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Bulletin

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

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SCHOOLS OF MUSIC

CARL M. NEUMEYER
Editor



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President's Report

At this time it seems appropriate to take a general view of the fascinating drama of music in higher education with a particular focus on the role of the National Association of Schools of Music. Through the years during which the action takes place the settings have changed, some of the supporting characters have waned or waxed in importance, a changing parade of stage directors have, with considerable skill, adapted the action to the central dramatic theme, and the emerging musical score has been powerful and eloquent.

As the curtain opened some years ago, NASM was cast in the role of the stalwart hero, striving valiantly to save the family homestead and to make Little Nell an honest woman. In those early days the problem was to establish respectability for the Bachelor of Music degree and to gain recognition for the study of music, in all its branches, as one of the legitimate disciplines in the college and university hierarchy. Stern measures were often invoked, of necessity, and our house was gradually put in order and the mortgage paid off.

The burgeoning of musical offerings and the exciting development of colleges and universities as true centers of culture needs no extended comment. An astute foreign observer, Robert Wangermée of the University of Brussels recently wrote in the *Inter-American Music Bulletin*:

"American universities, in fact, are not merely centers of instruction, but represent the most active areas of artistic as well as scientific pursuit . . . they represent the very life of music in the U. S. . . . At a time when concert societies and opera companies are obliged, for the sake of audience appeal, to limit their programs to a certain number of standard masterpieces, the universities take advantage of everything from the past and the present to enlarge this museum of sound in a way that can be called true musical humanism."

The NASM should not be too modest nor reluctant to take a fair

share of credit for this development, which has been strongly influenced and sustained by the judiciously balanced curricula and the viable standards it has set as norms through the past thirty-seven years.

A view of the national scene fills us with some cautious optimism. Before his election President Kennedy stated, "The encouragement of art, in the broadest sense, is indeed a function of government . . . We live in an era of impressive artistic achievement. Our painters, sculptors, musicians, dancers and dramatists are the envy of the world . . . But if the Government must not interfere, it can give a lead." These campaign words have been implemented by a number of noteworthy post-election deeds: the appearance of the poet Robert Frost in prime viewing time during the inauguration; the inaugural concert by the National Symphony; the concert on the White House lawn by the youth orchestra of the Transylvania Music Camp; the proposed White House annual prizes for achievement in music and art; the concern of the administration for the continued operation of the Metropolitan Opera; the recent evening of chamber music in the White House by Casals, Schneider, and Horzowski, during which Howard Hanson, Leonard Bernstein, Aaron Copland, Gian-Carlo Menotti and other eminent American musicians were honored guests; and the expressed interest of the current State Department in sending abroad an increased number of fine academic musical groups, to carry to other nations an image of our talented youth. Our deep pride and sincere best wishes accompany Dr. Howard Hanson as he leaves New York tonight with his splendid student orchestra, the Eastman Philharmonia, on a three-month tour of fourteen countries in Europe and the Middle East.

In Congress the bill H. R. 4172, introduced by Representative Frank Thompson, Jr. of New Jersey, would have established a Federal Advisory Council on the Arts in the Department of Health, Education and Welfare was defeated by the narrowest of margins. If four of the "nays" could have been persuaded to vote "yea" this important legislation would have passed. If each director of an NASM school had informed the Congressman of his state about his interest in the passage of this bill we might have had a successful result. I am recommending that the functions of the committee on state legislation be expanded to include federal legislation so that the membership may be kept more accurately informed of pending national legislation which affects the arts, and so that your influence can be applied to assist worthy proposals in time.

The NASM is one of the few national educational associations which does not maintain an office in Washington. The time is fast

approaching, in the opinion of your Executive Committee and the two major Commissions, when it will be imperative for us to establish a full-time national secretariat in our nation's capital if we are to maintain effective liaison with such important bodies as the American Council on Education, the National Commission on Accrediting, the NCATE, and the U. S. Office of Education, to mention but a few. Naturally there are budgetary considerations involved which the Association must face up to, but we are rapidly outgrowing the phase of our life as an accrediting agency in which an elected secretary can carry the load in his spare time, no matter how efficient and dedicated (like our esteemed secretary Tom Williams) he may be.

Our relations with the National Council for Accreditation of Teacher Education, with whom we cooperate in matters relating to music education, remain congenial and mutually helpful. Several adjustments in procedure have been made which have smoothed out joint operations. It is heartening to report that your president received not a single answer to his invitation to NASM members to furnish him with specific evidence of cases where pressure had been brought to bear by NCATE on an institution to move music education from the music department to the department or school of education. We have received a clear statement from Dr. W. Earl Armstrong, executive director of NCATE, that his organization has no intention of suggesting such internal change in any college or university.

The following memorandum was jointly agreed upon by Dr. Armstrong and your president at a conference in Washington on October 20:

"Some confusion has arisen over the matter of admission to music education curricula. A clarification: NCATE does not insist on the enrollment of all students, who are in teacher training programs, in the College of Education or the School of Education or in any other one administrative unit of an institution. Its attitude is rather that there should be a measure of coordination in the teacher training program and that some policies and requirements be established in matters of admission, retention and graduation that would apply to all prospective teachers in the institution, wherever enrolled."

