orchestra, vocal, and music discussion and understanding. Since in reality these activities are virtually compulsory, at least for the ambitious Soviet youngster, they become almost a part of the regular curriculum.

Now let me turn for a brief moment to the special music schools.

First, there are 1,000 elementary (seven-year) schools for children with promise of musical accomplishment. At present, there are approximately 150,000 children enrolled in these special schools which begin their program at the age of seven or eight. The curriculum includes all the usual subjects of the public schools along with classes in piano, violin, cello, brass and folk instruments, grammar of music, theory of music, and musical literature. Pupils also attend a class in choral singing.

Second, there are approximately 120 secondary schools of music with an enrollment of 21,500. Admission is by examination, usually with the superior graduates of the elementary schools qualifying. The secondary schools of music have a four-year plan of studies. They graduate pianists, orchestra players, and singers (chorus and ensemble) as well as teachers for the elementary music schools. Besides classes in music, students also take the general subjects required in the eighth, ninth, and tenth grades of the general secondary school. Thus the student in the secondary music school takes four years to complete his program whereas the student in the general secondary school takes only three.

Finally, there are 22 conservatories and one school of music for teachers. These have an enrollment of 6,500 exceptionally talented youngsters, most of whom are studying to become professional musicians of one kind or another. Some of the conservatories, incidentally, have elementary and secondary schools of their own for the elite of promising musicians.

Secondary and higher music schools are supported in full by the Soviet State. All elementary schools of music receive a substantial state grant and cover the remainder of their expenses by a nominal tuition charge. At the conservatories, secondary schools of music, and conservatory schools, tuition is free. Students who are in need in these schools receive regular stipends plus dormitory accommodations. All secondary schools and conservatories also provide medical services, music libraries, recording rooms, etc.

There is much more I could say on the special emphasis given to music in the Soviet Union, especially on the nationwide recruiting

campaign to seek out and encourage prospective talent. However, my time is limited, and I must go on to a final observation.

Before doing so, however, let me tell you of an experience of some of our delegation in Kiev where they visited the conservatory which trains so many of Russia's top singers. At the conclusion of the visit, the director asked if they would like to hear a couple of students sing. Naturally this opportunity was welcomed with enthusiasm.

There followed one of the most memorable hours our delegation spent in the Soviet Union. The director introduced two young people, one a soprano named Kudelya, and the other a bass named Kikut. Both had magnificent voices. Both, the principal proudly told us, had won international awards at Toulouse. You will be hearing more of them, I am sure, in the Bolshoi or in one of the other great opera companies of the Soviet Union.

Following the recital, the principal related the story of Kikut which I pass along to you because it serves to demonstrate the intensive hunt for musical talent in the Soviet Union. Kikut was a sailor when a vacationing musician heard him singing. He was immediately asked to take a series of musical tests as a result of which he was placed in the Kiev Conservatory music school where he could be given special help with the regular elementary and secondary subjects he had missed. As a result, within a relatively short period, he qualified for the Conservatory itself where he is now studying.

At the conclusion of these recitals, President Hatcher asked the question we so often posed to leaders in Soviet higher education: "With all the interest in science and the need to push forward rapidly in that area, have you experienced, or do you expect, any de-emphasis on the humanities, in particular in music?"

The reply was an immediate and emphatic "no" just as it was everywhere else. But the head of the Kiev Conservatory went even further. He added:

"Under no condition could we even consider such a thing. After all, you can get by with second-rate engineers and even second-rate historians and writers." "But you can't," he added, "have second-rate musicians."

Which brings me to my final general observation. You will remember that I said the first of these was the overwhelming support given education in the Soviet Union and the dedicated belief in its benefits to society. The second concerned the high degree of

specialization in Soviet education, particularly as related to your own area of interest—music.

My last observation concerns the backdrop against which these educational efforts are carried out. In many ways this is more startling to a visitor, and potentially more significant to our own nation, than anything our delegation saw in the USSR.

We are accustomed, some of us at least, to think of the Soviet Union as a backward, impoverished, and culturally retarded nation. How badly we need to update our information and views in this regard!

Russia's achievements in the cultural area are no less spectacular than they are in science. Unfortunately, we have no sputnik whirling around the earth to warn us of the challenge which we face in this field. Let there be no mistake about it, however: the Soviet Union is a nation which is dedicated to the task of becoming the world's cultural leader just as it is to becoming the leader in science.

In every city we visited, from Moscow to Irkutsk, we found a great pride in the cultural achievements of the Soviet nation and in the contributions of that particular area to the whole of Soviet life and culture. Every city of any size had its own opera house, its own symphony, and its own ballet. We saw many of these, and I can tell you that they were excellent.

Furthermore, it was not uncommon for us to see posted on public bulletin boards in each of these cities long lists of forthcoming operas or ballets—a different program every two or three days. Even more significant, the operas and ballets we attended were always crowded to capacity.

With what type of audience, you might ask? The old, the middle-aged, the intelligentsia? Some, of course, but for the most part young people. This may surprise you, but it's true. It was an impressive sight to see these young men and young women applaud their stars and throw them bouquets of flowers at the conclusion of a performance.

We came away with the feeling that these things mattered to Soviet young people. It's the way they spend much of their leisure time. There are, of course, few cars and fewer other distractions such as intercollegiate athletics and dances. Therefore, the Soviet student spends a great deal of his time at the concerts, the ballets, the operas, and the recitals. Moreover, records and books are cheap and the government encourages their purchase.

This aspect of Soviet society, like everything else, unquestionably stems from a conscious policy of the Communist Party. Since the state owns and operates all businesses, it must be concluded that the leaders of the USSR place sufficient value on the cultural development of their nation to allocate annually large sums for activities of this kind.

I could not help but think of this when I read of Premier Khrushchev's visit to Hollywood. I was reminded also of our own visit to Leningrad where we were taken to one of the largest film studios in the Soviet Union.

The quarters were not elaborate. In fact, they were old and poorly furnished by our standards. Technical equipment, however, was superb and the atmosphere was one of people who are devoted to their work.

When we visited these Leningrad studios they were filming an old Central Asian folk tale with native actors and cast. The director proudly explained that this was one of a series intended for showing throughout the Soviet Union and designed to bring about a wider understanding of the individual cultures of the various republics.

By contrast, what was Chairman Khrushchev shown in Hollywood? Unhappily, I'm afraid, Hollywood. He saw the filming of a Can Can dance. Anyone who has any knowledge of the Russian character should have known that he would find it, as he did, repulsive and offensive.

Well, I'm happy. At least he got to have dinner with such intellectual giants as Marilyn Monroe and Frank Sinatra. I'm sure *they* contributed to his knowledge and understanding of this country. It's too bad Roy Rogers and Trigger weren't there too. Perhaps on his next visit we can arrange for him to meet them and also to participate in a rigged TV quiz show.

Seriously, I am deeply concerned about the image we present to the world and, in back of that, our seeming failure to recognize and to encourage achievements and progress in cultural activities. In my opinion we are in as much danger of losing world leadership in this field as we are in the sciences.

Picture, for example, the following spectacle as seen by those in other parts of the world:

On the one hand, ballet, opera, and music encouraged and well supported in even the smallest cities. On the other, decreasing emphasis on these activities with many communities forced to give them up and others struggling to keep them alive.

On the one hand, the establishment of schools of music, of ballet, and of art at an accelerated rate even in remote frontier towns. On the other, facilities for these activities pushed to the bottom of the priority list.

On the one hand, a far-reaching television and movie program designed to bring about a wider understanding of national cultural patterns, of the traditions and cultures of minority groups, and of appreciation of the nation's finest in music, in art, and in the other humanities. On the other, the output of film and television studios reduced to the lowest common denominator—sex, murder, and rigged quiz shows.

And finally, on the one hand, an environment in which outstanding musicians, ballet stars, artists, and poets are made national heroes, are paid highly for their achievements, and are the heroes of the younger generation. On the other, an attitude even in our universities and colleges of disinterest, or at best condescension, combined with public apathy and even hostility. Who hasn't heard the derisive term "long hair" as applied to matters of this kind?

But there is no reason why this should be. Perhaps it can be argued that we have never shown much concern with cultural values in our educational program or in our national life. To a degree, of course, this is true, but I would also argue that there is much that is good, vigorous and creative in our American past.

All that has been lacking, in recent years at least, has been the will. At the very moment when we should be pushing ahead vigorously, we seem to think we can take these things for granted, can relegate them to a second-rate place in our educational system, and can permit Hollywood and the television industry to reduce art to the kind of pap most easily digested by the greatest number.

The challenge to our leadership in this field is no less real than it is in science. The environment of the Twentieth Century is not designed for the static, the complacent, or the commonplace in art anymore than it is in science. It is designed for men of vision, for courageous and original thinking and for the kind of spiritual dedication, if you will, which made this nation great.

