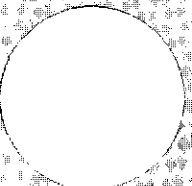
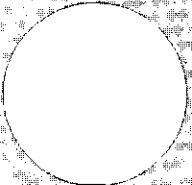


FEBRUARY 1961

*The* **BULLETIN**



**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC**

Bulletin  
NATIONAL ASSOCIATION OF  
SCHOOLS OF MUSIC

PROCEEDINGS OF THE THIRTY-SIXTH  
ANNUAL MEETING  
NOVEMBER 1960  
CHICAGO

# Bulletin

*of the*

NATIONAL ASSOCIATION OF  
SCHOOLS OF MUSIC

CARL M. NEUMEYER

*Editor*



Published by the  
National Association of Schools of Music  
Office of Secretary, Thomas W. Williams  
Knox College, Galesburg, Illinois

## CONTENTS

President's Report, <i>Thomas Gorton</i> .....	11
Our Musical Culture:	
Music and the International Cultural Relations of the United States, <i>R. Gordon Arneson</i> .....	14
National Legislation Affecting the Arts, <i>Honorable Harris B. McDowell, Jr.</i> .....	22
Music in Higher Education, <i>Earl V. Moore</i> .....	32
Music in the Junior College:	
Professional Music Study in Junior College, <i>Robert Elliot Hopkins</i> .....	39
Present Status of Junior College Music, <i>C. Burdette Wolfe</i> .....	45
Commission Reports:	
Commission on Curricula.....	47
Graduate Commission.....	47
Committee Reports:	
Committee on Bachelor of Music Degree.....	48
Committee on Church Music.....	53
Committee on Publicity.....	53
Committee on Nominations.....	55
Report of Vice-President.....	56
Report of Secretary.....	57
Report of Treasurer.....	58
By-Law Revisions.....	59
Administrators' Workshops.....	60
In Honor of Earl V. Moore.....	61
Thirty-Sixth Annual Meeting.....	62

## OFFICERS OF THE ASSOCIATION FOR 1961

*President:* Thomas Gorton, University of Kansas

*1st Vice-President:* Duane Branigan, University of Illinois

*2nd Vice-President:* C. B. Hunt, Jr., George Peabody College

*Secretary:* Thomas W. Williams, Knox College

*Treasurer:* Frank B. Jordan, Drake University

*Regional Vice-Presidents:*

Region 1. Andrew Buckhauser, University of Arizona

Region 2. Milo Wold, Linfield College

Region 3. Roger Dexter Fee, University of Denver

Region 4. LaVahn Maesch, Lawrence College

Region 5. Elwyn Carter, Western Michigan University

Region 6. Samuel Berkman, Hartt College of Music

Region 7. John Bitter, University of Miami

Region 8. Thomas Stone, Western Kentucky State College

Region 9. Burdette Wolfe, Del Mar College

*Council of Past Presidents:*

E. William Doty

Harrison Keller

Price Doyle

Earl V. Moore

Howard Hanson

Donald M. Swarthout

## COMMISSIONS

COMMISSION ON CURRICULA:

Earl V. Moore, Chairman, University of Houston

Henry Bruinsma, Ohio State University (1963)

E. William Doty, University of Texas (Ex officio)

Walter Duerksen, University of Wichita (1961)

Warner Lawson, Howard University (1962)

Paul M. Oberg, University of Minnesota (1961)

Clemens Sandresky, Salem College (1963)

Roy Underwood, Michigan State University (1962)

John Flower, Executive Secretary, University of Michigan

GRADUATE COMMISSION:

Howard Hanson, Chairman, Eastman School of Music

Karl Ahrendt, Ohio University (1961)

Leigh Gerdine, Washington University (1962)

George Howerton, Northwestern University (1962)

Raymond Kendall, University of Southern California (1963)

Everett Timm, Louisiana State University (1961)

Himie Voxman, University of Iowa (1963)

COMMISSION ON ETHICS:

Sister M. Gabriella, Chairman, Marymount College (1961)

Jackson K. Ehlert, Butler University (1963)

J. Paul Kennedy, Bowling Green State University (1962)

## COMMITTEES

### BACHELOR OF ARTS:

(Sub-committee of the Commission on Curricula)

Cecil Munk, *Chairman*

Peter Hansen

Dale Moore

### CHURCH MUSIC:

(Sub-committee of the Commission on Curricula)

George McClay, *Chairman*

Arthur Becker

George Koski

### MUSIC EDUCATION:

(Sub-committee of the Commission on Curricula)

C. B. Hunt, Jr., *Chairman*

Robert House

Lee Shackson

### MUSIC THERAPY:

(Sub-committee of the Commission on Curricula)

Roy Underwood, *Chairman*

Robert Unkefer

### AIMS AND OBJECTIVES:

E. William Doty, *Chairman*

Arthur Becker

Luther Noss

Paul Beckhelm

David Robertson

C. B. Hunt, Jr.

Wilbur Rowand

Warner Imig

Daniel Sternberg

Raymond Kendall

Charles Vardell

A. Kunrad Kvam

James Wallace

Carl Neumeyer

J. Laurence Willhide

### IMPROVEMENT OF TEACHING:

Rogers Whitmore, *Chairman*

James Aliferis

Sven Lekberg

Harry Robert Behrens

Cecil Munk

Orville Borchers

John Paul

Robert Cavanaugh

Bruce Rodgers

Stanley Chapple

George A. Stegner

Sister M. Francesca

Cecil Stewart

Sister M. Karlene Hoffmans

Kemble Stout

L. V. E. Irvine

Hugh P. Williamson

Max Lanner

**JUNIOR COLLEGES:**

C. Burdette Wolfe, *Chairman*  
Eugene B. Adams  
Carimae Hedgpeth  
Robert Elliot Hopkins  
Richard S. Johnson  
Franklin B. Launer  
Ralph Osthoff  
Jay L. Slaughter

**LIBRARY AND AMERICAN MUSIC RECORDINGS:**

Peter Mennin, *Chairman*  
Karl Ahrendt  
Bruce Benward  
Robert Darnes  
Melvin Geist  
Edwin Gerschefski  
William Hoskins  
Leroy Robertson  
Virgil Smith  
David Strickler

**PREPARATORY MUSIC:**

Charles T. Mitchell, *Chairman*  
Clarence Burg  
Harold J. Cadek  
Jackson Ehlert  
Glenn W. King  
Edwin Kappelmann  
Robert Laufer  
William McPhail  
William Skeat  
Jani Szanto  
Hugh Thomas  
James H. Wood  
Alle D. Zuidema

**PUBLICITY AND PUBLIC RELATIONS:**

Walter A. Erley, *Chairman*  
Edward A. Cording  
Roger Fee  
Arthur Wildman

**RESEARCH:**

Robert Hargreaves, *Chairman*  
Kenneth Kincheloe  
Daniel Sternberg

**STATE LEGISLATION:**

Alabama, Wilbur Rowand, *Chairman*  
Arizona, Andrew Buchhauser  
Arkansas, Lois McNabb Smith  
California, Russell Bodley  
Colorado, Warner Imig  
Connecticut, Samuel Berkman  
Florida, John Bitter

Georgia, David Beaty	New Mexico, Edwin E. Stein
Idaho, Hall Macklin	New York, Alexander Capurso
Illinois, Fred Denker	North Carolina, Harry Cooper
Indiana, Jackson Ehlert	Ohio, Gene Taylor
Iowa, Myron Russell	Oklahoma, Robert Buggert
Kansas, Luther Leavengood	Oregon, Melvin Geist
Kentucky, Robert S. Whitney	Pennsylvania, Gerald Keenan
Louisiana, Joseph M. Running	South Carolina, Donald W. Packard
Maryland, Gerald Cole	South Dakota, Usher Abell
Massachusetts, Wilbur Fullbright	Tennessee, Vernon Taylor
Michigan, Walter Hodgson	Texas, Michael Winesanker
Minnesota, Paul Oberg	Utah, Leroy Robertson
Mississippi, Sigfred C. Matson	Virginia, L. Wayne Batty
Missouri, O. Anderson Fuller	Washington, Kenneth Schilling
Montana, Luther Richman	West Virginia, C. Buell Agey
Nebraska, Emanuel Wishnow	Wisconsin, Sister M. Theophane
New Hampshire, Karl Bratton	Wyoming, Allen Willman
New Jersey, A. Kunrad Kvam	

#### TEACHER EDUCATION IN MUSIC:

	Lee Shackson, <i>Chairman</i>
Sister M. Agnesine	Jack Juergens
Earl Beach	Millard Laing
Samuel Berkman	Harry Lemert
Robert Briggs	Craig McHenry
Elwyn Carter	Lloyd C. Mitchell
Ashley Coffman	Max Noah
Eugene Crabb	Myron Russell
Walter Duerksen	Hartley Snyder
Leigh Gardine	Thomas John Stone
Gene Hemmle	Gene Taylor
Lloyd K. Herthen	Everett Timm
Walter Hodgson	Karl E. Webb
C. B. Hunt	J. Laiten Weed
Archie Jones	Gene Witherspoon

#### WIND INSTRUMENT LITERATURE:

	Himie Voxman, <i>Chairman</i>
Subchairmen:	Russell Howland (saxophone)
Betty Bang (flute)	Josef Marx (oboe)
William Bell (tuba)	Gunther Schuller (horn)
Austin Ledwith (bassoon)	David Shuman (trombone)
Bernard Fitzgerald (trumpet)	George Waln (clarinet)



## LIAISON COMMITTEES

### AAUW

George Howerton, *Chairman*

Katherine Davies

Theodore Kratt

Sister Mary Eloise Jarvis

Eleanore Hunt Vail

### ABA-CBDNA-NACWAPPI

Milburn Carey, *Chairman*

Richard W. Farrell

Max Mitchell

Bernard Fitzgerald

Robert W. Smith

### AGO

Rexford Keller, *Chairman*

Lambert Dahlsten

LaVahn Maesch

Charles Finney

Mother Josephine Morgan

Robert Hufstader

Lee Rigsby

### AMS-CMS

Henry Bruinsma, *Chairman*

Arthur Byler

Clemens Sandresky

Richard Gore

Edwin Stein

Glen Haydon

### ASTA

John D. Kendall, *Chairman*

Everett Fetter

George Michael

Gerald Keenan

Ralph R. Pottle

Sister Mary Lucretia

Emanuel Wishnow

### MTNA

Duane Haskell, *Chairman*

Jess T. Casey

Edwin Liemohn

Franz Darvas

Sister Lucy Marie

Arthur M. Fraser

William McRae

Crawford Gates

LaVahn Maesch

L. Stanley Glarum

Milton Trusler

Kenneth Kincheloe

Rogers Whitmore

MENC

Kenneth Cuthbert, *Chairman*

Donald Bellah

Helen Hosmer

Francis Diers

Ralph Hart

Willis Ducrest

William F. Lee

F. Nathaniel Gatlin

Wendell Rider

NATS

Willard Bassett, *Chairman*

George F. Barron

Kenneth Schilling

John Brownlee

David Strickler

Joseph C. Cleeland

Robert M. Taylor

Hayes M. Fuhr

J. Campbell Wray

NOA

Howard Groth, *Chairman*

Wilfred Bain

Roger Fee

Richard Duncan



## President's Report

The past year has been an extremely busy one in the life of your Association. As usual, the major load has fallen on the dedicated and sagacious men who constitute the Commission on Curricula and the Graduate Commission. Their work goes to the very heart of the Association's accreditation function and its concern with standards.

The reports which you have heard by their respective chairmen represent only a tabulation of the work accomplished, but do not tell the whole story of the many hours spent in study, discussion, and thoughtful consideration of the factors that bear on the quality of music in higher education. For example, the Commission on Curricula spent four days in June considering reports on forty-nine schools. These involved applications for associate membership, promotion to full membership, joint visitations with the various regional accrediting associations and with the National Council for the Accreditation of Teacher Education, church music and music therapy curricula, progress reports, and re-examinations. The Commission had already put in three solid days of work here this week before the majority of our delegates arrived. The Graduate Commission has likewise had a busy round of activity, considering the ever-increasing complexity and diversity of the graduate programs in music.