It is rather significant that we have been invited by NCATE to make a joint visitation this spring of a major state university, not a member of this association, in order to evaluate the music portion of the music education program. This is an example of a situation where NASM can make its influence felt in institutions which have up to now been outside our orbit. NASM is the responsible accrediting body in the area of music. It is relied upon by NCATE to attest to the

quality of instruction, faculty, library, and physical facilities relating to music in all institutions having substantial programs in music education. In addition NASM is designated by the National Commission on Accrediting as the arbiter of all other degree programs in music in higher education and reports to the NCA and to the regional associations in this regard. We believe, as we stated two years ago, that NASM has an opportunity for broader service than ever before.

While continuing our important function in the maintenance of minimum standards of educational practice and performance we have been increasingly more active in our efforts to assist institutions in their self-improvement. The recent studies of Dr. John Flower on Teacher/Student Ratios, on the Use of Teaching Assistants, and the continuing series on Salary Patterns have been valuable. The Administrators' Workshops and the Self-Survey Reports have helped us assess problems and to find some answers. Difficult to estimate but none the less valuable is the continual stream of advice and information which flows from our officers and commission members throughout the year in answer to questions and calls for assistance from member and non-related institutions.

One matter of considerable concern to all of us is the lack of financial support given the arts, and particularly music, by the federal government and the great foundations. While we are gratefully aware of such major projects as the Rockefeller Foundation's support of American music through the Louisville Orchestra, the several grand-scale undertakings of the Ford Foundation, and a few other enlightened exceptions, the fact remains that music has had little attention on the whole when the purse strings have been opened. The great sums of federal tax money being expended through the National Science Foundation have brought magnificent support to the sciences, mathematics, and the foreign language study programs. We agree with the reasons for this and approve of the national wisdom of many of these expenditures. Nevertheless, when we realize what it would mean to the progress of music in the U. S. to have a small bit of governmental subsidy for our great symphony orchestras, and to our music programs in higher education to have an annual share of foundation budgets, we must be less than content with the *status quo*. An analysis by the Foundation Library Center notes:

"The imbalance that exists today between dollars for art and dollars for science needs emphasis. Music grants (according to *The Foundation Directory*) receive about 15 percent of dollars given to the Humanities which, in turn, receive only 5 per cent of all foundation dollars. As National Science Foundation Director, Dr. Alan Waterman, said at the recent Conference of the

Southwest Foundations: 'As to the humanities, we err if we suppose that they must always be expected to survive, and even to flourish, without help and support. Once poetry and art and music were the ornaments of the State and kings vied for the honor of endowing them. Now we expect them to fend for themselves in a harshly competitive world where the bulk of our support is directed by necessity to the advancement of science and technology. Yet it is the humanities which enable us to live meaningfully in any age and, in an ultimate sense, which enable us to survive.'¹

A high official of one of the great foundations recently addressed these remarks to the Association of Graduate Schools:

"Graduate schools, it seems to me, have two responsibilities for the creative arts. One is very old and one is very new. The very old one is to recognize the history, theory, and aesthetics of the arts as legitimate subjects for scholarship and research on a par with any of the other humanistic disciplines. The very new responsibility is to support new forms of cooperation between the university and truly professional institutions in the arts... The training resulting from such cooperation will not be any less integral a part of the university than many of the scientific and other institutes which you all have tucked away here and there. Whether you will give graduate degrees for such training, and which degrees, I am not prepared at the moment to argue.

"Unless and until such new forms can be developed, however, I would not want, if I were a graduate dean, to give either credits or degrees to technical (as distinguished from historical) proficiency in the arts beyond the first year. Under present conditions the best service you can perform for the potential artist is to throw him out. If he is more interested in the shadow than the substance, in pretense than in intensity, he will readily find his enclave somewhere else anyway. And if he just should happen to be an artist, he will begin his long and painful education. No play was ever more dramatic, no musical composition more evocative, no novel truer to the imagination merely because its author was given a Ph.D. for creating it."²

Such a rationale makes it abundantly clear that we have won only part of the struggle to gain respectability for Little Nell. She is acceptable only in the lower academic circles; she should not try to crash the rarefied society of the doctorate. The script of our drama is still being written and new actors are putting on their makeup and clearing their throats. The next act should be fascinating!

It has been a challenging and rewarding experience to serve as your president for the past three years. I count as chief among the rewards the opportunity to work side by side with such wonderful

¹*Foundation News*, Vol. II, No. 5, September, 1961

²Address by W. McNeil Lowry, Director, Ford Foundation Program in Humanities and the Arts, before the Association of Graduate Schools, New Orleans October 24, 1961.

colleagues as Earl Moore, Howard Hanson, Thomas Williams, Frank Jordan, William Doty and John Flower on the affairs of your Association. Many others, too numerous to identify on this occasion, have given immeasurably of their time, energy and dedication for the cause of music and the NASM. I thank them all from the bottom of my heart for their support and their treasured friendship.

THOMAS GORTON, *President*

Music Education, The National Association of Schools of Music and The National Council for Accreditation of Teacher Education

ALLEN P. BRITTON

American society is currently reappraising its educational system. Similar reappraisals have been made in the past from time to time, and will no doubt be made in the future whenever well-established patterns of practice are no longer capable of dealing with new social developments and the resulting discombooberation of affairs becomes intolerable. The place of music and of all the fine arts in American education is being scrutinized along with that of other subject matters, and the direction of future developments is at the moment unclear. While there seems to be little cause for real alarm, all who love music should certainly give the most thoughtful attention not only to the problems of music education (the term is used here in its narrow sense, applying to the teaching of music in elementary and secondary schools) but also to the problems of American education in general. The present discussion will be confined to certain current problems having to do with the education of music teachers for the elementary and secondary schools, and, in particular, to those which concern especially the Music Educators National Conference, the National Association of Schools of Music, and the National Council for Accreditation of Teacher Education.