In the words of Barbara Ward, it is designed for men "who dare greatly and dream greatly and let their work catch up with their dreams."

I realize this has been, for the most part, a rather favorable report on Soviet education and cultural achievements. In balance, it must be said there are many unfavorable aspects of Soviet pro-

grams in these fields. The restriction of art to party dogma, the seeming disregard for the dignity and individuality of man, and the sense of oppression which characterizes nearly every aspect of Soviet life—all these are totally foreign and distasteful to an American. Certainly we would not want, whatever the advantages, to copy the Soviet system in any way, shape, or form.

Perhaps I can best sum up the reaction of an American in this regard by concluding with an actual experience from our own trip to the Soviet Union. While we were in Tbilisi, capital of ancient Georgia and hometown of Joe Stalin, one of the other members of our party and myself decided to visit a famous old church built in the fifth century and known for its beautiful icons and altar decorations.

Previously in Kiev we had received 300 rubles, about \$30, as an honorarium for appearing on a radio station. We tried to decline the money by insisting that we were guests and should not expect or accept any payment of this kind. However, after a few minutes it became apparent that we would complicate the entire bookkeeping system and probably create an international incident if we did not follow the normal procedure, so we accepted the honorarium. Anyway, we reached Tbilisi and the two of us got up early one Sunday to visit this old church . . . two foreigners without our guide and knowing only a dozen or so words of Russian. It turned out to be Russian Palm Sunday and as we entered the church we watched while the people with their little birch branches came up to two old Russian Orthodox priests, apparently confessed their faith and made their contribution to the church—one, two, or three rubles.

As we watched them, a thought crossed my mind. Here we were in a country which until the last few years anyway had done as much as any other modern nation to suppress religion and most of the basic freedom with it. Here we were also in the hometown of Joe Stalin, once the leader and symbol of this tyranny over the minds of man. Here, too, we stood with some of the state's money in our pocket.

Well, you know what happened. We had our own little private rebellion that day, our ironic joke on Mr. Stalin. We walked up to where several old ladies stood receiving money for the church and made a substantial contribution from a rather unusual source—the state's treasury.

As we turned to leave the church I had the feeling that a good many people were staring straight into the middle of my back.

And as we walked out into the bright sunshine of a clear Sunday morning, I felt a surge of confidence in our democratic way of life, imperfect though it may be, as well as in the essential unity which despite our differences binds together the nations of the Western world.

REPORT OF COMMISSION ON CURRICULA

Chairman Earl V. Moore presented the report of the Commission on Curricula which had been previously approved by the Executive Committee. The following recommendations for admission to membership and for change of membership status were approved.^b

For election to Associate Membership: Arizona State University, Arkansas Polytechnic College, Duquesne University, Hope College, Louisiana Polytechnic Institute, University of South Carolina, and Washburn University. Ricks College was approved for membership in the Junior College classification.

For change in classification from Associate Membership to Full Membership: Northeast Louisiana State College, Ouachita Baptist College, University of Idaho, University of New Hampshire, Crane Department of Music of State University Teachers College, Texas Technological College, Western Kentucky State College, and Bucknell University.

The report also included the degree programs for which newly elected members were approved and announced newly approved curricula for current members of the Association.* The continuing efforts of the Commission on Curricula to be of service to both member and non-member institutions through consultation with representatives was made evident in the report of numerous conferences during the season. The announcement was also made that twenty-three member institutions would be requested to submit Self-Survey Reports during 1960.

* This material will appear in the new edition of the Membership List now in preparation.

REPORT OF THE GRADUATE COMMISSION

The Graduate Commission of the National Association of Schools of Music recommended and the Association approved of the following expanded graduate programs:

University of West Virginia	Master of Music in History of Music
	Master of Music in Church Music
Washington University	Master of Music in Performance
	Master of Music in Choral Conducting
North Texas State College	Master of Music in Theory
	Master of Music in Composition
	Master of Music in Musicology
	Master of Music in Applied Music

The Commission also recommended and the Association approved the listing of the following graduate programs, constituting only changes in terminology of programs already approved:

College-Conservatory of Music of Cincinnati	Master of Music in Musicology
Colorado College	Master of Arts in Musicology
DePaul University	Master of Music in Theory
Hartt College of Music	Master of Music in History of Music
Indiana University	Master of Music in Theory
	Master of Arts in Music
Michigan State University	Master of Music in Theory
University of Denver	Master of Arts in Applied Music
	Master of Arts in Theory
	Master of Arts in Composition
University of Minnesota	Master of Arts in Theory

New doctorates inaugurated by member schools since the last published list include:

Michigan State University	University of Denver
Ph.D. in Composition	Ed.D. (in Music Education)
Ph.D. in Music Education	University of Rochester, Eastman School of Music
Ph.D. in Theory	D.M.A. in Sacred Music
North Texas State College	Washington University
Ph.D. in Composition	Ph.D. in History of Music and Musicology
Ph.D. in Musicology	Ph.D. in Theory of Music and Composition
Ph.D. in Theory	Ed.D. (in Music Education)
Ed.D. (in Music Education)	
University of Arizona	
D.M.A. in Composition	
D.M.A. in Performance	
D.M.A. in Music Education	

The Graduate Commission began this year a re-study of graduate degrees in music offered by institutional members of the Na-

tional Association of Schools of Music. Questionnaires sent to the seventy institutional members granting graduate degrees brought sixty-eight responses.

A study of the questionnaires indicated a rather high number of discrepancies between the graduate courses listed in the catalogs of member schools and the graduate curricula approved by the Graduate Commission. Although some of these discrepancies have to do with minor variations in terminology, many constitute significant changes.

It should be noted that such a development is entirely proper since the Graduate Commission serves primarily as an advisory body to the Association. Nevertheless, it must be said that the Graduate Commission's greatest value to the Association has been as a deterrent to the proliferation of graduate degrees, and in the success of its counsel in advising institutions to concentrate on graduate curricula for which, in terms of faculty and facilities, they are best prepared.

It is the belief of the Graduate Commission that one of two courses may be followed in the future. The Commission can serve solely as a source of information on graduate curricula in music, concerning itself with factual material on the availability and constitution of such curricula; or it can continue to serve as an advisory body to the schools of the Association in their development of graduate curricula.

If the second plan is to be followed, one change in procedure would seem imperative. In the past the Graduate Commission has asked institutions proposing new graduate programs to wait until the curriculum has been in active operation for four years before asking for recognition of the program. However, once an initial graduate program has been recognized, the request for recognition of expanded programs has sometimes been neglected.

It would seem that in the future, if the Association wishes the Graduate Commission to function effectively as an advisory body, it will be necessary for all member institutions to request the recognition of any *expanded* graduate programs as soon as the new curricula are in readiness.

HOWARD HANSON, *Chairman*

REPORT OF THE COMMISSION ON ETHICS

The report of the Commission on Ethics, presented by Luther Leavengood, Chairman, included proposed changes in Articles VI and IX of the Code of Ethics. After discussion which resulted in some further revision, the amended articles were adopted and thus became a part of the Code of Ethics of the Association. The revised articles follow:

ARTICLE VI. That Scholarships shall be awarded according to talent, intelligence and need. The award shall be determined after an audition and/or an interview of the auditionist by a representative of the college or university awarding the scholarship.

That the acceptance of a scholarship by an auditionist shall be a declaration of intent to attend the college or university awarding the scholarship.

That a transferring student be considered ineligible for scholarship or other student aid unless the director or dean of the school from which he is transferring specifically recommends that he be so considered.

ARTICLE IX. That member institutions shall not make exaggerated or misleading statements in their printed matter.

As an example: All year books and catalogs shall be strictly in accordance with the courses, curricula, accommodations and equipment of the institution.

REPORT OF NASM-AAUW LIAISON COMMITTEE

Prior to the Annual Meeting the chairman of the NASM-AAUW Liaison Committee, George Howerton, had communicated with representatives of member institutions reporting approval by AAUW in June 1959 of the following motion presented by its Committee on Higher Education:

When an institution has been placed on the AAUW approved list, recipients of all baccalaureate degrees granted by that institution will be eligible for membership in the Association. Before recommending approval the Committee will form qualitative judgment as to whether there is important emphasis on liberal content. It will seek constructive ways in which to influence emphasis on liberal content.

In making the report of the committee Chairman Howerton presented Eunice C. Roberts, Chairman of the AAUW Committee on Higher Education, who supplemented the above statement and reviewed the thinking of AAUW and the conversations with NASM representatives concerning the action reported.