Our relationship with NCATE in the matter of accrediting programs in music education is developing satisfactorily within the framework of the working agreement reported to you last year at the Detroit meeting. NASM has undertaken a number of joint visitations of NASM member schools with NCATE and has more pending. For the first time NCATE has also invited NASM to supply an examiner to serve as a musically-expert member of an NCATE team in an evaluation visit to a school which is not a member of NASM, but is applying for NCATE membership. It would appear that a basis for still wider influence of NASM

in matters of the quality of music programs in higher education is being laid.

One of the objectives listed in the foreword of the published By-Laws and Regulations of the NASM is "to use the influence of the Association to further the cause of music by bringing to bear whatever and wherever the need is deemed appropriate the combined strength of all member institutions." Guided by this statement we have decided to devote a major session of this convention to an assessment of the function of music in modern diplomacy, the role of the federal government in the arts, and the status of music in higher education. We believe that tomorrow's general session will not only be interesting and provocative, but may well point up new areas where NASM can use its good offices and its powerful influence in support of vitally important developments.

The revised annual report extracts more and different kinds of information, which many of you have suggested as important to your plans and daily operation. We would welcome any suggestions as to ways in which your Association may be of still more assistance in this direction.

The efficient and able executive secretary of the Commission on Curricula, Dr. John Flower, is preparing a number of statistical studies based on the annual reports. This information will be in your hands through the medium of a special newsletter within the next two or three months. The studies will include a survey of faculty salaries in music, broken down by type of school in relation to source of financial support, and size of school, so that you may have a basis for comparison. Other studies will cover the relationship of degrees granted to enrollment, overall patterns of budget allocation, and enrollment patterns.

No report of the activities of the Association would be complete without attention to the increasingly important role being played by our "brain trust," the Council of Past Presidents, in providing valuable guidance and thoughtful counsel on the present problems and the future direction of NASM. We have leaned heavily on their wisdom, we have relied greatly on their perspicacity, and we are eternally grateful to them for their generous gift of time and energy in considering the needs of NASM.

This year we have drawn upon the sub-committees of the Commission on Curricula for an increasing amount of research and study of specific curricula on the Commission's agenda. The Sub-Committee on Church Music, in particular, gave a virtuoso performance this year. We feel that the activities of the new sub-committee on music education

and the one on the bachelor of arts in music will assist the Commission on Curricula in handling its increasingly heavy load, which now includes not only the traditional applications for membership, for promotion, or for new degree programs, but also for a spate of joint visitations, with the various regional authorities and with NCATE, and a heavy volume of re-surveys of member schools.

Finally, I should like to thank those many members, too numerous to catalogue, whose valued assistance throughout the year and at this convention, has helped to move the NASM forward on its path of increased service to its constituent members.

THOMAS GORTON, *President*

## Music and the International Cultural Relations of the United States

R. GORDON ARNESON, *Director*

Office of Cultural Exchange  
Department of State

It is a great pleasure for me to be with you here this morning and have the opportunity to address this distinguished gathering of educators in the field of music. I was honored when your President, Mr. Gorton, invited me to address your convention and speak to you about the role of music in our international cultural relations and the extent to which the Government promotes such activities. I am not a musical authority. Nevertheless I am glad to have this occasion to talk with you about the many ways in which music and musicians are making important contributions to promoting international understanding and the cultural prestige of our country abroad.

In the last two decades cultural affairs have taken on major significance as an adjunct of our foreign relations. The traditional forms of political, economic and military relations between governments have clearly proved inadequate in themselves to meet the challenges of the nuclear age. A revolution in technology, transportation and communications has shrunk the world to a fraction of its former size and brought peoples from across the globe into direct contact with each other. It has become clear that if we are to achieve a lasting peace peoples of the world must come to know and understand each other better.

It is this realization that has prompted our government to take an active part in promoting people-to-people contacts and cultural exchanges with other lands in order to strengthen mutual understanding.

The nucleus of our cultural relations with other countries is found in exchanges of people and materials for broadly educational and

cultural purposes. These activities involve a number of Government agencies but are carried out principally by the Department of State and the United States Information Agency. I will restrict myself in this talk to the types of exchanges in the field of music carried out by the State Department's Bureau of Educational and Cultural Affairs with which I am associated. Our Bureau is concerned with two major programs in the field of music: *first*, the two-way exchange of individual musicians for purposes of study, teaching, research, observation and consultation as authorized by the Fulbright and Smith-Mundt Acts, and *second*, the sending of American musical attractions on tours abroad under the President's Special International Program for Cultural Presentations. The Bureau also backstops the activities of UNESCO which include exchanges in music.

During the last ten years over 18,000 Americans and 48,000 people from other countries have taken part in exchange programs administered by the Department. More than 1200 of the Americans and over 200 of the people from other countries were pursuing work in the field of music. Since the inception of the Cultural Presentations Program in 1954, more than 175 attractions have visited in some hundred countries round the world. Over half of these have been musical attractions.

In conducting exchange activities we in the Department constantly seek the advice of experts. You are probably most familiar with the role of the American National Theatre and Academy in connection with the Cultural Presentations Program. Under the Smith-Mundt Act an Advisory Commission on Educational Exchange was established to formulate policy and advise the Secretary of State on exchange programs. Under the aegis of the Commission we have an Advisory Committee on the Arts on which your colleague Thor Johnson serves as the expert in music.

I should now like to describe briefly the two-way exchange of musicians and scholars carried out under the Fulbright and Smith-Mundt Acts and then proceed to discuss the Cultural Presentations Program. The majority of exchanges of individual scholars involve Americans going abroad primarily to Europe. This is natural because Americans want to go back to where the roots of our western musical tradition lie. On the other hand, the needs of other countries are so great in other fields that they are unlikely to include many musicians among those proposed to come to the U. S. under the program. Moreover, our musical achievements, except in the field of jazz, are perhaps not yet well enough known in many parts of the world to attract large numbers of scholars from abroad.

Let us consider for a moment what kind of projects Americans undertake. The majority are young musicians who go abroad to study. Many concentrate on instrumental studies; others select composition, musicology, operatic stage direction and allied subjects.

A number of young vocalists have returned from study abroad, particularly in Italy, Germany and Austria, to commence illustrious careers in this country. Several are presently engaged by the Metropolitan Opera. Others have assumed leading roles in European opera houses where they are contributing to the prestige of America's musical achievements abroad. An examination of a survey by Howard Taubmann, music critic of the *New York Times*, revealed that one out of every five young American composers of talent mentioned by the critic had studied in Europe under the educational exchange program. American students have also visited other parts of the world to pursue their specialities. One, for example, conducted a study in Guatemala of the evolution of the marimba from the primitive state in which the instrument is still played by natives to the improved model which she herself plays. Another student went abroad to investigate the ethnomusicology of the Congo.

Other Americans have been primarily concerned with research. An American musicologist in Finland, for example, recently completed an important biography of the late Jan Sibelius and also discovered more than 20 previously unlisted works of the composer. An American research scholar in Iraq has made the folk music of Northern Iraq available to the American public through release by a commercial company of the tape recording he made. Composers Virgil Thompson and Arthur Berger are presently doing research in France and Italy under the Department's program.

A few Americans receive grants to lecture in music at universities overseas. A larger number, however, are sent abroad in a non-academic capacity as, what we call in the Department, "American Specialists." We send these specialists abroad primarily to make contact with professional colleagues and as many people in cultural fields as possible. In this case a musician's role as a performer is secondary. Specialists go abroad usually for three to four months and frequently visit more than one country. Musical specialists have been sent primarily to Latin America, the Near East and Far East areas where our cultural achievements are less well known.

Young instrumentalists, composers, conductors and leading music educators have served abroad as American specialists. Outstanding young pianists such as Georgi Sandor and Seymour Bernstein and other



instrumentalists have been remarkably successful in making contact with youth and leaders of other important groups in the countries which they visited.

A number of distinguished American conductors have also traveled abroad as U. S. specialists. Howard Mitchell, conductor of the National Symphony made such an impression conducting the Brazilian Symphony Orchestra earlier this year that he has been invited back for a return engagement. Wheeler Beckett, conductor of the New York Youth Concert Association, increased appreciation of Western and American music by lecturing throughout the country and at the same time trained the Saigon Symphony Orchestra. Conductor Thor Johnson in 1958 visited the Republic of China where he successfully trained and conducted the Taiwan Symphony Orchestra.

Prominent American composers comprise a third group of specialists sent abroad. Earlier this year Aaron Copland and Lucas Foss visited several cities in the Soviet Union where they met with Soviet composers and music educators and conducted leading Soviet orchestras in performances of their own works. Among other composers recently taking part in the program was Paul Creston who has just returned from Israel and Turkey where he lectured and conducted.

As I mentioned earlier, foreign musicians also come to the United States under the exchange program, though in relatively small numbers. They have come from all parts of the world to study, pursue research, observe American musical institutions and confer with American authorities in the music field. Not long ago, for example, we gave a travel grant to a Japanese professor who carried on research in operatic stage direction at the Juilliard School of Music. Leading foreign musicians who have paid short visits to the United States recently under the Department's auspices include Soviet composers Shostakovich, Kabalevsky and Khrennikov, and the conductor of the Belgian State Symphony.

The exchange of individual musicians and scholars which I have been describing does not directly involve the promotion of performances by American artists overseas. For many years, however, the Department offered facilitative assistance to performing groups touring abroad. In so doing the Department recognized that transportation costs and sometimes lack of facilities for concert and theatrical presentations have prevented American artistic groups from undertaking commercial tours in distant lands. As a result first hand knowledge and understanding of American achievements in the performing arts has been slight or non-existent in important areas of the world.

In order to encourage the presentation of American cultural attrac-

tions abroad, President Eisenhower in 1954, requested emergency funds from Congress. These funds were to be used to assist American performing artists and groups of outstanding caliber in the fields of music, drama, the dance and athletics to undertake tours overseas. This program was put on a permanent basis through passage of the International Cultural Exchange and Trade Fair Participation Act of 1956. As cited in the Act the overall purpose of the program is "to strengthen the ties which unite us with other nations by demonstrating the cultural interests, developments and achievements of the people of the United States." Since 1954, the President's Program has provided an important supplement to activities carried on through private enterprise, especially in presenting American artists where commercial enterprises have seldom been able to operate.

Congress has approved an average of about two and a quarter million dollars annually for the operation of the program. These funds are used primarily to underwrite deficits rather than subsidize tours completely. Deficits result mainly from the high costs of international transportation. In selecting attractions for assistance under this program we are seeking to find individuals or groups of outstanding quality in their special field, and to find those best suited to appeal to audiences which vary greatly from country to country around the world. Many of you are familiar with our selection procedures but let me review them with you briefly. The Department does not undertake itself to make artistic judgments but has contracted with the American National Theatre and Academy (ANTA) to act as its agent with regard to certain professional aspects of the program. ANTA has established advisory panels composed of authorities in the fields of music, drama and the dance for screening all individual artists and groups applying for assistance. Only after a project is recommended as artistically qualified and suitable by an appropriate panel is it considered by the State Department. In selecting participants for the program and planning their itinerary, the Department takes into consideration recommendations of Foreign Service posts. The Department also relies heavily on these posts in arranging details of each tour. Responsibility for publicity and promotional activities abroad rests with the United States Information Agency and its offices overseas. Tours are planned on a regional basis in order to make the most of the limited funds available.

It has not been by chance that over half of the tours assisted have been those of individual artists and groups in the music field. By its very nature music is an international language which surmounts all

linguistic barriers. In its richness and diversity music plays a vitally important role in the cultural life of our country. During the last six years the broadest cross-section of American musical life has been presented abroad under the program. Tours by symphony orchestras, choruses, chamber music ensembles and individual soloists have been complemented by appearances of jazz artists and groups, and musical comedies.