First of all, a personal disclaimer seems in order. The president of the Music Educators National Conference is incapable of speaking for the Conference in matters of this kind. The Conference itself includes more than 35,000 music educators each of whom, it sometimes seems, has an individual philosophy and methodology. The Conference as an organization seeks to provide a suitable forum for the discussion of all points of view. The only particular point of view

embraced officially by the MENC with regard to music education is stated in one sentence as Article 2 of its constitution, "Its object shall be the advancement of music education." Thus, the opinions to be expressed in this paper are those of the writer and do not necessarily represent those of the sponsor or any of its commissions, committees, or affiliated organizations.

Still another consideration in this general regard requires attention. The writer is a music educator. But what is a music educator? Is he primarily an educator who must on that account necessarily have an imperfect conception of the nature of music? Or is he primarily a musician who can never quite understand the broader problems of education? In his dealings with the world of professional education the music educator often finds himself considered a sort of outsider, one who makes selfishly unreasonable demands of the sort he would not make were he a genuine member of the profession. But the same thing is true in reverse when he deals with representatives of the world of music as such.

Whenever the writer has occasion to consider this somewhat disheartening state of affairs, he is reminded of something that Richard Wagner once wrote concerning his reputation in Germany. He reported himself quite well satisfied with it, since German poets seemed to consider him a fine musician, and German musicians spoke kindly of him as an excellent poet. Perhaps the aim of all music educators should be to acquire a reputation for high musicality among professional educators and for fine educational acumen among musicians. However, there is a better aim and it is this. The music educator should seek to gain respect as a music educator. Although this term has two components, it is indivisible. At least, the present writer shall consider it to be an indivisible term until someone can demonstrate to him the possibility of teaching music without teaching it to some one. On the other hand, there is a popular educational maxim which goes, "Teach the child, not the subject." The maxim had its origin at a time when particular attention was being given by educators to the psychology of childhood, and it was meant to emphasize the fact that no subject can be well taught unless the nature of the recipient of instruction is understood. The maxim nevertheless lacks logic, since when one teaches a child he must teach him something, just as when one teaches something he must teach it to somebody. Misunderstanding of the original implication of this maxim has led to the deprecation of subject matter on the part of some educators. One occasionally hears phrases such as, "mere subject

matter specialist," "teacher first, specialist last," and the like. Such attitudes are reciprocated by deprecations of professional education by subject matter specialists. Controversies in this regard between professional educators and subject matter specialists (if you will forgive the use of these rather wretched terms) have their origin not in logic but rather in fears, small animosities, and misunderstandings. It is impossible to separate the human being from the subject matters that make him human, or *vice versa*.

If you will grant that music education is an indivisible term, that the music educator must be an educator as well as a musician, that he cannot be one without also being the other, we can proceed on common ground to the discussion of certain special problems confronting us all. Almost all of them relate in some way to the problem of educating teachers for the elementary and secondary schools. The control and direction of teacher education programs in any individual institution tends to involve at least four faculty groups, the faculties of music education, education, music, and liberal arts and sciences. Of these, the most important controls are exercised by the faculties in education and in music. On a national basis, general direction of programs in music education has been given over to the National Council for Accreditation of Teacher Education and to the National Association of Schools of Music, the accrediting bodies officially recognized by the National Commission on Accrediting. According to the terms of a memorandum of agreement between NCATE and NASM, the former has responsibility for all courses in music education and education as well as for the general patterns of subject matter courses and courses in general education to be pursued by the prospective music teacher. The latter has responsibility for all courses in music as such: applied music including conducting and ensemble, music theory, and music history. The Music Educators National Conference, which on a national basis may be said to represent the faculties in music education, for some years has maintained a Commission on Accreditation and Certification. On numerous occasions this Commission has made so bold as to offer suggestions both to NCATE (and its predecessor in educational accreditation, the American Association of Colleges for Teacher Education) and to NASM. Both of these groups have from time to time indicated in one way or another some small reservation with regard to the interest in accreditation shown by MENC. The MENC has been reminded, for example, that it is not an accrediting body, and this reminder has come from both groups. Nevertheless, the MENC will probably continue to take an interest

in accreditation. Our efforts in the past bore good fruit in the curriculum in music education mutually agreed upon by the AACTE, NASM, and MENC. All available evidence indicates that the MENC Commission on Accreditation and Certification has acted always with complete professional responsibility and that it continues to do so. Perhaps this hint of some past MENC dissatisfaction with both other groups might better not have been mentioned. However, the mere mention may serve to give stronger emphasis to the situation now existing, with which the MENC is more than satisfied. That is, we are more than satisfied with the relationships currently enjoyed by our Commission on Accreditation and Certification with NCATE and NASM. This is not to say that in our opinion all problems relating to accreditation have been solved. Although procedures now in force for the actual accreditation of individual institutions are working quite smoothly, certain matters of philosophy and curriculum content still require attention.