REPORT OF COMMITTEE ON CHURCH MUSIC

The appointment of a committee on church music as a subcommittee of the Commission on Curricula reflects the growing importance of the field of church music in recent years. A generation ago there were only a few schools offering this major; today there are 67 member schools which offer the bachelor's degree in church music, and several more have indicated that they are planning to inaugurate such a curriculum in the near future.

The committee has made a careful study of the curricula submitted by the 67 schools. As might be expected, there is considerable diversity in course offerings, in the amount of credit required for the total of courses defined as church music, in the amount of credit required in the area of applied music, and in the fields of applied music permitted.

The committee recognizes that this diversity of practice is inevitable in view of the different types and sizes of institutions represented, denominational aspects, geographical location in relation to student body and placement, etc. Nevertheless, it feels that there is a basic unity of purpose which should be reflected in the curriculum. It believes that a well-prepared church musician should have one performance area in which he excels. The amount of credit specified in this principal performance area by the schools represented ranges from 8 to 40 semester hours. The committee feels that the minimum here represented is too low. It will be noted that the recommendation of the original committee, as adopted by NASM (see p. 16 of 1953 By-laws and Regulations) indicated "Principal instrument or voice and secondary instrument or voice, 24 semester hours." While this statement implies that the greater proportion will be in the principal field, the statement is still subject to varied interpretation. Even if it is understood to represent a $\frac{2}{3}$ - $\frac{1}{3}$ division, the committee feels that 16 semester hours (an amount appearing in a considerable number of cases) is insufficient to insure the necessary competence.

It therefore recommends that the following statement be adopted to replace the original #3:

Principal performance area, representing completion of junior standing as defined for students with major in applied music.

Secondary (minor) performance area or areas to be in addition to the above.

It is evident from a study of the curricula submitted that organ and voice are the most frequently chosen principal fields of per-

formance. In some cases piano is so considered. The majority of schools make provision for one or more secondary (minor) fields. In a few cases no field is specified, implying that the choice may be a string or wind instrument. The committee does not wish to rule out this possibility, recognizing that there will be occasional instances of a student with little or no keyboard background who may have a potential for significant accomplishment as a conductor.

In the area of courses defined as falling within the category of church music, it is apparent from the fact that over 150 different course titles are being used that only a classification in terms of type has any practical validity. The committee suggests that the following classification be adopted:

- (a) **conducting, literature, repertoire**
- (b) **hymnology, liturgics**
- (c) **administration, methods, field work**
- (d) **service playing, other organ-related courses.**

The original recommendation called for a minimum of 12 semester hours (total) in these fields, and did not attempt to specify any division by type or grouping. The present committee feels that it would not be advisable to be any more specific, since individual schools may wish to emphasize, or may be stronger in, one type or group than another. However, the committee feels that the 12-hour minimum is in fact too low, and recommends that it be raised to 16. The reasoning for this recommendation lies in the fact that these courses represent the "core" of the major field, while at the same time recognizing that applied music, as well as theory and music history/literature are, in a sense, all parts of or related to the major field.

The committee suggests that, where possible, bulletin listings of the courses be grouped together under the heading of *Church Music*, rather than scattered through several different headings, as is often now the case. This would give a greater visible unity and evidence of curriculum organization.

A fair number of schools now have provision for field work (supervised and for credit) under any one of several titles. The committee favors this aspect of the program, but does not wish to consider it mandatory.

The committee suggests that the academic electives include courses in the History and Literature of Religion.

It is recommended that Section E on Page 16 of the By-laws and Regulations (1953) be changed to read as follows:

E. Bachelor of Music Degree with Church Music as a Major Subject

1. Courses in Theory and History of Music:

A minimum of 28 semester hours in these subjects.

2. Courses in Church Music:

A minimum of 16 semester hours in these subjects, falling within the classifications of

a. conducting, literature, repertoire

b. hymnology, liturgics

c. administration, methods, field work

d. service playing and other organ-related courses.

3. Applied Music:

Principal performance area, representing completion of junior standing as defined for students with major in applied music.

Secondary (minor) performance area or areas to be in addition to the above.

4. Academic Courses:

A minimum of 30 semester hours in these subjects.

It is recommended that academic courses include courses in the History and Literature of Religion.

GEORGE McCLAY, *Chairman*

Sub-committee on Church Music

Commission on Curricula

REPORT OF COMMITTEE ON MUSIC THERAPY

Some twelve years ago Dr. Gaston, of the University of Kansas, and I were invited to present to this Association some information about this "new-fangled" idea of Music Therapy. Our reception was courteous, but skeptical. A few people wondered just how far a school would go to attract a few additional students. Much water has passed under the bridge since that day, and now no less than twelve reputable NASM schools offer a major in music therapy, and numerous other colleges are considering the idea. Permit me to give you a short review of the development of this profession.

The use of music in mental hospitals as a therapeutic tool began on a limited scale around 1920, or a little before. Following World War I the V.A. hospitals showed an active interest, and established music programs, both recreational and therapeutic, in many hospitals. Through the work of Van de Wall and Altshuler in the nineteen-thirties much interest was developed in both clinical and experimental aspects of music therapy.

Hospitals were greatly handicapped by the lack of people with proper background and training. The first four-year program (plus a six month internship) was established in 1944. Organization of the National Association for Music Therapy in 1950 was a step forward in developing techniques and standards. The adoption by NAMT of training standards in October, 1952, followed by approval by NASM in November, 1952, assured hospital directors that qualified music therapists would soon be available. The NASM is to be commended for its encouragement in the development of this new profession.

A plan for the registration of music therapists was put into effect on January 1, 1958, and this has served to increase the quality and prestige of the profession. The plan made possible the registration of experienced and successful therapists, even though they did not possess professional degrees. As of January 1, 1961, no one shall be eligible for registration unless he has completed a four-year undergraduate degree course in music therapy at a fully approved school.

A newly-formed committee in the NAMT is now studying the Civil Service requirements for music therapists in the various states. It is hoped that standards for various classifications in this field can be raised and made more uniform.

Many people ask—"Is there a demand for music therapists?"

The most recent survey of the use of music institutions was made in 1954-55. Four hundred and eighty-two answers were received from the 800 institutions questioned. Of the hospitals reporting, 133 considered their programs as therapeutic. Seventy-seven list "much use" of music in their treatment program. One hundred and fifty-one institutions list "nominal use" of music, and 254 listed "slight use."

It is interesting to note that a considerable number of hospitals expressed a desire to establish a serious music therapy program. Their reasons for lack of such a program at the present time were either a lack of funds, or inability to secure a properly trained music therapist. While the greatest demand for therapists has been from mental hospitals, the demand exceeding the supply, there is a growing need for specially trained music therapists to work with physically and emotionally handicapped children.

The cordial relationship existing between the Commission on Curricula and the Education Committee of the NAMT should be mentioned. The NAMT, obviously, is deeply interested in the train-

ing of therapists. Probably it possesses a better understanding of the professional qualifications than *this* Association. The NAMT, however, has no ambitions to become an accrediting agency. Furthermore, it is in no position to evaluate the total music programs of colleges or universities. The NASM, on the other hand, is in no position to evaluate the clinical training programs for music therapists.

The present manner of operating is this: the Commission on Curricula looks to the NAMT for evaluation of clinical training programs, and the NAMT recognizes and approves only colleges which are members of the NASM. It seems to me this is a thoroughly equitable and mutually satisfactory arrangement. Let us hope this policy continues.

Now, how does a school go about setting up a music therapy program? First of all, consider the following questions:

1. Is there a need in your area for such a program?
2. Are there other schools nearby with music therapy training?
3. Do you anticipate sufficient students to support the curriculum?

4. Do you have in prospect a competent instructor for the core courses? The instructor who teaches *The Influence of Music on Behavior and the Psychology of Music* must be well qualified in psychology. The instructor in Music Therapy techniques must be a trained therapist with successful hospital experience.

5. Do you have tentative arrangements for the clinical training of your graduates? This internship must take place in a hospital where the music therapy training program is approved by the National Association for Music Therapy. It is not necessary that this hospital be located in your own state.

If the evidence indicates the need for a program; if your administration will support it; if you can provide proper staff; and if sufficient students can be obtained, then the advisable procedure is to submit your curriculum, with supporting information, to the Commission on Curricula. If the Commission feels that you can properly support a sound professional program it will give you the "green light" to introduce the curriculum, and ask you to make application for full approval when the transcripts of at least three graduates from the curriculum are available. It will then process your request the same as it would any new major curriculum. Bear in mind that it is better to establish a strong program early than to correct a weak one later.