While a wide variety of musical attractions has been presented in all areas of the world, there has been a different emphasis in programming from area to area based on a number of factors. In Europe, for example, individual artists and small musical groups are generally able to tour under private or commercial sponsorship. Therefore, our assistance is generally limited to large groups such as symphony orchestras and ballet groups which otherwise might not be able to tour so extensively and intensively in Europe. A number of leading American symphony orchestras including the Boston Symphony, the Cleveland Symphony, the New York Philharmonic and Philadelphia Orchestra have made successful tours through Europe and participated in a number of prominent music festivals such as those in Salzburg, Edinburgh and Berlin. These groups have won rousing receptions from musically sophisticated European audiences. By performing at least one American composition in each performance they have increased knowledge and respect abroad for the standard of composition attained by such outstanding American composers as Leonard Bernstein, Aaron Copland, Roy Harris, Walter Piston and others.

We have been placing special emphasis on programming attractions in Eastern European countries, especially in the Soviet Union as a result of the Exchange Agreements of 1958 and 1959. To date the Symphony orchestras of Boston, New York and Philadelphia, "My Fair Lady," and the American Ballet Theatre have visited Moscow and other cities in the Soviet Union, winning wide popular and critical acclaim. Another broad selection of musical presentations has been sent to Yugoslavia and Poland and to a lesser extent to other Eastern European countries.

On the basis of recommendations from our missions overseas, other types of cultural attractions are sent to the Near and Far East. Individual artists and small groups are more effectively presented in this area since they do not require special facilities for staging, transportation and lodgings. Among artists visiting these areas have been singers Marian Anderson and Richard Tucker and instrumentalists Gregor Piatagorsky and Eugene Istomin. Jazz groups such as the Dave Brubeck Quartet

and the Dizzy Gillespie Jazz Band as well as the popular Golden Gate Quartet and the Jubilee Singers have also toured these areas.

We have designed special projects to meet special circumstances. For example, a small folk music group spent 3 months last winter touring villages in India including communities where they were the first Americans to perform. On the other hand the wide audience for Western music in Japan, Formosa and the Philippines, for example, has warranted visits to these countries by large groups such as the Boston Symphony and the New York Ballet.

The consensus of Latin American posts has been that group presentations have a relatively greater impact than individual artists. Appearances by the National Symphony, the New York Philharmonic Orchestra, the Wagner Chorale, Woody Hermann Jazz Band and other such groups have been particularly successful in South American countries.

Because of extreme cultural diversity in the countries of Africa programming of suitable attractions has been complex. Thus far presentations of a popular nature such as jazz bands and choruses have been most successful in this particular area. For example, Louis Armstrong who is currently touring Africa is proving an extraordinary ambassador of good will between our people and those of the emerging continent.

The Department is looking into new ways of providing cultural presentation projects which will have maximum impact in Africa and other developing areas of the world. At present a new advisory panel of experts is being established to consider the use of variety shows.

So far I have been discussing the participation and programming of professional artists and performing groups. You are well aware, however, that since the beginning of the program non-professional music and theatre groups associated with academic institutions have also been assisted in making overseas tours. As in the case of other presentations, only academic groups of the highest artistic excellence are considered for assistance. All applicants are screened by a special sub-committee established by ANTA and only those recommended are considered by the Department.

The first academic music group given financial assistance was the Westminster Choir which visited thirteen countries in the Middle East, the Far East and Yugoslavia in 1956-57. The Juilliard School orchestra which toured six European countries and performed at the Brussels Fair in 1958, demonstrated to European audiences the high standard of the orchestras of our outstanding conservatories. This past summer a University of Kansas production of "Brigadoon" toured four countries in

the Far East and the Howard University Choir returned in September from an extensive tour of Latin America. Plans are now in process to send the University of Michigan Symphony Band to the Soviet Union and possibly the Near East on a tour to begin in March 1961.

The Howard University Choir's tour of Latin America was one of the most successful ever assisted by the Department. In 80 days the chorus gave over 80 performances and visited 18 countries. Wherever the group went it sang to packed halls and was praised as one of the finest choruses ever heard in Latin America. The Howard students came into personal contact with members of University music groups and a wide cross-section of Latin American students in each country they visited. The choir's mixed repertoire of North American, Latin American and classical European music was ideally suited to the varied audiences encountered. Once the chorus had demonstrated its high artistic standards, the amateur and academic status of the group actually helped it in evoking a sympathetic response from groups of all types. On several occasions the Howard students were almost mobbed by enthusiastic crowds of well wishers. In every way the Latin American tour of the Howard choir served the objectives of the cultural presentations program.

We in the United States can be proud of our arts and our performing artists whether in music, the drama or the dance. There is ample evidence that the programs which I have discussed this morning have contributed to the appreciation abroad of American cultural life. Through continued cooperation between government and private groups, we can look to a future in which American culture will become increasingly known and understood around the world. And the world will know that we excel not only in material things but in things of the mind and spirit as well.

## National Legislation Affecting the Arts

HON. HARRIS B. McDOWELL, JR.\*  
Congressman-at-large, Delaware

*In the absence of Congressman McDowell, the Address was read by  
WALTER NORBET, Administrative Assistant*

I am pleased to be with you of the National Association of Schools of Music. This is a wonderful opportunity for us who share a special concern for America's cultural destiny. Together we can consider in what direction this Nation is heading in the field of the arts and your particular role in shaping this course. As members of a professional organization dedicated to strengthening the quality of higher education in music, I know that you have a deep interest in efforts to insure a widespread recognition of the arts in this country. Since my election to the Congress, I have introduced and supported measures to advance this purpose.

You already are aware, I am certain, that throughout the country we are experiencing a stimulating growth in the arts. And the picture is getting better every year—despite the still prevailing "fiscal undernourishment" which, in my opinion, the Federal Government should help to remedy in the immediate future. I want to discuss with you today some of the efforts being made to further the national recognition and encouragement of the arts and artists. In the Congress some of these efforts have already achieved success. Others, I sincerely believe, will be accorded more serious consideration under the new Administration.

I am firmly convinced that the immediate future holds great promise for recognition of the arts on the national level. Both of the Presidential candidates, for example, recently assured citizens that they were

aware of many of the needs relating to the arts and the Nation at home and abroad. Both thought that the Federal Government had a role to play in meeting some of those needs. Both concurred on the desirability of expanding the present cultural interchange program. The two candidates, however, opposed the establishment of a Secretary of Culture of cabinet rank and with broad authority in this field. Mr. Kennedy and Mr. Nixon expressed concern for maintaining the freedom of the arts and favored instead the creation of a Federal Advisory Council on the Arts. I am certain that such a council of experts would greatly assist in the evaluation, development, and expansion of the cultural resources of the United States. A bill [H.R. 7656] which would establish a Federal Advisory Council on the Arts was reported by the House Committee on Education and Labor during the past session of the 86th Congress. This Council would undertake studies and make recommendations relating to appropriate methods for encouraging creative activities, participation in and appreciation of the arts. It would be composed of 21 members appointed by the President from among private citizens who are widely recognized for their knowledge of, experience in, or their profound interest in one or more of the arts. The House Committee reported that it—

. . . visualizes the Council as a national clearinghouse for the consideration of methods by which the Federal Government might appropriately and effectively act to encourage and stimulate both artistic endeavor and appreciation on the part of our citizens. Further, it would act as a central coordinating group to assist cooperation between private initiative in the arts and activities at all levels of government.<sup>1</sup>

I am one of those who believe that the enactment of this legislation is long overdue.

In introducing one of the presentations of the candidates' views on the arts, which I mentioned previously, Irving Kolodin, music editor of the *Saturday Review*, makes the following observation:

Among the subjects with which the next administration will have to deal is the claim of art and artists to government recognition, encouragement, and assistance. Though not the gravest issue before the country, it is far from the least if our culture is to attain the growth of which it is capable. . . .<sup>2</sup>

As our President-elect so ably states:

The encouragement of art, in the broadest sense, is indeed a function of government.

\* \* \*

<sup>1</sup> House Report No. 1660—86th Congress, Second Session

<sup>2</sup> *Saturday Review*, October 29, 1960. p. 42

The Government cannot order that culture exist, but the government can and should provide the climate of freedom, deeper and wider education, and intellectual curiosity in which culture flourishes. . . .

. . . the problem is not simply one of money. It is one of attitude. It is a question of whether we are more interested in reading books or making book, in *Maverick* or *Macbeth*, *Zorro* rather than *Zola*, *Peter Gunn* or *Peer Gynt*. In this day of crisis, "Wisdom is better than strength. . . . a wise man better than a strong one."<sup>3</sup>

To the readers of *Musical America*, he also points out:

. . . We live in an era of impressive artistic achievement. Our painters, sculptors, musicians, dancers and dramatists are the envy of the world.

\* \* \*

American cities now boast of their orchestras, operas, ballet, art museums and local drama. . . .

American education has opened its curricula to the creative arts all across the country. No campus is now complete without a gallery, a drama and dance group, a resident poet and composer.

And the American Government is even more dependent upon art. For art works direct; it speaks a language without words, and is thus a chief means for proclaiming America's message to the world over the heads of dictators. and beyond the reaches of officialdom.

\* \* \*

But if the Government must not interfere, it can give a lead. There is a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. . . .<sup>4</sup>

In line with this relationship between the arts and public affairs, two of the other major organizations in your field requested that cultural planks be included in the national party platforms—the National Federation of Music Clubs and the American Federation of Musicians. I assure you that it is only through the continued support of your own and other professional organizations that we in the Congress can hope for success in the promotion of the arts on a nationwide basis.

I heartily agree with the recent suggestion of Miss Marie Hurley, National Legislation Chairman of the National Federation of Music Clubs, that various committees for the arts in both political parties should be retained after the campaign. Moreover, as Miss Hurley points out, these committees . . .

. . . should be assigned appropriately and permanently as organizational components of the Democratic and Republican National Committees to work on a continuing bipartisan basis specifically, for the enactment into law of the

<sup>3</sup> *Saturday Review*, October 29, 1960

<sup>4</sup> *Musical America*, October 1960. p. 11



sound legislative proposals advanced by the presidential candidates, and overall, for cultural progress throughout the Nation.

She further observes in a letter to the *New York Times* that:

Military strength unquestionably is essential to peace, but peace must be pursued through every accessible avenue, and in this pursuit music and the arts can be a major weapon in the arsenals of mankind. For music and the arts in character are neither partisan nor materialistic; they are spiritual. And where the spiritual is, there is understanding. And where there is understanding, there is peace.

I have mentioned in a general way the growth of the arts in recent years—as indicated both by the increased activity and by greater awareness of what still remains to be done to promote the arts nationally. Surely, you have noted the surge of interest in your own field. Some of this enthusiasm certainly cannot be subjected to a mere economic measuring stick. Yet it is still true that the ways in which we as a people spend our money reflect, to some degree, our national sense of values. The American Music Conference and the National Association of Music Merchants recently reported that last year Americans spent a record of \$550 million for musical instruments. This amount represents more than double the 1949 sales of \$220 million and represents an increase 78 percent faster than the growth rate in personal consumption spending during the same period.<sup>5</sup>

Moreover, a recent report to the trustees of the National Cultural Center included the following encouraging facts relating to the situation in music in the United States today. We are told, for example, that:

- We now have 1,142 symphony orchestras (more than half of those in the world) as compared with fewer than 100 in 1920 and 10 in 1900;
- Americans spend more at concert box offices than at baseball ticket gates and as much for recordings of concert music and high fidelity equipment as on all spectator sports;
- since 1948 about 1,000 compositions of some 300 American composers of "serious music" have appeared on long-playing records;
- there are over 75 national musical organizations in the United States with more than 900,000 members devoted to the cause of concert music and over 185 organizations dedicated to music;
- over 35 million Americans are actively interested in some form of concert music. During the 1958-59 season, the American

---

<sup>5</sup> *Wall Street Journal*, August 24, 1960

Concert League reported more sold-out houses and the highest concert music ticket sales in history.<sup>6</sup>

Similar increases are also noted in the hours of concert music carried over the radio each week and in the number of municipal auditoriums and special concert halls in cities. No wonder that the situation today has been referred to as everything from a "cultural revolution" and a "cultural breakthrough" to a "cultural explosion" and a "cultural bender!"