If the three parties represented by NCATE, MENC, and NASM are ever to reach mutual agreement with regard to philosophy and curriculum content, all members of each party must be willing to give long and careful attention to a variety of special concerns, and particularly those concerns which motivate the members of groups other than the one with which an individual is primarily identified. First of all, every one needs to seek for a better understanding of the history of accreditation itself. In seeking this understanding, he will do well to consult first of all the little book published last year by Harper and Brothers, entitled *Accreditation: A Struggle over Standards in Higher Education*, by William K. Selden, the executive secretary of the National Commission on Accrediting. As an introductory motto, Selden gives a quotation attributed to Spinoza, "Do not laugh—do not weep, try to understand." The prologue of the work goes on to describe an imaginary university president and his irritation at a letter from a professional association indicating that the accreditation of his university would be in jeopardy unless certain improvements were made and facilities provided for this professional division at the university. His irritated inclination was to dictate a reply condemning outsiders for attempting to interfere with the rightful authority of colleges and universities to conduct their own affairs and make their own appointments as deemed appropriate. Fortunately, at this point the president recalled a passage from Voltaire, "It is said that God is always on the side of the heaviest battalions." The imaginary president refrained from making his contemplated reply until he could make further investi-

gation with regard to whose side the Lord might be on. To those who have not as yet read Selden's book I recommend doing so, and with the greatest earnestness. At the least, I recommend that his two quotations be kept in mind constantly when studying the problems of accreditation.

When NCATE and NASM first confronted each other with regard to the accreditation of music education programs, it is probably fair to say that each tended to act as if the other had little or no right to be there. Within the Music Educators National Conference, we found that some of our members wanted to take sides, to line up solidly behind one organization or the other. Fortunately, what I like to think of as wiser heads prevailed, and our Commission on Accreditation and Certification has continued to seek the counsel of both groups.

Although NCATE is organized on a somewhat different basis from that of the NASM, since the former is not an association of institutions, there can be no question that NCATE does and must represent the general viewpoints of the departments and colleges of education in the United States. Were the Commission on Curricula of the NASM and NCATE to fail altogether in reaching a common understanding, it is quite obvious that the institutions which these organizations represent would still remain and that some other means would have to be found for bringing them to a common understanding. But why seek for other means when entirely appropriate means are already available? It seems to me that each party is sufficiently strong so that, if you will allow me to paraphrase the President of the United States, it need never negotiate out of fear and that it need never fear to negotiate.

As a matter of fact, it seems to the present writer that the areas of possible disagreement are comparatively few and, further, that many specific points of apparent disagreement are more apparent than real. For example, from NCATE quarters one frequently hears emphasis placed upon the importance of training teachers first, of remembering that one is first a teacher and then a musician. However, I have never heard any responsible spokesman for NCATE take a position as extreme as the one taken by an acquaintance of mine, now the dean of a college of education, who wrote some years ago, "The prospective teacher who demonstrates that his interest is primarily in the acquisition of knowledge in a particular subject matter field cannot be calculated to have an equally fundamental interest in the welfare of children." Nevertheless, NCATE will probably continue to emphasize the importance of what has come to be called "general education"

and of professional education. With regard to the latter, NCATE has consistently been modest in its suggestion, recommending no more than 18 to 20 hours of professional education out of the total of 120 hours normally required for the bachelor's degree. This number of hours is less than that approved by the NASM some years ago. With regard to general education, however, NCATE tends to recommend a somewhat more extensive program than that considered appropriate by some music educators and in the past by NASM.

The heavy emphasis placed by NCATE upon the general education program, a program which it feels should be similar for all those preparing to teach in elementary and secondary schools, stems from a variety of circumstances. One such circumstance, I believe, is that the education of elementary school teachers has always tended to be of a general nature. Thus, professional educators whose background is that of the American teachers college tend naturally to think highly of the general education with which they are familiar as an appropriate preparation for elementary school teaching. Furthermore, a number of programs in education have developed over the past many years, such as those in home economics, physical education, industrial arts, etc., which place too little emphasis upon general education. In attempting to restore a proper balance in this type of program, NCATE naturally finds it difficult to make exceptions for musicians, however different the art of music might be from the arts of industry or physical education. Another practical consideration carries a good deal of weight in this regard. By espousing the cause of general education NCATE thereby allies itself with one of the most important factors of the American educational scene, the faculties in liberal arts and sciences. Thus, the legions arrayed on the side of general education are many and potent indeed. The musician or music educator who would oppose these legions had better look carefully to the strength of his intellectual armament.

In order that the question at issue here be considered in its proper perspective, it should be pointed out that NASM already recommends a 40-hour program in general education. NCATE recommends a 50-hour program. Both programs may include such courses in music history and literature as are appropriate for general education programs. A recent study made by a committee of the NASM has revealed that a large number of NASM schools already have general education programs exceeding 40 hours and, in some cases, exceeding 50 hours. There is also evidence to suggest that NCATE will not disapprove a general education program of less than 50 hours providing that it is

required of all those preparing to teach and is administered on the basis of unified faculty responsibility.

My own personal view of this matter is that, however worthy might be the aims of NCATE in insisting that a large part of the college student's time be given over to general education, the whole matter requires continuing study. The United States is the only nation in the world which can afford the luxury of providing 14 years of general education. In part, at least, the original need for two years (or equivalent) of general education at the college level stemmed from weaknesses in the American secondary school system. These weaknesses have been done away with to a large extent in an amazing number of American secondary schools in recent years. The quality of instruction in foreign languages, mathematics, sciences, and the social sciences is improving constantly and at an accelerating rate. It seems to me that within the near future the American secondary school system will be providing a quality of general education so high that the colleges may begin to do that for which they are best equipped, and that is to provide the very highest quality of specialized education. Nevertheless, a certain amount of general education will always be desirable in collegiate and graduate programs, and there is no reason that musicians should not pursue such programs as well as others.