Just a final word. Students in all schools from time to time seek information about music therapy, for one reason or another. Be sure that your library obtains copies of all Books of Proceedings of the NAMT as they come out. In these is to be found the most up-to-date and authentic information on the subject. Two small brochures, "Career in Music Therapy," and "What and Why of Music Therapy," also are available. (NAMT, Box 4, Lawrence, Kansas)

ROY UNDERWOOD, *Chairman*
Sub-committee on Music Therapy
Commission on Curricula

REPORT OF COMMITTEE ON THE BACHELOR OF MUSIC DEGREE*

INTRODUCTION

The Bachelor of Music degree enjoys one of the most dignified histories of all academic degrees. Early records indicate that it originated in England, and that both Cambridge and Oxford Universities enrolled candidates for the Bachelor of Music degree. In his treatise on "Degrees in Music at Oxford and Cambridge" (Novello, Ewer & Co., 1893), Abdy Williams notes that Robert Wydow received the first such degree at Oxford (circa 1499), and that Henry Habyngton was granted a similar award at Cambridge as early as 1463.

From description given by Williams and other music historians, it is evident that the Bachelor of Music degree, in common with all early academic awards, had an extremely loose and unsystematic pattern of study until the 19th century. In fact, candidates for music degrees were not required to have been matriculated until 1870 at Oxford and 1881 at Cambridge. Williams writes:

"One result of raising the standard of examinations, combined with the general improvement in musical knowledge and appreciation which has taken place, is seen in the large increase in the number of persons taking degrees in music at both of our Universities (Oxford and Cambridge). At one time, to be a Mus. Bac. or Mus. Doc. meant little beyond the title; now it means that the holder has passed several severe examinations, and although it can be no guarantee that he is possessed of genius, yet it shows that he is highly skilled

* The report was made as an interim report and was not presented for action. The material of the report is to be subjected to further study during the year 1960.—Editor

in the theory and history of his art, and is at least thoroughly competent to do all that can be demanded of a professional musician."

The development and refinement of the music degree continued to be a responsibility of English musicians and scholars through the 19th century. Not only Oxford and Cambridge, but the specialized institutions of music in London, particularly the Royal Academy of Music and Trinity College of Music, contributed toward the development of a comprehensive system of music instruction in the British Isles. The American equivalent of the degree, based upon current English and European practices, came into being midway in the 19th century. The history of the degree in this country has been rather orthodox, though there have been significant changes in structure during the century of its development.

Any baccalaureate degree is the symbol of some high attainment in science, arts or literature, conferred by a recognized educational institution for the fulfillment of definite requirements. In most areas of academic learning it has been a fairly simple matter to ascertain the fulfillment of requirements, standards being such that rational estimates can be made. But the great diversity of individual expression inherent in the arts has made it more difficult to prescribe, from the academic point of view, just what a musician is. The situation was alleviated with the organization of the National Association of Schools of Music in 1924, and a primary responsibility of that Agency has been one of developing basic standards of instruction and curricula for colleges, conservatories and universities. Precise classification of music students is now possible, and the requirements have been so developed that they show more clearly the degree of attainment the student has reached.

The Need for Specialization in Music Study

Before one can understand the need for specialization in music study he must first comprehend the particular demands of music training in contrast to those of other professional programs. The study of law, medicine, the specialized sciences, and other professional activities may be undertaken by an individual without regard to age. Training in music, however, deals with the development of natural characteristics, artistic sensibilities, and the coordination of physical and mental skills. Physical coordination in music is similar to, but much more subtle than that required in athletics. It necessitates years of routined and disciplined effort on the part

of the individual, under most careful guidance and instruction. Postponement of study creates the strong possibility that the student will fail to reach his potential. The peculiar demands of music training are unlike other professions, therefore, in that the coordinate factors must be established at the earliest possible age—delay definitely limits the achievement. It is for this reason that the student preparing for a career in music must agree to a greater amount of specialization in his undergraduate period.

The Bachelor of Music Degree Today

The Bachelor of Music program is the most appropriate undergraduate preparation for the student who plans a professional career in music. Its philosophy emphasizes the importance of rigorous professional training in all aspects of music, with correlative and supporting studies in the humanities, scientific disciplines, and the social sciences. It is recommended that approximately two-thirds of the curriculum in the Bachelor of Music degree be devoted to studies in music, the remainder to selected courses in the arts and sciences.

The comprehensive study of professional disciplines inherent in the Bachelor of Music program makes it the most effective academic avenue to careers in performance, composition, sacred music, music therapy, private studio instruction and music teaching and administration at the college and university level. It also provides the necessary background for graduate study leading to the Master of Music and the Doctor of Musical Arts degrees, or their accepted equivalents.

The National Association of Schools of Music has suggested curricula which for three decades have served as models for institutions of higher learning. The curricular patterns which support the several major media consist of a common core of basic studies in musical performance, music theory, the history and literature of music, and the liberal arts. The actual curriculum may stress particular features and strengths of individual institutions, illustrating a desirable flexibility which is characteristic of higher education in this country.

I. MUSICAL PERFORMANCE

A high degree of proficiency in the performance and interpretation of music is regarded as one of the major objectives of the

Bachelor of Music curriculum, the attainment of which is deemed essential to the development of the professional musician. Quantitatively, such proficiency demands a coordination of insights and skills adequate to the needs of the performance medium and its repertoire. Qualitatively, it requires the utmost nurturing of the student's innate musical sensibilities, and it reflects as nothing else can his understanding of the related physical, psychological, and historical aspects of music. Proficiency in musical performance (or "applied music") thus brings into practical focus the skills and knowledge which are indispensable to the professional musician. Its development cannot be left to chance, but is achieved through guided study and intensive practice of performance techniques and repertoire. The student whose ultimate objective is a career in performance will, of necessity, show greater initial aptitudes and achieve a standard of excellence in performance well beyond that needed by composers or music scholars. Similarly, the other specialties impose their own unique qualitative and quantitative demands.

The attainment of mature musical insight, technical proficiency, and the awareness of the subtleties to be communicated through the art therefore becomes the student's major endeavor from the time his potential talent is first manifest.

II. THEORETICAL STUDIES

Through its courses in aural comprehension, harmony, counterpoint, analysis, and orchestration, the Bachelor of Music degree curriculum develops musicianship of a high order. For the training of the composer the need for more intensive preparation in theory is self-evident, and it should be obvious that the acquisition of a greater degree of performance skill will be most effectively accomplished by an increased depth and range of theoretical study.

III. THE HISTORY AND LITERATURE OF MUSIC

In addition to the approach to theoretical and applied studies through the literature of the art, each candidate for the degree Bachelor of Music shall have formal studies in the *History and Literature of Music*. Such studies are not infrequently included in the Humanities Division of academic institutions and are designed to acquaint the student with the development of his art in the perspectives of those academic disciplines with which music has natural affinities. It is expected that these studies shall contribute significantly to the creation of a literate and enlightened person in

the natural relationships of the art of music to the broad patterns of the maturing culture of our civilization.

IV. LIBERAL ARTS

The transition from the music diploma of earlier years to the contemporary Bachelor of Music degree has provided opportunity and obligation to include in the core of basic requirements general academic studies essential to the training of the music specialist. The preparation of the professional musician requires much more than instruction in the faithful reproduction of music literature of all historical periods if he is to assume the responsibility of an enlightened citizen in our modern culture. This implies knowledge of the relationship of music to other important phases of human activity.

All learning in music rests upon a broad humanistic foundation. One cannot isolate studies in the history of music from the history of civilization. On the contrary, historical investigation is prerequisite and corequisite to specialized research in music history. Similarly, pertinent laws of the physical sciences must be appreciated before one can arrive at a comprehensive understanding of the manipulation of sound. The interpretation of music requires a depth of understanding which spans centuries of development in one of civilization's most extensive and complex literatures.

CONCLUSION

The Bachelor of Music curriculum recognizes the limitations of a four-year baccalaureate program. Even so, the necessity for thorough training can, at this level, no longer be passed on to subsequent years. The Bachelor of Music degree thus presents a balance between professional competence and correlated knowledge and experience from related fields.

If the quality and place of music in American culture is to be maintained and enhanced, we must necessarily rely on the productivity of the professionally-trained musician.

DAVID R. ROBERTSON, *Chairman*
Sub-committee on B.M. Degree
Aims and Objective Committee

REPORT OF COMMITTEE ON REVISION OF THE COPYRIGHT LAW

The revision of the Copyright Law may come before the Congress within the next year. A series of studies made by experts of the office of the Register of Copyrights have been completed. They are twenty-two in number and a list of these studies follows this report. These studies are available free of charge to all interested persons and may be obtained by writing to Mr. Abe A. Goldman, Chief of Research, Copyright Office, The Library of Congress, Washington 25, D.C. The Copyright Office is eager to have the views of all persons and groups concerned with the problems considered in the various studies. In fact most of these studies conclude with a series of questions on which the opinion of the public is requested.