Yet the picture is still not entirely rosy, even in the music field. As Howard Mitchell of the National Symphony noted earlier this year, there is the problem of those for whom the "products" of the musicians are still "too exclusive."<sup>7</sup> There are still the many economic difficulties involved in bringing more good music to more appreciative citizens. Although the price of symphony tickets has gone up in many cases, some of our finest orchestras still cannot keep up with rising costs. Thus, without additional aid, they face the same plight as the universities with their ever-increasing tuition fees. We know, for example, that concert ticket sales usually only cover from 40 percent to 50 percent of the year's expenses for our major orchestras.

Moreover, with standards of performance and the degree of competition on the up-grade we are told also that there is a shortage of orchestral players and a great demand for full-time professional music teachers. Some of the orchestras, it is true, receive financial assistance from local governments. Most of the leading ones, however, must rely mainly on gifts from individuals and business firms.<sup>8</sup>

I do not suggest at this point, however, that the Federal Government merely step in and *buy* a solution to such problems facing music and the other arts. This is something neither you nor I want to see happen. Rather, I have chosen this close-to-home example as only one illustration of the many serious deficiencies which will continue to exist unless we can develop in citizens a more widespread appreciation of the significance of artistic endeavor in our national life. Our State and local governments play important parts in this task, but I believe that the impetus for a broad program of national cultural awareness must come from the national level. I am convinced that our democratic society must accept responsibility for preserving and promoting the arts as it has done in other areas of universal human need—in health, in welfare, and in education.

---

<sup>6</sup> The National Cultural Center; Part One, Section 1, The Case. New York, G. A. Brokley and Co., Inc., 1960. p. 5-6

<sup>7</sup> *Christian Science Monitor*, April 20, 1960

<sup>8</sup> *Economist*, July 24, 1957. p. 219

In this regard, I share the view expressed last year by a member of a family that has afforded substantial financial support to the arts. In emphasizing the concept of community responsibility for the arts at the dedication of the magnificent Lincoln Center for the performing arts in New York, John D. Rockefeller III stated that: ". . . today creative fulfillment is as important to man's well-being and happiness as his need for better physical health was fifty years ago."<sup>9</sup>

Let us look now at some of the Federal legislation enacted during the 86th Congress. One "bread-and-butter" problem for many musicians was helped with the passage of a bill which reduces the "cabaret tax" from 20 percent to 10 percent (P.L. 86-422). As you know, the American Federation of Musicians had vigorously opposed this Federal tax for years on the grounds that it was confiscatory and discriminatory and that it greatly reduced the number of job opportunities for some musicians.

Another bill passed in 1959 would amend the National Cultural Center Act by permitting donors to the Center to name an alternate recipient for tax deduction purposes if the total amount of donation in five years is insufficient for the construction of the Center. As you are already aware, national cultural history was enhanced in 1958 when the Congress chartered a National Cultural Center to be located in the Nation's Capital and constructed with private funds on Government-donated land. The National Cultural Center Act, incidentally, received wholehearted, bipartisan support and can be an excellent example of cooperative public-private efforts to encourage cultural activities.

You in the music field will surely be pleased to know that the hall of this multi-million dollar project scheduled for completion first is an opera house. Until the other projected facilities are constructed, symphonies and theatrical performances will probably also be held in this hall. Trustees recently announced plans to start building by 1963 a complete "shell" of the Center and to finish a multi-purpose hall by that date. A plan is now under consideration which proposes using the Center as a "showcase" for the performing arts—presenting rather than producing shows, with a clearinghouse for art information, an arts museum, and a library.

Unlike the capital cities and even the larger provincial cities of Europe and the U.S.S.R., Washington has never enjoyed the distinction of such a monument to the performing arts. It is hoped that the proposed cultural center would not only be an inspiring, useful, and

---

<sup>9</sup> *New York Times*, October 7, 1959. p. 45

tangible project in which our own citizens could take pride but also an international meeting-place of world renown in the arts.

We have looked at some of the recent legislative enactments. Surely, the progress to date is notable. Yet much more remains to be done. Numerous other bills which would affect the cultural life of the Nation were left pending at the end of the last session. I call your attention particularly to a proposal which would provide for the preservation of the Dolly Madison House, Benjamin Tayloe House, Decatur House, and the famous old Belasco Theater—historic landmarks in the Nation's Capital. The Senate (Committee on Labor and Public Welfare) held hearings on such proposals this spring. And yet, despite the overwhelming evidence in favor of the preservation of the historic buildings, and despite the efforts of the General Services Administrator to recommend another site for the proposed court building, the Senate Public Works Committee voted to authorize new construction on Lafayette Square. The one final hope now is intervention by the new administration next year. Since GSA will not be ready to raze the buildings for about 2 years, the new President would be able to save these historic buildings by refusing to spend the money authorized for the new courthouse.

I am certain that Mr. Kennedy will fully support every effort to preserve these buildings which have such deep connections with America's cultural past. These efforts have the support of some 30 national and local organizations representing millions of Americans—among them several large music organizations. President-elect Kennedy introduced a splendid measure in March of this year to preserve and maintain buildings for historical, cultural, and civic purposes. In introducing this bill, he said:

. . . The Dolly Madison house, the Benjamin Tayloe house, and the Belasco Theater have long served as an inspiration to generations of Americans who have visited their Capital City. Certainly, before any irrevocable action is taken to destroy these buildings to provide a site for a courthouse, other sites should be investigated.

The bill also authorizes that the National Park Service and the District of Columbia Recreation Department shall advise and assist the Administrator in the restoration and management of the Belasco Theater as a municipal art center. I also introduced a similar bill in the Congress this year.

In my opinion, it would be an act of folly to destroy these important symbols of our cultural heritage as a Nation. In this city of Chicago, the famed Garrick Theater, built in 1892, the same decade the Belasco

Theater and Carnegie Hall were built, was recently saved through the efforts of a citizens' committee headed by Mayor Richard J. Daley. Concerted effort and the cooperative interest of professional organizations such as your own often lend important support to such projects.

Another significant piece of proposed legislation was that relating to a Federal Advisory Council on the Arts, which I have already discussed. As I indicated, the bill was favorably reported in the House. In the Senate, it was left awaiting action by the Committee on Labor and Public Welfare.

I also sponsored, as did Senator Humphrey, a bill to provide that one mill out of each \$1 of tax revenue of the District of Columbia government be set aside in a special fund to be administered by the District Recreation Board in order to help defray the expenses of the National Symphony Orchestra, the Corcoran Gallery of Art, the Washington Opera Society, and other non-profit art and cultural programs of the Nation's Capital. This is not a new idea in municipal support of culture, and it certainly could do wonders for Washington's artistic and cultural activities.

You may be surprised to learn that the municipal government of Washington spends far less on the fine arts than most other major U. S. cities. A survey conducted in 1959 by the Library of Congress at my request showed that the Nation's Capital gives only \$16,000 in municipal funds for cultural activities as compared with much larger amounts in other cities of comparable size and less per capita income. It is no wonder that, in culture, Washington has been called a "hick town." Certainly our Capital does not compare favorably with the capital cities of other nations throughout the world where much higher values are placed on artistic endeavors and where government support is a long-established practice. And yet Congress failed to act on this bill in the last session.

Another measure, which I sponsored and on which we hope to get action in the next Congress, would see to it that many more of America's talented young artists are included in the President's special international cultural exchange program. I have proposed legislation which would create an actual two-way exchange. No such mutual exchange now exists for young artists under this program. In fact, up to now the major emphasis of the current program has been restricted to large professional groups and individual professional artists.

Moreover, when these groups do go abroad, the price of tickets has been beyond the pocketbooks of most people in other countries. Large professional groups and distinguished American artists perform in opera

houses and great halls and usually for only limited engagements because of the expense.

Clearly, these performances do not reach the man in the street, the university student with limited funds, and student artists in countries around the world. I believe that our international cultural exchange program must be broadened to include students and their teachers, community groups, and university and conservatory groups—such as those from the schools represented here today. There is not only a vast audience abroad for them but also a vast reservoir of friendship for them to tap.

My proposal would support the performances of individual artists, choral groups, youth orchestras, and drama groups from other countries on their tour of the university circuit in the United States. Isaac Stern declared at a recent International Music Conference, that the most effective penetration in cultural exchange is at the youth level, on both sides.

In addition to the need for the Federal Government to place a broader emphasis on the arts in connection with international cultural activities, we must also provide a means to promote a knowledge of and interest in the arts among more of our own citizens. I believe we should establish in Washington a "National Showcase" program to display the very excellent productions of our institutions of higher education. The primary purpose of the showcase would be to encourage the further development of all the arts in colleges and universities. The time is now right to establish a permanent program to encourage our young people with interest and talent in the arts, instead of leaving their discovery—as in the case of *Van Cliburn*—to the U.S.S.R.

This bill would also inaugurate an International Olympiad of the Arts and Sciences. This program, to be held every two years, would present high quality international exhibitions, productions, festivals, and programs in the arts and sciences—designed to strengthen the mutual understanding of the peoples of the world. As I see it, after communicating with the heads of all nations of the world, our President would address their representatives at a conference in Washington inviting nations to join with the United States in competitions in the arts and sciences in five main fields.

In my opinion, we should have an international folk festival, a festival of drama and the dance, a music festival which would involve individual competitions in all of the principal instruments in use today throughout the world, a competition in painting and sculpture, and, last but certainly not least, a competition in the sciences. This Olympiad

could provide many benefits. It would serve as an opportunity for young artists or scientists to win distinction. It would give other peoples a chance to learn that Americans are not simply materialistic, money-minded individuals. Finally, the world would be greatly enriched by this exchange of artistic and scientific ideas. I think that there would be enough public interest after the first Olympiad to warrant reliance upon subscriptions from individuals and organizations to finance future American participation.

Today we have seen only a few of the ways in which the Federal Government might further the cause of the arts in this country. We certainly already know that the principle of Government assistance to promote cultural activities is not a new one in the world's history. Indeed, it is very much in line with the philosophy of the Founding Fathers of our own country. Surely, Americans have matured enough as a people to recognize that we need no longer remain "colonials in culture" or continue to suffer from a national "cultural inferiority complex."

In conclusion, may I leave you with this profound statement of the philosophy which I believe this Nation should perpetuate. As Mr. Howard Taubman, music critic for the *New York Times*, has so ably expressed it:

. . . We must become convinced by cultivation and experience that the arts are a vital element of any civilized society. Only if we achieve this conviction and wisdom shall we go on to integrate the arts in the fabric of everyday living. Then we shall proceed to do the things that remain to be done.

We shall insist that our artistic institutions have continuity. We shall make sure that their fate does not depend on the fluctuations of business cycles or on the whims of individuals. We shall not allow them to go about hat in hand like beggars. We shall work out techniques, using Government or private initiative or both, to employ our artistic resources to the full, thus serving the artist and the community. We shall see to it that our creative and interpretive artists will have not only an honored place but a secure one. We shall continue to be generous in our acceptance of the best from abroad but shall learn to appreciate our own at their full deserts.

Our attitude toward the arts will undergo a change when we learn to admire whole-heartedly achievements of the mind that do not produce an immediate monetary gain, when a Trendex count is not used to thrust low-grade conformity on the bulk of what is presented on a mass medium like television. Let us learn from Europe—and from our neighbors to the south as well—that some of our wealth and ingenuity should be employed to provide our people not only with the material comforts but also with the adventures of the heart and mind that bring compassion and exaltation into our lives.<sup>10</sup>

---

<sup>10</sup> *New York Times Magazine*, December 7, 1959. p. 69

## Music in Higher Education

EARL V. MOORE, *Chairman*

Commission on Curricula

I warn you in advance that this paper is not a disquisition, nor is it a musicological dissertation replete with asterisks and daggers as symbols of footnotes. I do not intend to trespass on the work already published or in progress by several of my distinguished colleagues here present. Doubtless there will be doctoral dissertations in the future concerned with the impact of music on cultural development taking place in the last fifty or sixty years. I will speak specifically of the progress of music in higher education.