The musician, however, does face a special circumstance because of the peculiar nature of the American educational system. Specialized instruction in music is largely unavailable to students in American elementary and secondary schools. I refer specifically to the fact that no high schools that I know of provide individual instruction in the several orchestral instruments, nor in voice, nor in piano. For such instruction, the American student is dependent upon the teaching available to him for a fee in any given locality. Every other nation of Western civilization provides highly competent instruction of this nature free of charge in governmentally operated conservatories to children of all ages. The American student then, is apt to encounter his first highly qualified professional instructors when he reaches college. Regardless of the high quality of the musicians who teach in our public schools, these musicians are confined to teaching general classes or conducting large ensembles. Except on their off hours, evenings and Saturday mornings, these musicians cannot give the American student the kind of musical training and discipline available to European children.

There is still another aspect to this problem, and it has ultimately to do with problems of teacher recruitment. Many of the best stu-

dents who enter American colleges as freshmen already have developed a high interest in a particular subject matter. Such interest is particularly characteristic of young musicians. After twelve years of general education, the college freshman in music is understandably anxious to immerse himself in musical studies, and he does not consider that by so doing he will lose contact with humanity. If he has to choose between a music education program making heavy requirements in chemistry, mathematics, the social studies, and so on, or a purely musical major with much lighter demands in fields other than music, the choice is likely to deny to education the best talents. In emphasizing the importance of continued general education, professional educators seem to forget the doctrine of interest developed by John Dewey together with his further contention that all subjects, including music, can and should be taught so as to relate to all other human endeavor. It seems to me that NCATE should investigate further the disadvantages of requiring an identical general education program for all prospective teachers, regardless of their individual differences, and in violation of what hitherto has been considered sound doctrine in education. In short, there seems to be a genuinely strong case for allowing the American student of music to devote a good part of his college career to his special subject.

The emphasis upon the importance of general education is also part of a still larger movement in education and that is to make of education a true profession. A concept is developing that a teacher should be a teacher just as a lawyer is a lawyer, a physician a physician, an architect and architect, a chemist a chemist. This concept also has its roots in the elementary school, where teachers are commonly referred to simply as teachers rather than teachers of music or chemistry, as is the case with high school and college teachers. Whether or not this new concept possesses logical validity, it is based on very worthy considerations. No one can deny that the profession of teaching deserves and needs higher status than it has ever enjoyed in the United States.

As everyone knows, this magnificently rich society in which we live has always given considerably less support to education (and to the fine arts, for that matter) than it should have or than it was capable of, and as is well known, the teacher's college as an institution has historically occupied the most modest place in the scheme of higher education as a whole. Now the historical dichotomy between the teacher's college and the rest of American higher education is disappearing. The teacher's colleges are becoming liberal arts colleges

and universities and are beginning to demand the equality in educational support which is due them. In effect, we are witnessing one important segment of educational society striving to attain equality with another. In so doing, this segment is contending against ancient disdain and prejudice, and may on occasion manifest certain of the characteristics usually found in situations of this kind. There is a tendency, for example, for the world of professional education to reject constructive criticism as unwarranted attack. Ideas are occasionally expressed as demands. Offers of compromise may be rejected out of hand. On the other hand, the established educational institutions of high prestige continue to show evidence of old arrogance and of a desire to maintain their accustomed places of distinction. But good will and time will solve problems of this kind with great effectiveness.

In a very real sense, in cooperating with NCATE, NASM can cooperate in raising the general standards of American education. To this endeavor the NASM has been pledged since its founding in 1924. The profession of music education looks not only to NCATE for support in raising the general standards of the profession of education but also to the NASM for support in raising the general standards of musicianship in music education. It seems to me that the NASM should give serious thought to two important considerations in this regard. The first is this, that NCATE is dependent upon NASM for the evaluation of specifically musical courses. Thus, as time goes on, NCATE will withhold accreditation from teacher education programs in music when the quality of instruction in music does not meet NASM standards. The second is this, that NASM must seek to extend the benefits of its strength to as many collegiate music departments as possible. In what I consider to be the first phase of its existence, the NASM successfully and magnificently established the professional degrees in music, the Bachelor of Music, the Master of Music, and the Doctor of Musical Arts. In so doing, there was probably little time for proper attention to programs in music leading to the Bachelor of Arts or Bachelor of Science degrees. Departments of music in liberal arts colleges and in teacher's colleges, generally speaking, did not have available to them the support which only a powerful accrediting association can give. It seems to me that the next phase of existence of NASM must be characterized by a general expansion of its total program, not only in accreditation but also in the development of higher standards of teaching in its member schools. I would recommend both to NCATE and to NASM that, in the future, increasing attention be paid to the quality of instruction rather than to percentages of semester hours

devoted to it. It is conceivably more valuable to take 40 semester hours of high quality instruction in music than it is to take 80 semester hours of mediocre instruction. At any rate, all of us can unite on the basis of quality and it seems much more important to find grounds upon which we can unite than it is to continue arguments where differences of opinion cannot be reconciled.

I know of no higher aim than to seek the improvement of the quality of music instruction in the public schools of America. To do so is to seek to improve the quality of human life in America. A child becomes a human being to the extent that he becomes familiar with the finest products of human thought. Music is one of those products although not the only one. But to the extent that children study music in schools at all they should study the best music from the most musicianly teachers. To provide musicianly teachers is the joint responsibility of NCATE and NASM, and in seeking to do so these two groups can count upon the cooperation of the MENC.