The problems raised by the studies numbered 1 to 7 were considered at the 34th annual meeting of the National Association of Schools of Music at St. Louis last year and a copy of the President's Report of that meeting has been forwarded to the Register of Copyrights. This may be the last chance for this group to consider the matter of copyright revision before it goes to Congress for hearings.

Your committee has, as directed at the 1958 meeting, reviewed the deliberations of the regional meetings at that meeting and approves of the action taken with the exception of two items. These are the items which read in part as follows:—

2. Damages. Actual damages and the infringer's profits without the minimum and maximum penalties now specified.

Your committee feels that the elimination of the minimum would emasculate the enforcement of the law. It would be preferable to lower the minimum, rather than to eliminate it.

10. . . . The present exemption should be extended to include all classes of music in public performance not for profit by charitable and educational institutions.

There are those on our committee who feel that educational institutions pay for virtually everything else that they use and that it is indefensible for them to support such an exemption which would deprive composers, whom the law was designed to protect, of a source of potential revenue.

This we feel should be submitted for a vote of this full session and we invite a motion to reconsider the matter.

Your committee has considered the remainder of the studies, namely, those numbered 8 through 20 and the two very interesting preliminary studies A and B.

A number of the studies are of a technical nature or not within our field of interest. We, therefore, shall recommend no expression of group opinion about them. These include the studies numbered 9, 14, 15, 17, 18 and 20, as to which no further reference need be made.

We wish to recommend especially the reading of Preliminary studies A and B entitled, respectively, *The History of USA Copyright Law Revision 1901-1954* and *Size of the Copyright Industries*. A highlight of the first of these studies is the revelation of the intense interest by some 60 different groups in previous attempts to revise the Copyright Law. These include beside the writers whom you would expect to be represented, such groups as theatre managers, artists, architects, publishers of directories, newspapers, periodicals, music and maps, photoengravers, photographers, lithographers, advertising agencies, performing rights societies, printers, motion picture producers and exhibitors, phonograph record manufacturers, radio broadcasters, art dealers, juke box manufacturers, performing artists, designers of many different things, railroads, automobile manufacturers, retail merchants, the Farm Bureau Federation and the CIO. Although the advancement of science is one of the constitutional purposes of the act, there is no record of any scientist or group of scientists appearing. They are presumably unconcerned with copyright protection. The only groups which appear to represent the public interest in the hearings are the public libraries, certain bar associations and educational institutions like our own. Some of these groups, of which the juke box industry is typical, seem to have been lobbying primarily for some special provision which would further their personal commercial advantage. The result has been something of a hodgepodge. The Librarian of Congress in testifying on a proposed earlier revision spoke apologetically as follows:

"It [the bill] tries to be a bill possible for this country at this time and under conditions local here. It contains, therefore, some provisions which are, in our judgment, neither theoretically sound nor according to modern usage abroad nor satisfactory to particular participants in the conference. These are a compromise between principle and expediency or between one interest and another at the conference"

As one of the few groups representing the public interest, we have a duty to speak up.

Study B is equally interesting. It clearly reveals that the authors and inventors whose writings and inventions were to be the object of protection under the constitution Art. I, Section 8, are a minor factor in the income of the so-called copyright industries, that is those benefiting from the operation of the Copyright Law. The author of this study, an economist, in fact says:

“As such the individual creator of literary or artistic property cannot be considered to be part of any copyright industry. Creation of such property does not imply economic importance; only if the property is exploited for profit purposes does it assume importance from the economic viewpoint.”

The copyright industries are big business. Study B reveals that in 1954 the copyright industries contributed an estimated 6 billion dollars to the total national income of about 300 billion dollars. In volume of income produced they exceeded mining and banking and stood sixth out of twelve categories of national income. The most important copyright industries were—in this order: Newspapers, motion pictures, advertising, periodicals, radio and television, book publishing, commercial printing, and juke boxes. Juke boxes produced 242 million dollars of income in that year. Phonograph record manufacture produced only 64 million, bands, orchestras and entertainment, 58 million, and music stores only 22 million. No wonder there has been such a fight over the juke box bill. Think of it—242 millions of income free of royalties to the parties intended to be protected under the Copyright Law. We have already taken a stand on the question of juke boxes.

Study 8. *Liability of Innocent Infringers of Copyright.* There is in the law no general exemption from liability for innocent infringement. There are some special provisions eliminating liability where the copyright notice has been accidentally omitted from certain copies, and limiting liability where, in the case of motion pictures or broadcasting, the infringer was unaware of the infringement and could not reasonably have foreseen it. It would seem to us that if leniency is fair for the motion pictures and broadcasters, it should be extended to all innocent infringers.

Study 9. *Operation of the Damage Provisions.* This study merely supplements Study 2 which was considered last year and raises no new questions which we need to consider. However, it throws much light on the enforcement procedures of various performance rights societies.

Study 10. *Fair Use of Copyrighted Works.* This important study outlines the doctrine of fair use as a defense against a charge

of infringement. This doctrine developed by the courts as a sort of "rule of reason" appears to be based on three criteria—the amount copied, the use made of it—whether commercial or private, and finally (and probably the most important of the three), the effect of the copying or use on the value of the copyright. In cases where the amount taken or used is small, the courts are inclined to apply the principle—*de minimis non curat lex*—the law is not concerned with trivialities. Where in addition the use is not commercial and there is little or no damage to the value of the copyright, the courts are inclined to apply the doctrine of fair use. Accordingly they have allowed considerable latitude in such cases as the burlesquing or parody of a copyrighted original, literary criticism, and uses which promote science and the useful arts. But every case is decided on its merits and mere acknowledgment of the source of a quotation does not exculpate an infringer. This study is well worth reading as a summary of the present law.

We recommend that in the interests of certainty some provision regarding fair use be incorporated in the statute but that it be limited to a statement of the criteria of fair use mentioned above and that the application of those criteria be left to the courts rather than being specified in detail in the statute.

Study 11. *Works Made for Hire and on Commission.* This study summarizes the present law. It appears that in the absence of a contract to the contrary the employer in the case of work made for hire is deemed to be the author and entitled to copyright the work. The cases relating to works made on commission are limited to cases involving photographic portraits, and one case involving a work of art (not a portrait). In these cases it has been held that the copyright belongs to the person commissioning the work.

While most persons will protect themselves by special contractual provisions, this is not necessarily so in cases such as that of a college professor.

We recommend that the law be revised so as to state that music composed on commission shall remain the copyright property of the composer in the absence of contractual provisions to the contrary and that scholarly works (including musical compositions) composed incidentally to the usual course of employment should likewise, in the absence of express contractual provision to the contrary, remain the copyrightable property of the composer or author.

Study 12. *The Economic Aspects of the Compulsory License in*

the Copyright Law. Study 2 which was considered last year deals with the same general subject—namely, the provision of the Law which provides that if the copyright holder of music permits a commercial recording of music to be made, anyone may thereafter upon notice and payment of two cents a record make commercial recordings of the work.

The study reveals some interesting facts. The record companies in 1956 out of total sales of \$325,000,000, received \$150,000,000. Of this sum they paid \$4,750,000 to the composers, mostly song writers. Recording artists received \$19,500,000 and the recording companies themselves made a net of \$6,000,000.

The authors and publishers have sought to eliminate the compulsory license clause. The recording companies have sought to retain it. Our sympathies are with the former.

We recommend that in any revision of the Copyright Law the two cent royalty figure which was incorporated in the law many years ago be reconsidered in the light of present prices and values. It would seem that if this provision is retained in the law, the royalty should be increased at least on long-playing recordings.

Study 13. *Joint Ownership of Copyrights.* The present law is silent on this subject. The courts, however, have held that each co-owner of a copyright may, without the knowledge or consent of the other, make such use of it as he wishes, and it is now apparently the law that the other co-owner's only remedy is to require the one using the copyrighted property to account for the profits derived from the exploitation of the work.

It would seem desirable that the law should define what constitutes joint ownership of a copyright and require the consent of co-owners to the use of the copyright but with some provision for the use of the property by one co-owner where the other's consent is unreasonably refused. The right to an accounting should be preserved.

Study 16. *Limitations on Performing Rights.* Section 1 (e) of the Copyright Law grants to the copyright owner of music only a restricted performance right—the right to perform the work publicly for profit. This section is supplemented by Section 104 which states that performances of certain types of music by public schools, church choirs, or vocal societies are not to be prevented by anything in the Copyright Law provided the performance is not for profit, but is for charitable or educational purposes. This study points out that in all probability Section 104 was unnecessary as

the activities mentioned were already protected by Section 1 (e) which in effect permits any performance, public or private, if not for profit. Nevertheless, if retained, Section 104 should certainly be clarified, as suggested below.