My first observation is that it has been a unique experience—one that will not be repeated soon, one that has been typically American in its concept and functioning, one that has inherent implications as yet not fully realized, despite the progress made. We have been so close to this period of growth, we have been so much concerned with the intricate and sometimes contradictory details of its development, that we cannot see the forest for the bigness of the trees. All of you share the richness of the creative experience that has been yours in your administrative posts these last two or three decades. We will look at some of these trends and achievements in a moment, but for now, say to yourself with me, "How wonderful to have been alive at this juncture in history, and to have contributed to the significant advance in education in music that has taken place in my time."

Where are we now, in 1960, that we weren't in 1900 or 1910 or 1920? Many of you here are too young to gauge the conditions in the first decade of this century, especially in the area of the arts. A few of us were fortunate to have had our basic education when peace was a normal condition of life, when the dollar was solid, when the tempo of living



was nearer *andante* than the *vivacissimo* of today, when youngsters were required to play the piano for visiting friends in the parlor as evidence of mother's interest in son or daughter's culture, when an orchestra (sic) in high school boasted the instrumentation of a piano, a trumpet, maybe a clarinet, a violin or cello, and of course "traps." Yet, believe it or not, musicians grew to maturity under those apparently meager conditions of inspiration.

At the college level the situation was not much better since the only ones able to play in such musical organizations as existed were those who had "had a few lessons" outside of school during their high school years. To be sure, the really talented youth of high school or college age could, in most communities, find some source of inspiration for further music growth, albeit some of the teachers were not too well prepared. Very talented young people from the small communities migrated singly or by families to the larger cities where groups of better qualified teachers were to be found, often in a single building with a common business office, and with a sign announcing that within was a SCHOOL OF MUSIC. Some of the really fine early schools or conservatories of music—generally organized on the European pattern—were of immense importance to the development of instruction in music. Occasionally a college had a conservatory adjacent to its academic plant. These first groupings of devoted teachers were answers to instructional needs of those days not adequately served in any other way.

For advanced instruction in the performance field, students must travel across the Atlantic or perhaps stop in New York, Boston, Philadelphia, Chicago, or Cincinnati—to identify only some of the cities where concentration of good teachers had been achieved.

The colleges had courses in the history and theory of music usually available as credit toward a bachelor of arts degree. In the conservatories in the large cities or adjacent to the colleges, the educational distinction to be achieved after one, two, or three years of study devoted entirely to music subjects was the diploma or the certificate.

For the then rather innocuous character of music teaching required for the elementary grades, the completion of a one- or two-year curriculum was all that was needed to teach in a public school with the title of Supervisor of Music.

If your birthday placed your high school experience in the twenties, you were a part of the beginning of the evolution from the pattern I have sketched briefly. The major excitements and rough-shod experiments began in the high schools, where young men and women teachers with vision and courage were challenging the interests and abilities of

the fourteen to eighteen year age group to new experiences in matters musical; this was the period of the phenomenal growth of high school orchestras, bands, and choral groups far surpassing even the dreams of teachers in the then older generation. Aided by industry, the extent of this movement swept the country. There weren't enough qualified and well prepared teachers. The tide continued to swell; professional musicians with little or no experience in the school room as teachers were pressed into service and given temporary permits to receive tax money for teaching. It was a period of frantic expansion, with the pendulum swinging far to one side or the other as proponents and opponents battled for recognition and for the tax dollar. To this surge of interest in the performance of music must be added the impact of recordings that were then becoming a teaching aid—inadequate though those air-recordings seem today compared with our long-play, high fidelity records or tapes. The name of Mrs. Frances Clark looms large in the integration of these brief examples of music literature into instructional programs at high school or college level. This is not the time or place to signal out the great leaders, the creative minds and courageous spirits of those days who fought the good fight for music in the secondary schools and came out victorious. Some are still with us, thank God.

Why all this review of secondary school response to the new impetus to music in educational patterns? Simply because it prompted the executives of music schools, conservatories, and departments of music in colleges to do something about their role in the already present evolutionary trend. After the First World War and with the economic boom of the twenties, and the closing off of the flow of American music students to Europe for their advanced training due to the ravages of the war in Germany, France, and Italy, American conservatories, college and university departments of music experienced a great increase in students demanding training not only for a professional career, but for the now greatly expanded market for music teachers certified to teach in the public schools.

The discussions of music executives that led to the formation of NASM took place for four years under these conditions of rapid growth and increased demands in curricular offerings. Independent schools and conservatories of music joined with college and university schools or departments to prepare and maintain a workable, realistic, and expanded pattern of courses for the training of teachers and performers. These programs led to a professional baccalaureate degree. NASM was born in 1928. It was not anemic as a child, nor has it been without propulsive and protective vigor as it grew through adolescence and has now entered upon its adult life.

This is a rather long preamble to the subject of Music in Higher Education, but to change the metaphor, I believe the ascent to our present position up the mountain side is more clearly seen if we are aware of what happened in the valleys and the foothills.

For us who are the avowed protagonists for music in higher education, I pose these questions: Where are we today as a result of our coordinated and yet quite individualized experiences with our problem during the forties and fifties? What have we achieved in support of the birthright we share as members in NASM? I believe we can proudly state that our area of instruction has been generally accepted as appropriate to the objectives of higher education—both in principle and in practice. Through our consistently constructive efforts we have, almost by our own initiative, lifted instruction in music to a position of respect in academic circles. As evidence of this acceptance, we point to the fact that very close to one hundred per cent of American colleges offer courses in music for credit toward their degrees. Even in the area of technical schools with few hours of liberal arts electives we find recognition of music. For example, an institution such as the California Institute of Technology brings guests to lecture in music and the arts as essential to a proper preparation for the scientist's civilian activities.

What is the scope and depth of music offerings in higher education today? Generally speaking, instruction in performance skills is accepted in terms of hours of credit as essential to the live presentation of the vast treasure-house of music literature. In the area of the history and literature of music, scholarship and research have taken a proper place both in the training of teachers for these areas as well as for more detailed courses open to upper division or graduate students. This is an expansion from the hitherto minimum of a course or two in the history or appreciation of music. In the field of creating new music there has been an equally astounding improvement in the last three or four decades. Practising composers of national and often international reputation are to be found "in residence" at educational institutions in significant numbers. The results of their teaching and inspiration are a matter of intense pride to the entire music profession. Without the creation of music, expressive of our time, the literature of our art becomes historical museum pieces. Higher education shares in the tremendous progress in science today. It is equally noteworthy that in the field of music, higher education has accepted its responsibility and is providing the facilities for the training of students with creative talent in a manner and to a degree scarcely dreamed of half a century ago.

Another facet of our improved status among the academic disciplines

is the interest in and support of chamber music. A high percentage of institutional members in this Association and an equally high percentage of non-member colleges have resident groups for the performance of this literature, or support the visits of professional groups to the campus and community. These non-touring groups are frequently formed from faculty members, who devote a portion of their time to the presentation of this literature as an essential part of the total program of live performances of music. This growth of chamber music groups on campus is a recognition by the music faculties of the necessity for broader coverage of their field than was believed possible in the forties.

Still another area of vigorous development on campuses is that of the study and production of opera. In the smaller colleges attention has been directed toward chamber opera and scenes from the longer scores. In the larger institutions the extent and scale of the productions have been most marked. Without doubt the colleges and universities must be the fostering homes for the development of an acquaintance by the public with the literature of dramatic music; in our time they must assume in some measure the role played by kings and dukes of other political and social eras. These assumptions of responsibilities for performance of operatic works would not be possible had higher education not opened its doors to the training of youth talented in music and drama.

Basic to all these newer areas of expansion in college curricula in music are the choirs, orchestras, and bands. The quantitative as well as qualitative results of the teamwork in these groups, as well as the increasingly higher caliber of leadership provided by the mothering institution, are further superb evidence of the maturity that has been achieved in the total program for music training at the level of higher education.

We have achieved levels and standards of professional training for performers, scholars, composers, and teachers—extending from the initial experiences of talented students in high schools or in private studios during those formative years, on through the four years of basic training leading to the baccalaureate degree, on to the more specialized and intensive study of one of the phases of music in the years of graduate study leading to the master's degree or on through the doctorate for those who seek the highest accolade of academic distinction. NASM takes specific pride in its share in the development of the degree Doctor of Musical Arts as serving a need never met before in higher education. This is a distinguished record of achievement in an area of the fine arts during three or four decades. I wonder if any other discipline in higher education can claim the same progress in the same space of time.

I think it is only fair to state—and this is said in all modesty—that NASM has provided the instrument of this progress; each of you, by your support, has enabled the Association to present a coordinated front for music and musicians in this forward movement.

With all of these "high water marks" of recent achievement—and the list is not intended to be complete—the question naturally arises: What is left for the future? Will the high tide now ebb? Are there still areas to challenge the creative and critical interests of teachers and institutions today?

Let us not become complacent or too self-satisfied or be content to "rest on the oars." I suggest that there is still a larger field of study which will reward us with perhaps a more significant result. Important as is the training of the relatively few skilled musicians to carry forward the art of music, I believe that as the costs of education increase there is every reason to be equally concerned about the consistent training of an audience for music and the arts, and an audience of taxpayers whose votes in matters of education will be increasingly more essential.

I am concerned here with the very large number of students on our campuses who have specialized interests as lawyers, doctors, businessmen, social economists, etc. If they are to be indoctrinated into any of the arts in a purely avocational way, this must take place during the college years. Too often music departments feel that their responsibilities lie only in the direction of training those who are especially talented. This is important and fully justified. However, the gesture to those outside this specific group too often consists in offering a course or two in music appreciation or in the courtesy of allowing the student curious in matters of art to enroll in classes designed for the professionally minded student. The English departments of universities and colleges do not consider their sole responsibility to be that of training novelists, poets, critics, or teachers. These departments offer courses in the periods of literature, such as sixteenth or eighteenth century, or in types, such as plays, novels, poetry. Others cover the writings of individuals, as a Browning or a Milton.

In the area of music there is a parallel opportunity. With the vast literature that has come from the past and is being created each year and with modern teaching aids, it is not only possible but absolutely essential that courses be given that are especially slanted to the interest of the student who has had little or no previous training in music.

I suggest that there is ample source material in music, and we now have adequate teaching aids to establish for the non-music major comparable courses given in non-technical terms to increase the understand-

ing of the literature left us by a Beethoven or a Brahms or to delve into such fields as opera, symphony, chamber music or lieder. I contend that until the music departments or schools serve with new types of courses at least ten to twenty per cent of the total student enrollment of the mothering institution, there is reason to press forward vigorously in the creation of an understanding and numerous audience and electorate for the future success and further development of music in the communities as well as in colleges and secondary schools.

In conclusion may I repeat: NASM can be, and I think is, proud of its achievements in the area of higher education; it must maintain the curricula for the professional fields of performance, scholarship, composition, and teaching, and continue to re-evaluate each in the light of changes in our educational, social, and economic structure. It must also provide appropriate training for the uninitiated by giving courses for this interest group in the literature of music. It must extend the services of the faculty and resources of the institution to the community in which it is located or from which it derives its support. With these vistas, I believe the decade of the sixties provides an uninhibited challenge to music in higher education.