THE MUSIC LIBRARY

KARL AHRENDT, *Panel Chairman*

What Constitutes a Good Music Library

HAROLD SPIVACKE

There can be no single answer to this question. There is a great deal of variety among the educational institutions in this country and it seems to me impossible to set up a single standard for a good music library in these institutions. In fact, the quality of the library should be judged by how well it represents all the musical instruction and activities in the institution. This in itself will result in variety among the libraries.

In an attempt to enumerate some of the aspects of an institution which should be reflected in its music library, one would naturally start first with the curriculum. The good music library must first of all have all of the musical materials, books, scores, parts and recordings which are necessary for the proper instruction of the courses offered. This must go beyond those items actually assigned as homework by the faculty and should include related materials which will inspire the interested student to carry his investigations beyond what was assigned to him. Its collections should be extensive enough to arouse the curiosity of the inquisitive student which should of course include the interests of the non-music major as well as the music major. The collection should also include material which would support study in other fields such as literature and history. For instance, a student of Elizabethan literature should be able to find material on Elizabethan music in the library. Such examples could be given *ad infinitum*. To achieve this requires active participation on the part of the faculty to inform the librarian of what is being taught and

also to make specific recommendations for additions to the collection. It requires time and effort but the faculty member should bear in mind that it is essential that the music about which he is talking is available for study on the campus if his instruction is to be successful.

The good music library must naturally contain materials for the musical performance activities—curricular and extracurricular—which take place on the campus. I refer to such collections as a choral and orchestral library or a library of chamber music. But here too the good library will contain considerably more than what is actually being performed at the institution. Obviously not many oratorios can be prepared in a semester and although the various scores and parts might bulk large, if the library contained only those items which were being played or performed, it would contain a very limited collection indeed. In an institution which performs Handel's *Messiah* frequently, the collection would be weak indeed if this were the only Handel oratorio in the library. The same would apply to a Haydn symphony for instance. It is not essential that a complete set of parts be on hand for every item in the library but at least full scores of symphonies, vocal scores of oratorios, etc. in addition to those being played are essential if you wish to produce well educated musicians.

A third qualification which comes to mind is that the library should contain materials necessary for the members of the faculty to continue their personal researches. I do not mean to imply that every institution should have a music library as large as that of the Library of Congress. The members of the faculty know of the availability of the large research libraries and use them either by personal visits or by interlibrary loans. But the library of the local institution should contain some specialized material representing the special interests and studies pertaining to the individual researches of the faculty members. An academic institution expects its faculty to grow and improve the quality of instruction and this means personal research. What usually happens is that what seems to be very specialized material and of limited usefulness when first acquired is a few years later reflected in the actual instruction and is used by more than the one man for whom it was originally acquired.

I cannot take the time here to recommend any lists of material or bibliographical sources. Other members of the panel are covering these points. I should like to call your attention, however, to the fact that if you cannot acquire complete editions or sets of *Denkmäler* for budgetary reasons or because they are not available, these can be had in the form of microfilms from the Library of Congress at very rea-

sonable rates. The Photoduplication Service of the Library of Congress has issued a catalog which is obtainable without cost which lists all of these for which they have a complete set of negatives. The purchaser can therefore have a positive microfilm for only a few cents a foot and as a result can acquire for the library for a relatively few dollars a complete edition that might cost hundreds or thousands of dollars in the original form. Anyone desiring this catalog can write to the Music Division of the Library of Congress and we shall be very happy to send it.

I am frequently consulted by institutions desirous of founding a music library or of improving the existing one. My first recommendation is always to engage a good music librarian. Even when the funds are limited, I recommend this because I regard this as a prime requisite for a good music library. In fact it is not really a financial sacrifice because the good music librarian in a short time brings in more in gifts than the cost of his or her salary. I should also like to point out that a good music librarian is not to be equated with a teaching failure. Too often have I heard it said that "so and so is impossible as a teacher but would make a fine librarian." This may occasionally be true but on the whole you will find that the librarian requires a great deal of emotional stability to reconcile tactfully the conflicting interests of different members of the faculty and the emotional problems of the students. What is required is a dedicated soul who loves books and bibliography and under the administration of such a person the library will become an active and lively center of the musical life of the community. And when you find a good person for the position, remember it is essential to pay him or her well in American dollars! If not, you will lose him fast — the demand is great.

Another problem which seems to be prevalent in academic institutions is the location of the music library. I should like to start this part of the discussion by stating that it is my belief that it is best located in the music building. I have noticed in many institutions that even where the greater part of the music library is in the music building, the books on music are in the central library. The justification for this is usually given that the books are used by non-music majors. It is my opinion that the proper way to study a piece of music is to have available in one place the score, a book on the subject and the recording. Carrying this premise out to its logical conclusion, it calls for the music library to be located in the music building itself. This problem of centralization versus decentralization of libraries is one that is facing many of the larger universities today. A possible compromise

in institutions which favor centralization would be to locate the music library in the music building but to allow the administration of it to be controlled by the main library. In many institutions this does occur and the cataloging is done centrally in the main library. Whatever the situation on any campus, however, this problem of centralization versus decentralization should not prove an insurmountable obstacle to the organization of a good music library.