Section 1 (e) giving performance rights to the copyright owner was criticized from the start as restricting the public's free enjoyment of music. There is no such restriction on performance rights as to dramatic works. The copyright owner of a play has full performance rights. The reason advanced by one authority for this difference of treatment is that a person attending a play will not ordinarily go to hear it a second time and that the same is not true of music.

The existence of this "for profit" limitation on the rights of a copyright owner of music to exclusive performance rights is very controversial for it involves a conflict between the public interest in performance and the protection of the composer and his assignees. The Bar Association of the City of New York, presumably a disinterested party, has supported the limitation. However, the courts have held that many activities have constituted public performance for profit even where no admission is charged, for instance the use of music in restaurants and night clubs.

Your committee has reached no decision on this point but suggests that it be debated here and a decision reached as to whether to leave last year's suggestions of the regional meetings calling for a broadening of the educational exemption as they are, or to supersede them.*

If Section 104 is to be retained in the Law, however, we recommend that it be amended so as to remove the following uncertainties:

Why are the specified works limited to oratorios, cantatas, masses or octavo choruses? Why not symphonies, chamber music, concertos, etc. as well?

Why must they be rented, borrowed or obtained from only certain sources?

Does the language really mean that the performance shall be free of royalties, even though it does not expressly say so?

Is the exemption limited to public schools in the narrow sense of grade schools, or does it include colleges, etc.? Should not privately supported schools be treated on the same basis?

If Section 104 is to be retained, we therefore recommend that

* The matter was debated by the membership and a motion "to eliminate the for profit limitation" was defeated.

it be amended to read, after the words "Provided however," as follows:

"That nothing in this title shall be so construed as to prevent the royalty-free performance by educational, charitable or religious organizations of religious or secular works provided the performance is given for educational, charitable or religious purposes and not for profit."

Study 19. *Photoduplication of Copyrighted Material by Libraries.* This study is important to our libraries, our scholars and our composers. The justification for such photoduplication seems to be founded on the doctrine of fair use which we have previously discussed. Libraries, quite generally, furnish copies of all or parts of copyrighted works for the purpose of reference and study or for the purpose of quotation in the researcher's writing from such copyrighted works. They also make photocopies of rare books and manuscripts and of works printed on fast deteriorating materials, like newspapers, for the sake of their preservation. An additional problem arises in connection with possible requests by faculty members for photocopies of copyrighted works or parts thereof for purposes of classroom teaching. As to works protected by common law copyright or by the Copyright Law, the libraries have no guide to what they may do except the doctrine of fair use which depends largely on the circumstances of the particular case.

One thing is clear—there is a need for clarification of the Law on this point.

Our committee recommends that the Law be amended by some such provision, as the following, which is taken in part from the United Kingdom Copyright Act of 1911:—

"Any fair dealing with any work for the purpose of private study, research, criticism, review, teaching or newspaper summary shall not constitute an infringement of copyright."

Such an amendment of the Law might well be supplemented by a code of fair use to be agreed upon between the American Library Association and the appropriate publisher's organization.

In addition to the foregoing, our committee again recommends:

(1) That members be urged to write individually to the Register of Copyrights or to submit the chairman of this committee any other suggestions for revision of the Copyright Law;

(2) That the President be authorized and requested to forward a copy of this report to the Register of Copyright, to appoint a representative or representatives to represent this Association at any Congressional or other hearings as he may deem it necessary

or appropriate to do, and to cooperate with the National Music Council or other organizations in connection with revision of the Law.

J. D. ROBB, *Chairman*
Committee on Revision of the
Copyright Law

LIST OF STUDIES MADE FOR THE REGISTER OF COPYRIGHTS

- Preliminary Study A.* The History of U.S.A. Copyright Law Revision.
Preliminary Study B. Size of the Copyright Industries.
- No. 1. The Compulsory License Provisions of the U.S. Copyright Law
 - No. 2. The Damage Provisions of the U.S. Copyright Law
 - No. 3. Duration of Copyright
 - No. 4. Divisibility of Copyrights
 - No. 5. The Unauthorized Duplication of Sound Recordings
 - No. 6. Notice of Copyright
 - No. 7. Protection of Unpublished Works
 - No. 8. Liability of Innocent Infringers of Copyright
 - No. 9. The operation of the Damage Provisions of the Copyright Laws
 - No. 10. Fair Use of Copyrighted Works
 - No. 11. Works Made for Hire and on Commission
 - No. 12. Economic Aspects of the Compulsory License in the Copyright Law
 - No. 13. Joint Ownership of Copyrights
 - No. 14. The Registration of Copyright
 - No. 15. The Recordation of Copyright Assignments and Licenses
 - No. 16. Limitations on Performing Rights
 - No. 17. Use of the Copyright Notice
 - No. 18. Miscellaneous Copyright Problems
 - No. 19. Photoduplication of Copyrighted Material by Libraries
 - No. 20. Protection of Works of Foreign Origin

REPORT OF COMMITTEE ON ACCELERATED PROGRAMS AND EARLY ADMISSIONS

The relatively recent focusing of attention on the gifted student is a matter of interest and concern to the members of The Commission on Curricula and has resulted in a study and discussion of what is being done for the gifted music student. This report, prepared as a matter of information for the 35th Annual Meeting of The National Association of Schools of Music, reviews in brief the various Honors Programs, Accelerated Programs and Early Admission Programs in progress in member schools based on information received in answer to questionnaires mailed on July 10, 1958 and May 20, 1959.

QUESTIONNAIRE STATISTICS

Number of schools answering questionnaire	66
Those reporting Honors Programs in operation	25
in preparation	4
Those reporting Accelerated Programs in operation	7
Those reporting Early Admission Programs in operation	12
in preparation	2
Those reporting no activity	16
(However, ten in this group indicated that the matter of an Honors, Accelerated and/or Early Admission Program was or is being considered and that they would await this report with interest.)	

Some common characteristics of Honors Programs

- (a) Additional opportunities provided for performance
- (b) Public recognition of gifted student through Honors Convocations, initiation into Honor Societies and the public awarding of prizes and awards
- (c) Accelerated *courses* (carrying the gifted student beyond the usual content), individual study projects, seminars, survey courses, freedom of course selection, etc., available to gifted freshmen and to upperclassmen who have established a superior record during the freshman and sophomore years
- (d) Undergraduate theses and comprehensive orals

Some apparent advantages of Honors Programs

- (a) Provide time and setting for individual study and research
- (b) Incite intellectual curiosity and more intensive development of professional talents

- (c) Promote initiative
- (d) Provide gifted student with atmosphere and environment more compatible with his abilities
- (e) Allow gifted student an opportunity to work with faculty on a more private basis
- (f) Cultural enrichment in music and in the Humanities

Some possible disadvantages

- (a) Honors Programs are expensive to administer
- (b) Recognition of the gifted student as such may result in lack of motivation and competition in the average classroom situation
- (c) Honors Programs can lead to a weakening of the general program since they require the attention and time of distinguished faculty.

Some common characteristics of Accelerated Programs

- (a) Grouping of gifted students in theory courses enabling them to complete requirements in less than average time
- (b) Permitting gifted students to use credit gained through proficiency examinations to satisfy in part their degree requirements
- (c) Allowing the gifted student to take a larger number of semester hours
- (d) Providing a three year program instead of the usual four for the gifted student

Some apparent advantages

- (a) Graduate work available to the gifted student at an earlier than usual time
- (b) Acceleration, in some instances, helpful to the gifted male student before or after his service in the Armed Forces

Some possible disadvantages

- (a) Lowering of standards
- (b) Questionable to allow even a gifted student to participate in an accelerated program because of lack of maturity and lack of ability to keep pace

Some common characteristics of Early Admission Programs

- (a) Two summer sessions following the junior and senior years in high school

or

Dual registration during junior and senior years in high school

or

Acceptance of a non-high school graduate—usually high school seniors or their equivalent—by college level institution (In some instances such an arrangement is approved jointly by the high school and college and with the sanction of the particular State High School Principals Association.)

- (b) Admission dependent upon outstanding professional and personal qualifications and comprehensive examinations, entrance level must be equivalent of that required of freshmen or above
- (c) Students accepted receive full college-level status with some variation as to time of credit validation
- (d) Program of study is that required of freshmen students

Some apparent advantages

- (a) Offers professional training to gifted high school student who does not have the opportunity for professional level study in his home area
- (b) Strengthens the student's secondary education and his high school music program (Applicable where student returns for his senior year in high school or is able to remain in high school)
- (c) Helps to determine whether or not a student is suited to enter music as a profession prior to the usual time of university or college matriculation
- (d) Provides the possibility for early graduation, cultural enrichment and/or to fill in the 'gaps'

Some possible disadvantages

- (a) Danger of letting individual schools determine who is a gifted student
- (b) A program for only the strongest and most experienced institutions to administer
- (c) The regional accrediting associations and The National Association of Schools of Music have made no official ruling in regard to early admission programs. To date their current By-Laws do not indicate recognition of credit for college-level work taken prior to high school graduation.