## Professional Music Study in the Junior College

ROBERT ELLIOTT HOPKINS

When we look at the junior colleges of America as they exist now in 1960, we realize how considerable is the deviation which their development has taken from the purposes which were originally assigned to the junior college. The idea from which the junior college movement grew was that of a "bifurcated university"—a university in which work of the freshman and sophomore years would be turned over to the secondary schools, and the university would thus begin its work with the junior year. Although the idea of the completely bifurcated university did not meet with general acclaim, the plan of offering lower-division work either in private institutions or in local public school systems began to be implemented on a limited scale around the turn of the century. With the spread of junior colleges throughout the land has come also a divergence from its original aims. The present-day junior college seeks to train two types of students: those who will complete only the two years of junior college work—the "terminal" students—and those who will transfer to senior college or university to finish their undergraduate work. The growing popularity of the community junior college has added yet another dimension to the purpose of junior college work: the stimulation of educational activities with the community which it serves—adult education.

This diversity of purpose and broadening of field have had a definite bearing on the junior college student who chooses some form of music study. Those students who intend to enter the profession of music will automatically be eliminated from the terminal group, since practically any music position open today requires at least a Bachelor's degree.

What sort of curriculum awaits the student who enters the junior

college with the intention of transferring at the end of two years and completing his education as a professional musician? What advantages would be his in contrast to a student who enters senior college or university as a freshman? And what can be done to ease the student's problem in transferring his credits from junior college to senior college? These are questions which I would like for us to consider together at this time.

Since the professional music student is obliged to continue his education in a senior college, the problem of transfer of credits determines, to a large extent, the curriculum in music offered by the junior college. Thus, the music curriculum of the junior college is of necessity somewhat flexible, since the needs of the student must be met in relation to the course of study of the senior college to which he intends to transfer. In the first two years of the courses leading to the degrees Bachelor of Music and Bachelor of Music Education most institutions require at least two years' study of theory of music, applied music study each year, at least one year of English, ensemble, and physical education. These courses might be referred to as the basic core of the professional music curriculum in the junior college. When we leave the rather confining orbit of this basic core, we immediately begin to tangle with the problem of whether or not the student will receive credit for his work when he transfers from junior college. Some colleges require foreign language for their Bachelor of Music degree, others do not. In some schools history of music is offered in the lower division; in others it is strictly an upper level course. Thus, the student who studies music history in the junior college would not receive credit for it toward his degree in such a senior college. Some institutions require two years of string class for the degree Bachelor of Music Education, others require only one. This process of trying to fit the junior college course of study to the senior college requirements with minimum loss of credit is the underlying factor in the formulation of a good junior college music curriculum.

At Mars Hill we have recently instituted a new group of music curricula, in order more nearly to meet the needs of professional music students. Our basic music course was divided into five separate courses of study, offering the first two years of work toward the degrees Bachelor of Music in applied music, Bachelor of Music in Church Music, Bachelor of Music Education—General and Instrumental, and Bachelor of Arts with Major in Music. And, elaborate though the set-up is, it is still necessary from time to time to make allowances for a student who plans to transfer to a school which requires a certain course not included in



our curricula or which will not accept credit for a course which is included in our curricula. So we are more or less obligated to mold our course of study to conform to the requirements of senior colleges, and this makes for considerable diversity in the number and types of courses offered.

Are there any advantages for a music student in attending a junior college in preference to direct matriculation into senior college, and, if so, what are the advantages? Those of us who are actively engaged in junior college work are convinced that for certain types of students the junior college presents definite advantages.

No one would dispute the fact that the entering college freshman is at a crucial stage of his development. Many students come to college not knowing exactly what it is that they want for a career or not having sufficient background to decide for which field they are best suited. The junior college offers an excellent opportunity for this undecided student to assess his abilities rightly and to choose the vocation which is best for him.

In this connection it has been suggested that the junior college is the perfect proving ground for the "trial music major"—the student who is not sure that he has the ability to become a professional musician but will not be satisfied until he has had the chance to try. The junior college has a heavy responsibility in this regard to help the student find himself through channels of guidance and close faculty supervision, and the decisions are not always easy to make.

The student who is already intent upon making music his profession but who has certain deficiencies in his high school background also finds the junior college a good place to make up those deficiencies while at the same time allowing him to obtain pre-professional training in music.

One of the most interesting uses which professional music students could make of the junior college is one suggested by Muriel Reiss in an article in *Music Educators Journal* in 1950. In the article dissatisfaction is expressed with both the professional music course of study and the liberal arts course of study with major in music. On the one hand, in the professional music course, so much time is needed for concentration on musical subjects that little opportunity is left for the student to gain a well-rounded background in the humanities. This is not a new problem, but it is nonetheless a very real one. Numerous indeed are the individuals who have received degrees in music from recognized colleges and conservatories, only to realize later, and to their infinite regret, that they lack an adequate background in history, science, art, and even in the English language. On the other hand, the liberal arts course in

music is decried for its over-emphasis on academic study, with the result that music is relegated to a position of secondary importance. The recipient of such a degree would find himself lacking in certain music courses which are essential to his training as a musician. The author of the article suggests that the need of both these types of student could be met effectively by the junior college. The student, upon graduation from high school, would enter junior college to complete his liberal education. While in junior college, he could also obtain pre-professional training in music. At the end of his two years of junior college study, he could enter a four-year professional school of music and would be able to concentrate all his energies upon mastering the skills demanded of a professional musician. It is interesting to compare this scheme with the usual European course of study. Upon graduation from a *Gymnasium* or a similar academic school, the European student has a liberal education comparable to that of a sophomore in an American university or of a graduate of an American junior college. It is then that the European student enters music academy or *Hochschule*. The American music student who followed this idea of attending junior college to complete his liberal education before going on to music school would have a background comparable in most respects with his European counterpart. It is sad but true that many of our high schools are graduating students who are miserably equipped for higher education. The junior college could effectively "fill in the gaps," so to speak, before the student goes on for professional training.

It is unfortunate that this system has not found wider acceptance. In this day of accelerated courses and the general rush to get out of school, it is a rare student indeed who is willing to spend more than the absolute minimum of time required to get an education. Students should be encouraged to obtain a broader background in general studies before entering into professional study.

But what of the average professional music student who does not fall into one of the categories above? What advantages does junior college work hold for him?

The absence of juniors and seniors on the junior college campus is a determining factor here. Teachers in a junior college are chosen for their excellence in teaching, not for ability in research. Ideally, instruction on the junior college level should be the best obtainable for lower-division course work. Junior colleges have been noted for the marked effectiveness of their counseling programs. The student receives more individual attention from his teachers than in many of the large senior colleges and universities. In a well-developed guidance program of a

junior college, the student meets regularly with his adviser for counsel on how to make the most of his college program, how best the college can meet his particular needs. This is a considerable advantage, particularly when the relative immaturity of college freshmen and sophomores is taken into account. Especially is the junior college method of instruction—we might say “style” of teaching—effective for those students who come from high schools with lower standards. This is not to say that standards are lower in the junior college than in the lower division of a senior college. The difference lies in the approach to the material at hand—the junior college instructor strives to adjust his presentation so that the student thoroughly understands the matter before proceeding on to the next aspect.

The absence of juniors and seniors on the junior college campus also accounts for an enhanced incentive on the part of junior college professional music students. The desire on the part of junior college instructors to accomplish something definite with a student within two years—particularly in applied music—combines with the uncertainty on the part of the student as to what will be expected of him when he transfers to senior college to produce sometimes amazing results in such a short space of time. Of course, the danger here is that the student, particularly the gifted student, might be exploited in the junior college. But in a sanely run junior college with a well-planned curriculum this should not happen.

It is a well-known fact that junior colleges may be attended for much less expense than most senior colleges. The student who is not well off financially will find it definitely to his advantage to attend junior college for the first two years of his college work, transferring then to the more expensive senior college to finish his degree. This is especially applicable in the case of community junior colleges, where the student may continue to live at home during his junior college days.

In order for the student who first attends junior college to realize the greatest benefits from his educational investment, it is imperative that a closer relationship be established between the junior college and the senior college to which the student will ultimately go. The biggest problem is, of course, transfer of credit hours from the junior college to the senior college. Not only are junior college administrators solicitous that their curriculum meet the needs of transfer students, but students, as you can well imagine, are exceedingly anxious that they receive credit for all of their junior college work. Let me give you some insight into the magnitude of this problem in relation to the work of the junior

college by citing a few references from our own work at Mars Hill College.

Approximately ninety per cent of the graduates of Mars Hill College continue their education in higher institutions. A survey of the music majors from the classes of 1950 through 1957 shows that they have transferred to 35 colleges and universities in thirteen states. Of the 101 students included in the survey, only sixteen received full credit for all their junior college work when they enrolled in senior colleges. Among the schools which gave full credit are institutions as widely separated and differing in purpose as Stetson University, DeLand, Florida; East Carolina College, Greenville, North Carolina; and the University of Michigan at Ann Arbor. Of the remaining students, those who did not receive full credit for their work at Mars Hill, the losses in most cases were slight—usually two or four semester hours. You would think this would not be enough to quibble over, but to the student who is interested in accumulating semester hours toward graduation, it is a matter of vital importance.

At Mars Hill professional music students are urged to choose the senior institution to which they intend to transfer at least by the end of their freshman year. This decision is absolutely essential if the course of study is to be altered in any way to meet the demands of the receiving school, so that the student can transfer with a minimum loss of credit. Despite all our concern and willingness to adapt our course accordingly, the situation sometimes arises where the student must undergo a serious loss of credit, even to the point of repeating a course which he has already had in junior college.

Those of us who are engaged in junior college work are constantly striving to make our instruction as valuable and efficient as possible. It is our sincere hope that our colleagues in senior institutions will reciprocate our effort by receiving in good faith those students who come to them from junior colleges. The junior college has come into its own as a valuable and intrinsic part of our educational program and is no longer to be regarded as the red-headed stepchild of higher education. It is not enough that our junior college students be worthy of the senior college; we would like to think also that the senior college will be worthy of our transfer students. To this end let us redouble our efforts toward a closer relationship between junior colleges and senior institutions, so that our students may obtain the most satisfying educational experience possible.

## Present Status of Junior College Music

C. BURDETTE WOLFE

A discussion of Music in the Junior College was included in the program of the Association in 1952. Since that time the Junior College in America has doubled in enrollment from approximately a half million students to one million. The next decade will see another increase to perhaps two million. In 1952 there were 593 junior colleges in the United States. By 1959 the number increased to 677. In a recent study, a questionnaire was sent to 392 of these institutions each having enrollments of 200 or more students. The statistical information of this report is based on a thirty-five percent response.\*

The 140 institutions responding serve 24,667 students in music study with a faculty of 455 instructors. A comparison may be made with NASM schools in which the average enrollment is 418 students with an average faculty of twenty-one. In the junior college the average enrollment of 176 is served by a faculty averaging four and three tenths. On this basis, if the faculty size of NASM institutions may be considered nearly adequate the junior colleges should have a faculty of nine members.

The study shows that a large percentage of the junior colleges are offering courses in theory, music literature, elementary education, and various ensemble experiences. In addition, courses are offered in instruments and voice. Since it may be estimated that fifty percent of the junior college students will enroll in senior colleges, the speaker is concerned that those in the field of music may find that they are well prepared for further study leading to the degrees Bachelor of Music or

---

\* A complete tabulation was prepared by the speaker and is on file in the Secretary's office.

Bachelor of Music Education. Even with the tremendous growth of the junior college the speaker suspects that a floor discussion today would follow the same general tone as it did eight years ago; namely, indifference on the one hand and on the other, frustration due to the many problems confronting the administrator in the evaluation of the transfer student from the junior college. Is it time that NASM became concerned with the music programs in the junior colleges so that these institutions may feel that they are filling an important role? Can a relationship between senior and junior institutions be mutually beneficial and criticism be placed on such a level as not to imply inferiority of the latter?

The answer to the second question posed is an affirmative one. Del Mar College has been fortunate in a relationship with the administration of the University of Texas to the mutual advantage of each institution. E. William Doty, Dean of the School of Fine Arts at the University of Texas, has stated publicly that seventy percent of the Del Mar students attending the University are on the honor roll. This association with the University has entailed periodic evaluation of work done at Del Mar College.