Resources for Music Education

ALLEN P. BRITTON

In addition to the regular library facilities normally provided to a Music Department, the Department of Music Education needs a special library for the deposit of materials not appropriately cataloged in the regular library. Such materials include multiple copies of school textbooks, scores and parts for music especially appropriate for school use, and a variety of ephemeral materials such as school curriculum outlines, pamphlets, etc. This special library should also include such phonograph records, film strips, classroom instruments, and other equipment needed for use in methods courses.

The graduate student in music education also has special needs. The regular library should build up a catalog of foreign works dealing with music education, both contemporary and historical. Included should be treatises on musical performance and scores of didactic compositions. Almost all composers have tried their hand at writing music for children, but few libraries make a systematic effort to collect it. Because of the neglect of the really fine music written for children by the world's finest composers, a great deal of musical pedagogy is carried out with musical literature hardly worthy of the name.

In addition, every Music Department would do well to collect materials pertaining to the history of music instruction in its local area or pertaining to some other special phase of music instruction. There is nothing more stimulating to a graduate student than to find a rich collection of historical materials.

Resources for the Bachelor of Arts Program

A. KUNRAD KVAM

During the war, an outstanding intellectual was confined in a con-

centration camp for several years. When asked about his experience there, his reply ran something like this, "The first year was fine, but after that I felt the need of a reference library".

Inasmuch as none of us have inner resources comparable to those of this man, it is well that we give considerable thought to the music libraries in our institutions of higher learning, and certainly the music department, or school of music can ill afford to neglect its library. When I was given the general subject around which to center my remarks, it occurred to me that a sharp division can hardly be made between a library required for a strong bachelor of arts program and for a graduate program. However, we know that the research activities of the graduate student demand a library wider in scope, so the difference might well be that of breadth rather than quality of content. We all possess the book lists of the NASM, although they are dated some years back. These lists do mention certain standard works required by all music departments and schools. However, like any other lists they need revision, inasmuch as many contributions have appeared in the form of fine books and periodicals in the last decade and should of course be included. I should like to assume that all college libraries are up to date in respect to the kind of list issued by the NASM, and also have the more recent publications in the field. I will not dwell on this aspect of the library, but rather point toward the other materials needed for the fledgeling in history, composition and performance.

Surely a meaningful curriculum in the A.B. program will introduce a course at the sophomore level which requires of the student that he start certain projects in research besides developing his research methods and becoming acquainted with the holdings in the library, if only in a modest way. The necessity then arises of procuring the writings of our best music scholars as well as the complete editions of composers. I should like to enlarge upon this point, i.e., to stress the acquisition of complete editions. Almost all of us own the Bachgesellschaft. We may also have the complete works of Beethoven, Brahms and Mozart, — and I should like to assume that we have no less than this. At this point we should try to add the complete works of Handel working back through the 17th, 16th and 15th centuries, but at the same time not neglect the 19th and 20th. Of course it is true that complete editions for many of the composers and periods do not exist at all, whereas others are very often hard to obtain in the printed form. However, there is always microfilm; in fact, almost all of the early music up through the 19th century can be obtained on film. One then requires microfilm readers and film projectors.

With the aid of a microfilm projector, groups of students can read through and actually perform a great deal of music without their having to copy out individual parts. Needless to say, if any composition is to be used for performance, one cannot avoid the part-copying and photostating chore. Just a few moments back I suggested that microfilms of music can be obtained even if the printed music is not available. May I further suggest that even though you may have part or complete printed editions in your libraries, the addition of duplicates on microfilm is still desirable for class use and for performance perusal by groups of singers and instrumentalists.

The music students in B.A. program majoring in music education can benefit in a very special sense by this perusal of the complete editions. Here he will find a great deal of good, useful unpublished material for future use in the public schools, music ranging from that easily performed to the moderate and difficult. By utilizing compositions from the complete editions of great composers, the student knows that he is shopping at Tiffanys and not at cut-rate stores.

It is indeed a pleasure to introduce students to our great heritage, and it is interesting to observe them as they start this exploration in the library. A student introduced to a complete edition of any composer's works, is a little bit like a child in a dime store for the first time. He wants to see everything at once, and he is completely fascinated by his discoveries.

May we move on now to the performance materials, including solo and ensemble compositions for both instrumental and vocal performance. This section of the music library cannot be too extensive. It is my dream that some day each music department and school of music will include among its faculty a competent music historian-librarian whose task will be that of maintaining a library of standard performance materials, but equally important, find compositions of interest, new and old, — compositions that are little known but worthy of study and performance. If this music is not already in print (and much of it will not be) he will of course see that scores and parts are photostatted and copied and thus made ready for study and performance.

In addition, this historian-librarian could well serve as an adviser to both students and faculty by suggesting programs or individual compositions that would be suitable in both period and quality, — music that is not readily available on the commercial market.

It might be desirable for this historian-librarian also to obtain for the library representative contemporary scores, even if it means copy-

ing parts of photostatting manuscripts (with the composer's permission of course).

May I suggest again that the historian-librarian bring himself to the inclusion of 20th century works for the library collection inasmuch as this area tends to be neglected by our historians. For historians are traditionally steeped in Renaissance study and are inclined to inform their students only about this period of music. It seems that all too often historians are musical monogamists, feeling that they can be married to only one era.

If I am not out of order, I should like to say a few words about the use of the library by the students and faculty. Perhaps you too have noticed that when faculty members use the library, students discover it as well. I have been in colleges and universities where some faculty members of some years service have seldom if ever been in the library. Consequently they have little knowledge of its content and will probably not require their students to make use of the books and music found on the shelves. Students of such a teacher will perhaps end up musically undernourished. It is difficult to imagine a class in music that cannot make generous use of a fine library.