Some general observations

- (a) It is apparent that schools are giving a great deal of thought to Honors, Accelerated and/or Early Admission Programs before their inauguration
- (b) On the basis of information contained on questionnaires

- which were returned it is apparent that there is widespread interest in programs for the gifted music student
- (c) Programs for the gifted music student are being adopted slowly and with caution
 - (d) Chief concern and emphasis is on cultural and professional enrichment rather than acceleration
 - (e) Enrollment in these programs is low and based on selectivity—personal as well as professional qualifications are considered.

DUANE BRANIGAN, *Chairman*

REPORT OF COMMITTEE ON RESEARCH

Two studies were undertaken during the past year and mimeographed copies of the results were distributed to the membership at the Annual Meeting. Additional copies are available on request from the Office of the Secretary.

ATTITUDES REGARDING CHANGE OF DATE FOR ANNUAL MEETING

In order to secure from the representatives of member institutions information that would provide guidance in consideration of dates for future meetings of the Association a survey was conducted. The following results were reported by Chairman Hargreaves:

1. Do you favor a change from the traditional Annual Meeting time (i.e. Friday and Saturday of Thanksgiving week)?
Yes-80; No-100; No vote or no preference-4.
2. Are you too busy with programs to consider attending a meeting between Thanksgiving and Christmas?
Yes-102; No-50; No vote-33.
3. Can you attend a meeting during Lent?
Yes-119; No-25; Others-40.

In commenting upon the findings of this survey Chairman Hargreaves provided the following additional material:

An observation from perusal of the returned blanks, from conversation and from letters is that a good many people answered the first question "no" because of one of the following:

- a. They held that the best interests of others might not be served by asking for a change.
- b. They attempted to decide what would be the best possible other date, and found that a trying task.

In the latter connection one ballot was marked: "My first reaction was to answer 'yes' above, but when I tried to find a better date, it just wouldn't work."

The most strongly worded reaction came from those favoring a change. The crux of the sentiment seems to be that if the NASM meeting is justified as an administrative concern, the meeting time should come out of the usual administrative work week and not out of the personal lives of the administrators involved. This seems to be fairly well in keeping with the program planning of deans and administrators in non-music fields, and the rather high incidence of heart failure among our NASM executives should give some pause.

Some answers pointed up a neat delineation between the function of an NASM convention and a typical convention of such a group as MTNA, MENC, etc. The NASM is presumed to be a working meeting for a national accrediting body with emphasis on administrative matters for the betterment of the institutions represented. One individual suggested that concert attendance and other non-essentials should be eliminated from the meetings.

LIBERAL ARTS AND PROFESSIONAL EDUCATION CONTENT OF MUSIC CURRICULA

The basic intent of the questionnaire concerning the above topic was to provide the Executive Committee and the Commission on Curricula with data on the number of non-music courses being required for graduation in member schools. Since some of the music courses are quite commonly considered as having *general education* properties, an attempt was made to secure information on the extent to which member schools were able to include such courses toward general education *requirements*. (See Table 2 below.)

Since professional education content is required for many music degrees, it seemed desirable to treat separately such requirements. It was also considered desirable to analyze the balance between professional education classes (taught by departments of education) and music methods courses (taught by music education faculties). A listing of the hours of credit in directed teaching was also requested. (See Table 3 below.)

Granting that the search for specifics gave rise to some confusion of terminology and to some attempts to substitute generalization which could not be statistically evaluated, the report gives, perhaps

for the first time, a practical overview of the current practices of member institutions.

In order that the various degree titles might not cast doubt on the accuracy of responses, the four main categories of degrees were tabulated separately. It should be noted that while certain "average" tendencies appear, there are great differences in requirements with each category.

Space limitations prevent inclusion here of the complete report. The tabular material presented below reflects the general findings in institutions of the Association that use the semester hour as the unit of academic accounting. Somewhat comparable results were found in the portion of the study concerned with institutions that operate on the quarter-hour basis.

TABLE 1. TOTAL SEMESTER HOURS REQUIRED FOR GRADUATION

Degree	Total Responses	Range	Mean
B.Mus.	106	120-148	128.39
A.B.	85	120-148	124.8
B.M.E.	64	120-150	132.19
B.S.	22	124-136	126.9

TABLE 2. LIBERAL ARTS CONTENT IN MUSIC CURRICULA

Degree	Total Responses	General Culture Requirement		
		Non-music	Music	Total
B.Mus.	107	40.83	8.49	49.32
A.B.	83	68.25	7.45	75.7
B.M.E.	62	44.27	7.02	51.29
B.S.	21	48.7	5.8	54.5

**TABLE 3. PROFESSIONAL AND MUSIC EDUCATION
CONTENT IN MUSIC CURRICULA**

Degree	Professional Education		Music Methods		Directed Teaching		Combination
	Response	Average	Response	Average	Response	Average	
B.M.	11	13	11	9	11	6	28
A.B.	21	14.57	21	6.04	20	6.35	26.96
B.M.E.	80	12.33	77	10.2	78	6.55	29.08
B.S.	24	13.9	22	8.59	23	6.73	29.22

TABLE 4. NON-MUSIC CONTENT IN MUSIC CURRICULA

Degree	Total Cases	Below 25 hrs.		25-30	31-35	36-40	Above 40 hrs.		
		Cases	Average	Cases	Cases	Cases	Cases	Average	Median
B.M.	97	20	19.7	14	24	27	63	50.6	47
A.B.	88	3	16	0	1	2	82	71.1	72.5
B.M.E.	64	4	21.5	3	8	13	36	54.3	51.5
B.S.	22	2	*	0	2	4	14	59.07	60.5
B.F.A.	7	0		1	1	1	4	68	72

* See item 6 below.

Notes on Tables above:

1. 149 questionnaires were returned, 5 of them too late for inclusion in the analysis. In a number of instances where the questionnaire had obviously been misunderstood, individual item responses were discarded.
2. Because most of the institutions list several degrees, often with widely different liberal arts hours content, it seemed best to list the number of *degree patterns* reported, rather than the number of institutions reporting.
3. In order to simplify the tally, a few degrees labeled as B.M. in Mus. Ed. or bearing other degree nomenclatures clearly paralleling the intent and content of the B.M.E. were placed with the latter.
4. In cases where a range of possible hours was given, the central figure was taken if the range was no greater than three. Where greater ranges were involved, the bottom figure was counted once and the top figure was counted once.

5. A number of directors responding took pains to point out that the totals reported did not include required credit in physical education. There seems to be no fool-proof conclusion possible that all of the figures do not include this subject, however. Whereas physical education may have been included in the totals for graduation, credits in physical education are less likely to be considered as "liberal arts" or "general culture" in the columns specifically so labeled.
6. There is a significant preponderance of conservatories among the relatively few schools reporting degree patterns requiring fewer than 25 semester hours of liberal arts content. One institution indicated a range of 9-24 hours of non-music for the B.S. degree "depending on choice of second high school teaching subject, which might be in this area."

REPORT OF THE COMMITTEE ON PUBLICITY

The first meeting of the Committee on Publicity was held in August, 1959. At that time a preliminary press release was prepared announcing when and where the 35th Annual Meeting of the NASM was to be held. This was sent out to some 60 periodicals catering to the profession of music.

Another release was prepared in September as soon as the committee had some of the details of the program for the same periodicals. Clippings show that many of the magazines published these releases.

Early in October, Ed Cording and the Chairman met with the local members of the committee in Detroit, Alle Zuidema and Harold Rees, and the committee made personal visits to the city editors of all the daily newspapers to interest them in the November meeting.

The various radio and TV stations were also covered, and arrangements were made for programs to be given by members of the Association in which the meeting would be mentioned. Following are the results:

We had excellent coverage from two newspapers, the Detroit Times and the Detroit News. The Free Press also gave us some publicity, but did not cover the meetings with reporters like the other newspapers did.

Programs were secured on Station WWJ in both the radio and TV sections. Station WJR gave us two very fine programs, and we were especially pleased about this because this is a station which specializes on cultural activities and thus has built a following of listeners our Association would like to reach. A radio panel was also arranged on Station WJBK.

The committee, as usual, took the responsibility of escorting panelists and program members to and from the stations.

In mid-November releases were prepared which could be filled in and sent to local communications media by member school representatives. We received clippings, showing that this effort was worth while, and the cooperation of the membership is much appreciated.

Representatives of newly admitted or promoted schools were invited to give the committee names of local news media, immediately following legislative action, and releases were sent out to such newspapers.