There are probably other junior colleges that have found a similar association, but by and large the junior college is left to solve its own problems. Because of a certain reticence on the part of junior colleges it will be due to the active interest of NASM and senior colleges throughout the country if the situation is to improve generally.

## REPORT OF THE COMMISSION ON CURRICULA

The report of the Commission on Curricula was presented at the first general session by Chairman Earl V. Moore. The following recommendations for admission to membership and for change in membership status were approved:

For election to Associate Membership: Eastern New Mexico University, Mary Washington College of the University of Virginia, Sam Houston State Teachers College, San Francisco Conservatory of Music, Texas College of Arts and Industries.

For change in classification from Associate Membership to Full Membership: Douglas College of Rutgers University, Mississippi College, Nebraska Wesleyan University, Westminster College.

The report of the Commission also included the degree programs for which each newly elected member was approved and the newly approved curricula for current members of the Association. This material along with approvals of Church Music Curricula in member institutions appears in the new edition of the *List of Members*.

## REPORT OF THE GRADUATE COMMISSION

Chairman Howard Hanson presented the following recommendations from the Graduate Commission, each of which was approved by the membership.

1. That approval of graduate degrees in Church Music and Music Therapy be deferred until completion of the survey of the undergraduate Commission on Curricula.
2. That graduate degrees in conducting, choral conducting, and opera be listed as sub-divisions of the general area of applied music.
3. That the Graduate Commission will not at the present time concern itself with the terminology of degrees but only with the specific areas in which graduate degrees are awarded.
4. That a carefully considered questionnaire be prepared to be sent to all institutions awarding the Doctor of Musical Arts and Doctor of Music degrees; that this be followed at an appropriate time by a visitation of each institution by competent examiners, such visitations to culminate in the eventual publication of a list of institutions accredited by the National Association of Schools of Music through its Graduate Commission for the awarding of professional doctorates in music.

## REPORT OF THE COMMITTEE ON THE BACHELOR OF MUSIC DEGREE\*

The curricula leading to the Bachelor of Music degree provide the most substantial undergraduate preparation for the student who plans a professional career in music. These are based on a philosophy which recognizes the necessity of rigorous professional training in all aspects of music, with correlative and supporting studies in the humanities, scientific disciplines, and the social sciences. To achieve these goals two-thirds to three-fourths of each curriculum for the Bachelor of Music degree should be devoted to studies in music, the remainder to selected courses in the arts and sciences.

The comprehensive professional disciplines provided by the Bachelor of Music degree lead to careers in all phases of music. These careers are most frequent in the fields of Church Music, Composition, Conducting, Criticism, Music Education (that is, teaching in private studios, elementary or secondary schools, as well as in colleges or universities),\*\* Music History and Literature, Music Theory, Opera, Organ, Piano (and accompanying), String Instruments, Voice, Wind and Percussion Instruments. The Bachelor of Music degree also provides the necessary background for graduate study leading to the Master of Music and the Doctor of Musical Arts degrees, or their equivalents.

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 the descriptions 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

---

\* An interim report appeared in BULLETIN 48, 1960. The present revised report was adopted by the Association November, 1960.

\*\* Since the major in Music Education is the subject of a third and final report, it will not be referred to again in this document.



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 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, although 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 organization of the National Association of Schools of Music in 1928 provided a cooperative and coherent approach to the problem of training musicians in the United States. A primary responsibility of this Association has been one of developing basic standards of instruction for colleges, conservatories and universities. Relatively precise classification of music students is now possible and the requirements have been so standardized that they show more clearly the degree of attainment the student has reached.

This Association has also developed recommended curricula which for nearly four decades have served as models for institutions of higher learning. These curricular patterns consist of a common core of basic studies in musical performance, music theory, music history and literature along with fundamental studies in the liberal arts. Since diversity of programs is characteristic of higher education in the United States, Bachelor of Music curricula should stress the particular strengths of individual institutions.

## 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 routinized and disciplined effort on the part of the individual, under most careful guidance, or 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 cultivated continuously from the earliest possible age—delay or interruption 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.

### AREAS OF SPECIALIZATION

#### *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 all professional musicians. Quantitatively, such proficiency demands time to effect 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 or to extra-curricular hours, but is achieved through guided study and intensive practice of performance techniques and repertoire as an integral part of the musician's education.

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.

### *Theoretical Studies*

Music Theory plays several roles in preparing students for the Bachelor of Music Degree. Undergraduate theory curricula systematically present information about the harmonic, rhythmic, melodic, contrapuntal, structural, and stylistic aspects of music. At the same time, theory courses develop in the students a mastery of various skills including keyboard, dictation, sight singing and written work (i.e. harmony, counterpoint and instrumentation). This information and these skills are not, in themselves, the ultimate ends of Music Theory. Rather, they provide means of achieving an aural, as well as intellectual, understanding of what one hears and sees in a musical score, experience in independent analysis of all kinds of music, insights into the construction of a composition, and bases for relating analysis to performance and/or composition.

For the training of the composer and the arranger, the need for more intensive preparation in music theory is self-evident since these studies constitute the basic practice in the expression of his musical ideas.

### *The History and Literature of Music*

For the student who plans to be a professional musician, it is expected that these studies shall contribute significantly to the creation of a literate and enlightened person with a knowledge of the relationship of the art of music to the broad patterns of the maturing culture of our civilization. Through these studies we expect the professional musician to take his place as a knowledgeable intelligent musical artist in his generation. From the standpoint of his professional goals the Bachelor of Music candidate should achieve an awareness of the unique stylistic contributions of each composer and period as they relate to the performance practices of that composer or period. Such studies are frequently 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.

For prospective musicologists these courses should include not less than eighteen hours of study at the undergraduate level, constituting a much larger proportion of the undergraduate study program than would

be the case with other majors and should result in a comprehensive knowledge of the literature of music from the Baroque period to the present. Research courses as such are usually deferred to the graduate years.

The preparation of the professional musician requires much more than instruction in performance, music theory and music history, even though this training should result in stylistically acceptable performances of music of all periods. This implies knowledge of human activity, including English and American literature, psychology, philosophy, general history, science and foreign languages. In contrast with the Bachelor of Arts degree the ratio of correlative studies to professional courses in the Bachelor of Music degree is necessarily reversed. It is the considered judgment of the NASM that these correlative studies provide an effective introduction which, coupled with a stimulated curiosity, can contribute to an enlightened mind and life long learning. The music diploma of earlier years included little or no liberal arts. Under the aegis of NASM, the Bachelor of Music degree today requires approximately twenty-five percent of its curriculum in courses outside of music.

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 postponed to subsequent years. The Bachelor of Music degree thus must maintain 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, there must be a sufficient number of our youth who will dedicate themselves to the attainment of mature musical insight, technical proficiency, and awareness of the subtleties to be communicated through this art. The attainment of these qualities must be their major endeavor from the time their potential talent is first manifest.

The NASM Committee on the Bachelor of Music Degree

DAVID ROBERTSON, *Chairman*

## REPORT OF THE COMMITTEE ON CHURCH MUSIC

The report of the Committee on Church Music involved the approval of curricula in Church Music in member institutions on the basis of revisions previously adopted and published in the *Bulletin Number 48, 1960*. Institutional approvals appear in the current *List of Members*.

## REPORT OF THE COMMITTEE ON PUBLICITY

The work of the Committee on Publicity starts in late August. At that time a pre-meeting release was sent out to a number of musical magazines for publication in September. This was just a statement of the time and place of meeting. In October the members of the committee met and prepared a second release which contained some of the program items. The committee then visited a number of Chicago radio and television stations in an attempt to arrange for air-borne programs by means of which the work of the Association could be brought to the attention of the general public. The city desks of the various newspapers were also visited and releases left there for later insertion. A second memorandum was sent to all newspapers again with the printed program immediately before the meeting.

A mailing was made to all member schools on November 1st, each mailing containing four copies of a prepared release to be inserted in local news media. Based on clippings and reports sent back, the results of this mailing were very encouraging, and your committee appreciates this because it is through such cooperation in local areas that the meeting can get national publicity.

The response from radio and television stations was very encouraging, and was limited only by the difficulties of securing talent at a time when the programs had to be aired. Through the cooperation of De Paul University, Station WMAG-NBC broadcast a panel session covering "Our General Musical Culture." The panelists were Arthur Becker, Alexander Tcherepnin, Warner Lawson and Walter A. Erley. Bob Elson interviewed E. William Doty (Station WCFL) on a live broadcast to an unusually large audience. Tony Weitzel, well-known radio commentator and columnist, interviewed Roy Underwood and Raymond Kendall over Station WBBM. Station WFMT-FM devoted

a half-hour to an interview with Leigh Gerdine. A tape recording for re-broadcast was made on Station WJJD. The participants were Kenneth N. Cuthbert, Duane Haskell and LaVahn Maesch, and the topic discussed was "The effects of rock-and-roll and bebop on the musical education of our young people."

Through the cooperation of George Howerton, a panel was arranged on the Northwestern Reviewing Stand Program, under the supervision of Dr. MacBurney. The topic covered was "The Fine Arts behind the Iron Curtain." The participants were Thomas Gorton, Leigh Gerdine and Duane Branigan. This program was taped for later release. Music of Howard Hanson was played on Station WMAQ, and Norman Ross interviewed Dr. Hanson. Dr. Hanson was also invited to appear on the "At Random" program on Station WBBM-TV, which claims a viewer audience of 700,000 people. All programs included a mention of the 36th Annual Meeting of the Association. Any schools interested in re-broadcasting the taped programs may get in touch with the chairman who will see whether duplicates can be secured.

Telegrams were sent by the committee to the members of all newly admitted and promoted schools, and received a favorable response. Newspaper releases had been prepared ahead of time and representatives of newly admitted schools simply inserted the proper names and sent them immediately to their local news media. A post convention release was prepared which was sent to all cooperating musical magazines.

WALTER A. ERLEY, *Chairman*

## REPORT OF THE NOMINATING COMMITTEE

The nominating committee, consisting of five of the nine regional vice-presidents under the chairmanship of Wilbur Rowand, presented a slate of nominees to which was added a number of nominations submitted by representatives of member institutions. The office of Second Vice-President was included in order to provide for by-law revisions adopted during the Annual Meeting. The following officers, commission chairmen, and commission members were elected.

*President:* THOMAS GORTON, University of Kansas

*Vice-President:* DUANE BRANIGAN, University of Illinois

*Second Vice-President:* C. B. HUNT, JR., George Peabody College

*Secretary:* THOMAS W. WILLIAMS, Knox College

*Treasurer:* FRANK JORDAN, Drake University

*Chairman, Commission on Curricula:* EARL V. MOORE, University of Houston

*Chairman, Graduate Commission:* HOWARD HANSON, Eastman School of Music,  
University of Rochester

*Members of Commission on Curricula* (elected to three-year terms terminating in 1963):

HENRY BRUINSMA, Ohio State University

CLEMENS SANDRESKY, Salem College

*Members of Graduate Commission* (elected to three-year terms terminating in 1963):

RAYMOND KENDALL, University of Southern California

HIMIE VOXMAN, University of Iowa

*Member of Commission on Ethics* (elected to three-year term terminating in 1963):

JACKSON K. EHLERT, Jordan College of Music, Butler University

## REPORT OF THE VICE-PRESIDENT

The National Association of Schools of Music is represented at the grass roots level by nine regional groups which serve as a liaison between the member institutions and the National Association. The Regional Chairmen, in turn, report to the Executive Committee and make suggestions and recommendations for national consideration.

Although the activities of each year culminate with the annual meetings, activity is continuous. For instance, there have been three interim meetings as follows:

Region 5—Indiana, Michigan, and Ohio met at Western Michigan University, Kalamazoo, October 28, 1960.

Region 6—Connecticut, District of Columbia, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, and West Virginia met at Manhattan School of Music, New York City, March 4, 1960.

Region 9—Arkansas, Louisiana, Oklahoma, and Texas met in Little Rock, Arkansas, February 28, 1960.

At each interim meeting representatives from non-member as well as member institutions within the region were invited in an effort to be helpful and informative. In addition, the agendas included periods devoted to regional topics and discussions.

During the Thirty-Sixth Annual Meeting, three regional activities were scheduled: a briefing period on Friday, the regional meetings on Saturday afternoon, and a combined session on Saturday evening with the newly elected Regional Chairmen and the Commission on Curricula and the Graduate Commission. Topics discussed were many and varied including:

1. Should Jazz be included in the college curriculum?
2. What tests are available for purposes of self-evaluation?
3. The relationship of NASM to other accrediting agencies, especially NCATE.
4. The improvement of rapport between colleges and State Departments of Education.
5. Securing piano technicians.
6. One region heard Dr. Hobart Sommers, Assistant Superintendent of Schools in Chicago, speak on "A School Administrator Reviews the Responsibility of Post-High School Institutions for a Continuing Program in Music Education."



The following were elected Regional Chairmen:

Region 1—ANDREW BUCKHAUSER, University of Arizona

Region 2—MILO WOLD, Linfield College

Region 3—ROGER DEXTER FEE, Lamont School of Music, University of Denver

Region 4—LAVAHN MAESCH, Lawrence College

Region 5—ELWYN CARTER, Western Michigan University

Region 6—SAMUEL BERKMAN, Hartt College of Music, University of Hartford

Region 7—JOHN BITTER, University of Miami

Region 8—THOMAS STONE, Western Kentucky State College

Region 9—BURDETTE WOLFE, Del Mar College

DUANE BRANIGAN, *Vice-President*

## REPORT OF THE SECRETARY

The past year has been one of real pleasure for your Secretary who is genuinely grateful for the splendid cooperation accorded him by all members of the Association. The continued advice and counsel of all officers has also been most helpful.

A detailed analysis of the statistics for the year 1959-60 is being compiled by Dr. John Flower, Executive Secretary of the Commission on Curricula, and will be sent to all member schools. The new Annual Report Forms with the changes made last year continue to give valuable information which can be most useful to the Association. Since the report form is subject to further alterations, suggestions regarding the form are gratefully accepted and given careful consideration. In the future the Annual Report Forms will be mailed early in September and the return of these forms at the earliest possible date will facilitate the work of this office. No request was made for programs from member institutions as a part of the Annual Report for last year and none will be requested with the 1961 form.

The accurate listing of chairmen and directors of member institutions and the actual degrees which are granted has shown marked improvement, and if there are errors in the 1960 List of Members please notify your Secretary and every effort will be made to correct these. Changes and addition of new faculty members should be duly reported to the Secretary's office on proper forms.

The strength of our organization lies in the continued support and interest of each member institution and your Secretary assures all of his desire to serve as well as he can. Suggestions and comments on the conduct of the office will always be given thorough consideration.

THOMAS W. WILLIAMS, *Secretary*

## REPORT OF THE TREASURER

A detailed report was distributed to the representatives of member institutions by Treasurer Frank Jordan. The financial conditions of the Association is revealed in the following summary:

Receipts for the year totaled \$16,680.12 and expenses for current operation totaled \$18,655.86. The bank balance at the close of the fiscal year August 31, 1960, \$2,372.02, and the funds invested in Bank Stocks, Treasury and Savings Bonds totaled \$37,687.50. Copies of the complete report approved by the auditing committee and accepted by the Association are available on request from the Treasurer. Some observations made by the Treasurer at the close of the formal report follow:

Although the financial report indicates that the Association is in sound financial condition it will be noted that \$1,985.74 more was spent during the past fiscal year than received in receipts for the same period. It is for such times that the Association maintains a reserve. Expenses for the same plan of operation and for the same service to our member institutions is costing more each year. This is understandable. We find a similar pattern of rising costs in school budgets at home. The National Association of Schools of Music is attempting constantly to be of *more* service to its membership.

It would appear that annual receipts will be about the same each year. The one area where this income can go up or down appreciably is in income from examination fees. This was \$2,100 for the past year. It cost \$1,985 for the actual examination costs, and a sizeable part of the true cost of processing applications for new members is in the costs of the meetings of the Commission on Curricula and the Executive Committee. Examination reports are studied by these two groups.

In recent years the Association has found it advisable to be well represented at meetings of coordinate organizations. Strict costs in this category show as \$1,688. However, about \$1,000 should be added to this since travel by air of NASM representatives to such meetings is listed under the Air Travel account. Certainly if NASM is to properly represent the members on the American music scene, it must be well represented in working relationships with coordinate organizations.

It is not necessary to raise dues at this time. If present financial trends continue the Association could need to face this problem sometime in the future. There are perhaps two different patterns which might be considered by NASM at that time. One would call for a raise in dues of equal amount for every member institution. Another plan would be to adopt a graduated pattern for dues according to whether a school granted Bachelor degrees only or Bachelor and Master degrees or Bachelor, Master and Doctor degrees.

FRANK B. JORDAN, *Treasurer*

## BY-LAW REVISIONS

The following revisions in the By-Laws of the Association were approved at the Thirty-Sixth Annual Meeting, November 1960. Each of the items numbered one through seven became immediately effective. Items eight and nine were made effective for 1962 by Association action. Page references are to the latest edition of the *NASM By-Laws and Regulations* printed in 1959.

1. That Article III, Section 1 on page 8 be changed to read:

**OFFICERS.** *The officers of the Association shall be a President, a Vice-President, a Second Vice-President, nine Regional Chairmen, a Secretary, and a Treasurer. These officers shall be elected at the annual meeting of the Association from the individuals officially representing member schools; the National officers by the entire membership; the regional chairmen by the members . . . etc.*

2. That Article III, Section 2 on page 8 be changed to read:

**EXECUTIVE COMMITTEE.** *The Executive Committee shall consist of the President, the Vice-President, the Second Vice-President, . . . etc.*

3. That Article III, Section 4 on page 9 be changed as follows:

In paragraph 2 after "President" to read: "*Vice-President, Second Vice-President . . . etc.*"

4. That Article III, Section 5 on page 11 be modified to substitute the title "Regional Chairmen" for "Regional Vice-Presidents."

5. That Article IV, Section 2 on page 12 be revised to read:

*The Vice-President, or in case of his unavailability, the Second Vice-President, shall substitute for the President in his absence or inability to serve. Both Vice-Presidents shall serve as members of the Executive Committee.*

6. That Article IV, Section 5 on page 13 be changed to substitute the words "Chairman of each Region" and "Vice-President" for "Vice-President of each Region" and "National Vice-President," respectively, wherever they occur.

7. That the note on page 19 under Minimum Undergraduate Curricula I. B. be modified by adding this sentence: "*Exceptions may be made in the case of experimental programs approved by the Commission on Curricula on the basis of evidence submitted.*"

8. That the statement on pages 21 and 23 under Minimum Undergraduate Curricula III A. 3 and C. 3 be revised to read as follows:

**GENERAL CULTURE.** *The suggested requirement shall be approximately 40 semester hours of academic and cultural courses, including courses in music literature, music appreciation, and/or history. Such academic courses . . . etc.*

9. That the statement on p. 22 under Minimum Undergraduate Curricula III B. 3 be revised to read as follows:

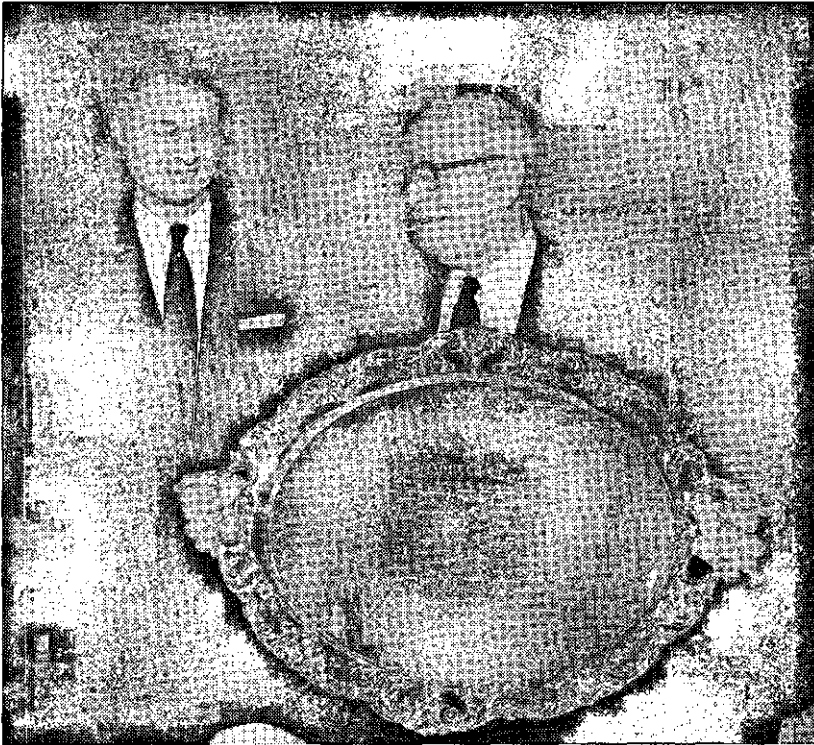
**GENERAL CULTURE.** *The suggested requirement shall be approximately 40 semester hours of academic and cultural courses, to include courses in music literature, music appreciation and/or history, at least 18 hours in modern languages and additional courses in languages . . . etc.*

## ADMINISTRATORS' WORKSHOPS

As has been the custom in recent years workshop sessions were scheduled as a part of the program of the Annual Meeting. Groups and chairmen were as follows: Universities—State Supported, Himie Voxman; Universities—Privately Supported, Leigh Gerdine; Colleges—Church Supported or Related, Rexford Keller; Colleges—Privately Supported, Kenneth V. Kincheloe; Junior Colleges, C. Burdette Wolfe; Teachers' Colleges, Myron E. Russell; Women's Colleges, Peter S. Hansen; Colleges of Fine Arts, E. William Doty; Colleges or Universities—Municipally or Federally Supported, Walter Duerksen; Independent Conservatories, John Brownlee; Conservatories—partially or wholly supported by Colleges or Universities, Archie Jones; State Colleges, Jess T. Casey.

## IN HONOR OF EARL V. MOORE

Saturday, November 26, was a memorable occasion for representatives of member institutions as they shared in a special luncheon meeting honoring Earl V. Moore, a founder of the Association, a past president, and long-time member and chairman of the Commission on Curricula. In addition to Thomas Gorton, President, other past presidents participating in the luncheon program included Howard Hanson, who presided, Price Doyle, and E. William Doty. A message from Past-President Harrison Keller was read and a special tribute was made by Past-Secretary Burnet Tuthill. The address was presented by Harlan Hatcher, President of the University of Michigan, where Earl V. Moore served as Dean of the School of Music until he assumed *emeritus* status in 1960.



E. William Doty presenting a silver tray to  
Earl V. Moore

## THIRTY-SIXTH ANNUAL MEETING

Registration for the Thirty-Sixth Annual Meeting revealed that a total of two hundred twenty-eight of the member institutions were represented. Thirty-eight delegates representing non-member institutions and four individual members were registered.

The first general session was called to order at 10:00 a. m. on Friday by President Thomas Gorton in the Red Lacquer Room of the Palmer House, Chicago. Roll call and reports of Committees and Commissions were presented at the first session.

The complimentary concert by the Chicago Symphony Orchestra on Friday afternoon at Orchestra Hall was a happy occasion. General sessions both morning and afternoon on Saturday provided stimulating addresses on timely music topics of the day. The Regional group meetings Friday evening and the Administrative Workshops on Saturday afternoon were well attended and ably directed by the Regional Vice-Presidents.

Of unusual interest was the meeting of the newly elected Regional Chairmen with Dr. Earl V. Moore and members of the Commission on Curricula and Graduate Commission on Saturday evening. Well attended and highly informative, the meeting may become a part of the agenda in the future.

The Thirty-Seventh Annual Meeting will be held in Denver, Colorado, November 24 and 25, 1961.