In addition to this, telegrams of congratulation were sent to the head and public relation departments of such schools immediately after the legislative action had been taken. Several letters received showed that these telegrams were appreciated. The committee also informed the public relation departments of schools connected with the election or re-election of our NASM officers.

A final post-convention release was then sent out to all of the music periodicals who had received the preliminary releases.

I would like to take this opportunity to express again my sincere thanks for the wonderful help given by Edward Cording of Wheaton College, and Arthur Wildman of the Sherwood Music School. Our efforts on the local scene depend on the enthusiasm of the local committee, and here Alle Zuidema and Harold Rees, of the Detroit Institute of Musical Art, did a magnificent job. They gave freely of their time and effort not only before the meeting, but during the sessions. It is a great pleasure, indeed, to share this activity with such willing and enthusiastic workers.

WALTER A. ERLEY, *Chairman*
Committee on Publicity

REPORT OF THE NOMINATING COMMITTEE

The nominating committee, consisting of five of the nine regional vice-presidents under the chairmanship of Himie Voxman, presented a slate of nominees to which was added a number of write-in nominations. The following officers, commission chairmen, and commission members were elected:

President: Thomas Gorton, University of Kansas

Vice-President: Duane Branigan, University of Illinois

Secretary: Thomas W. Williams, Knox College

Treasurer: Frank Jordan, Drake University

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

Chairman, Graduate Commission: Howard Hanson, Eastman School of Music

Members of Commission on Curricula (elected to three-year terms):

Warner Lawson, Howard University

Roy Underwood, Michigan State University

Members of Graduate Commission (elected to three-year terms):

Leigh Gerdine, Washington University

George Howerton, Northwestern University

Member of Commission on Ethics (elected to three-year term):

J. Paul Kennedy, Bowling Green State University

Report of the Vice-President on Regional Activities

Although the work of the National Association of Schools of Music culminates each year with the Annual Meeting, continuous activity is necessary and desirable on the part of the officers, commissions, committees and regional groups. For instance, in addition to the usual responsibilities assumed by the vice-presidents, four Regions held interim meetings.

Region I—(California, Arizona, Utah, New Mexico, Nevada)—met at Provo, Utah on March 25.

Region V—(Michigan, Indiana, Ohio, West Virginia)—convened at Bowling Green University, Bowling Green, Ohio on February 19.

Region VI—(New England, New York, New Jersey, Maryland, Pennsylvania, District of Columbia, Delaware)—held a one day meeting at Peabody Conservatory, Baltimore, Maryland on March 14.

Region VII—(Virginia, Georgia, Florida, North and South Carolina)—met for two days at Hollins College, Hollins, Virginia on June 5 and 6.

At all interim meetings representatives from non-member schools within the region were invited and in each instance an effort was made to be of service to these schools. In addition, of course, the agenda included discussion periods devoted to topics and problems of mutual interest.

During the 35th Annual Meeting two regional sessions were held—a briefing period for the Vice-Presidents on Friday afternoon and the group meetings on Saturday. Attendance at the group sessions was fine and the discussion was brisk. A main topic centered around the new annual report which was used this year for the first time. Dr. John Flower, Executive Secretary of the Commission on Curricula, who had much to do with the drawing-up of the form, was present at several of the regional meetings to discuss the report, answer questions and to learn of desired modifications in the interests of greater clarity. Dr. Flower explained that the new form could be more than a means of furnishing the Secretary's office with necessary association statistics, that in addition, it is conceivable that certain types of information which heretofore have not

been available elsewhere could, through yearly compilation, form the basis for an additional service by the Association to its members.

Discussion did not limit itself to the report forms by any means. Other areas of interest included building planning; music libraries—their administration and operation; curriculum changes and planning—especially in regard to applied music pedagogy; music therapy; how to administer conducting courses and programs; the music curriculum in the secondary schools; the place of music literature in a professional curriculum; the administration of transfer credit; possible exchange of current catalogs, at least within regions; are accelerated and/or honors programs in direct conflict with the NASM constitution; the status of strings and string programs; accompanists—how they are provided; science—its effect on music and music departments; fringe benefits to faculty—insurance, retirement plans, housing, etc.; the National Defense Student Loan Fund; and many others.

The following were elected as Regional Vice-Presidents:

- Region 1. Leslie Spelman, University of Redlands
- Region 2. Bruce Rodgers, College of Puget Sound
- Region 3. Millard Laing, Kansas State College
- Region 4. Himie Voxman, University of Iowa
- Region 5. Elwyn Carter, Western Michigan University
- Region 6. Chester Williams, New England Conservatory
- Region 7. John Bitter, University of Miami
- Region 8. Wilbur Rowand, University of Alabama
- Region 9. Everett Timm, Louisiana State University

Report of the Secretary

A detailed analysis of the statistics for the year 1958-59 is being compiled by Dr. John Flower, Executive Secretary of the Commission on Curricula, and will be sent to all member schools. An excerpt from his report is included below along with data collected by the Secretary reflecting freshman enrollments in member institutions. The new Annual Report Forms with a few alterations I believe will give us valuable information which can be most useful to our Association. Your suggestions and counsel regarding the new form may be an item for discussion at your Regional meetings. In the future the Annual Report Forms will be mailed to you at an earlier date and it has been suggested that this be done in early June to give you more time to compile your information. The return of these forms at the earliest possible date will facilitate the work of the Secretary's office.

The accurate listing of chairmen and directors of member institutions and the actual degrees which are granted and have been approved by the Association poses a difficult problem. If there are errors in the 1959 List of Members please notify me by mail at your early convenience and every effort will be made to correct these.

On recommendation of the Commission on Curricula at the Annual Meeting eight schools were promoted to Full Membership, seven schools were admitted to Associate Membership, and one school was admitted to Junior College Membership. The roster now includes 214 Full members, 25 Associate members, 10 Junior College members, and 1 Preparatory school member. The Executive Committee accepted with regret the resignation of the Juilliard School of Music.

It is the sad duty of the Secretary to report the death of Dr. Frank G. Shaw, former Director of the Oberlin Conservatory of Music, and a charter member of our Association.

**UNDERGRADUATE ENROLLMENT TOTALS
IN MEMBER INSTITUTIONS**

Degree Programs	1958-59	1959-60
Bachelor of Arts	1,903	1,992
Bachelor of Music	7,638	7,938
Bachelor of Music Education	<u>12,757</u>	<u>12,673</u>
TOTALS	22,298	22,603

For the academic year 1957-58, 114 schools reported decreases totaling 1,284 students and 95 schools reported increases totaling 738 students for a net loss of 546 as compared with the previous year 1956-57. For the academic year 1958-59, 90 schools reported decreases totaling 764 students and 124 schools reported increases totaling 1,477 students for a net gain of 713 students over the previous year 1957-58. For the academic year 1959-60, 85 schools reported decreases totaling 897 students and 131 schools reported increases totaling 1,376 students for a net gain of 479 as compared with the previous year 1958-59. These net gains reflect both graduate and undergraduate enrollments while tabulation above includes undergraduate enrollment only.

**INCREASE IN FRESHMAN ENROLLMENT
IN MEMBER INSTITUTIONS
1959-60**

Type Institution	Number of Schools	Increase in Freshman Enrollment
Liberal Arts	104	183
Teachers Colleges	26	215
State Universities	64	108
Private Conservatories	<u>24</u>	<u>220</u>
TOTALS	218	726

THOMAS W. WILLIAMS, *Secretary*

Report of the Treasurer

A detailed report in mimeographed form was distributed to the membership by Frank B. Jordan, Treasurer. The healthy financial condition of the Association is revealed in the following summary:

Receipts for the year 1959 totaled \$16,568.03 and expenditures for current operation totaled \$14,394.98. The bank balance at the close of the fiscal year, August 31, 1959 was \$8,120.42 and the funds invested in Bank Stocks, Treasury and Savings Bonds totaled \$34,687.50.

Copies of the complete report approved by the auditing committee and accepted by the Association are available on request addressed to the Treasurer.

Administrator's Workshops

At the request of the membership Administrator's Workshop sessions were scheduled as a part of the program of the Annual Meeting as had been the case in the previous year. The groups and chairmen were as follows: Universities—State Supported, Wilbur Rowand; Universities—Privately Supported, Raymond Kendall; Colleges—Church Supported or Related, Clemens Sandresky; Colleges—Privately Supported, Paul Beckhelm; Junior Colleges, C. Burdette Wolfe; Teachers' Colleges, C. B. Hunt; Women's Colleges, Charles Vardell; Colleges of Fine Arts, Frank B. Jordan; Colleges and Universities—Municipally or Federally Supported, Warner Lawson; Independent Conservatories, Chester Williams; Conservatories—partially or wholly supported by Colleges or Universities, Alle D. Zuidema; State Colleges, Millard Laing.

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