Perhaps chairmen of music departments, as a point in their evaluation of a faculty member, should take into account his interest in library holdings, as well as the teacher's efforts to acquaint his students with the books and music found there. I feel that the faculty members must be interested in the libraries of their college, school or university. One might go so far as to say that the quality, size and scope of the books, scores, records, films and music in the library, are a reasonable manifestation of the quality of the composite interests of the faculty.

Now I do not want to suggest that the NASM limit its visitations only to the music libraries of our schools as the sole basis for its decision about our standing in this Association, as this procedure might tend to embarrass the evaluating team and place the team's members in the curious position of a former Minneapolis School Board member. (All of you know about the friendly rivalry that exists between St. Paul and Minneapolis—hence this story). The Board of Education of the Minneapolis School System considered the use of Bible readings in the school assemblies, but inasmuch as none of the Board members had read the Bible, a committee was appointed to read it and report back in a reasonable length of time — a reasonable length of time was agreed upon — six months. At the end of this period the committee chairman made his report. "Gentlemen, we cannot possibly use read-

ings from the Bible in our school assemblies here in Minneapolis. Would you believe it, this book makes frequent reference to St. Paul but doesn't mention Minneapolis once."

In conclusion I want to apologize for my shortcomings. I have not given you a list of the books, scores, records and music that I feel should be found in the music library of a college offering a reasonably strong program in music, but I have tried to convey the feeling of importance that one working in such a program has about the library and its use.

Music Literature

KARL AHRENDT

In presenting some thoughts and recommendations on the subject of Music Literature for the Music Library we shall be dealing with the music *per se*. This is such a vast field that to cover the subject adequately in the short time allotted would be presumptuous. Therefore, recommendations will be limited to available musical Anthologies or "Monumenta" and Collected Editions. These items are very important in developing a well-rounded music literature library.

To serve as valuable guides for music acquisitions I want to call the following books to your attention: The Gleason Music Literature Outlines (for ancient music through 1750), available through the Levis Music Store, Rochester, N. Y.; "Die Musik in Geschichte und Gegenwart" or Music from the Past to the Present, published by Barenreiter. In volume III of this encyclopedia, column 164 under the subject, "Denkmaeler" can be found the most complete listing of musical anthologies or "Monumenta", and in Volume IV of this same encyclopedia, column 1850, one can find the most complete listing, to date, of the collected editions.

I shall take a sampling of the anthologies and the collected works, beginning with the Medieval Period, and recommend them as a good beginning in setting up a library of music literature.

For the Medieval Period through the Baroque the following anthologies are most practical and valuable:

1. *Historical Anthology of Music* (Ancients to 1750) Davidson and Apel (Harvard) 2 vols.
2. *Geschichte Der Musik in Beispielen* (Medieval to 1750) A. Schering (with records).
3. *Masterpieces of Music up to 1750* Parrish and Ohl (Norton)

Another good anthology is Gleason's *Examples of Music before 1400*. (Crofts)

Copies of the *Liber Usualis* should be available for the study of Gregorian Chant.

For the study of 13th century motets I would recommend the acquisition of the *Montpellier Codex*, the *Bamberg Codex*, and the *Las Huelgas Codex*.

Coming to the 14th century I would call your attention to three anthologies: *French Secular Music of the 14th century* by Apel, *14th Century Polyphony* by L. Schrade, and *Worcester Fragments* (English Polyphony of the 13th and 14th centuries) by L. Dittmer.

As we approach the Renaissance a great wealth of material clamors for our attention. Chief among the anthologies I would point out the following:

1. *Van Ockeghem tot Sweelinck* by A. Smijers (about 10 volumes out)
2. *Das Chorwerk* (Barenreiter) Don't let the fact that there are about 80 volumes out so far appall you because each volume is small in size and inexpensive.
3. *Musica Britannica* (10 volumes out)

In addition, if you have the funds, you can make a start on these Monumenta: *Denkmaeler Der Deutschen Tonkunst* (about 60 volumes of German music from 15th to 19th centuries), the *Denkmaeler der Tonkunst in Oesterreich* (87 volumes of Austrian music from the 16th to the 19th centuries), and *Das Erbe Deutscher Musik* (35 volumes). To this we might add the *English Madrigal School* by Fellowes in 36 volumes and *Tudor Church Music* in 10 volumes.

The Italians are doing their share now in providing anthologies of Italian music from the 15th through the 18th centuries. For example we have *L'Arte Musicale in Italia* in 7 volumes, *I Classici della Musica Italiana* in 36 volumes, and *Instituzioni e Monumenti dell'arte musicale Italiana* with 7 volumes appearing to date.

Collected Editions of the great Renaissance composers are also available. I will mention several of the most important: Palestrina, Josquin Des Pres, Orlando di Lasso, Johannes van Ockeghem, Adriano Willaert, and Dufay.

In the Baroque Period we might mention two important anthologies namely, the *Fitzwilliam Virginal Book* of two volumes and the three-volume *La Flora* containing 17th and 18th century arias. From this period on the collected editions become the most important; with the

following topping the list of recommended acquisitions: J. S. Bach, Handel, Monteverdi, Purcell, Heinrich Schütz, Couperin, Vivaldi, Wm. Byrd, Lully, and Corelli. With music written after 1750 the anthologies tend to become almost nonexistent as far as being helpful and meaningful for the music library. For a collection of symphonies of the Mannheim School one might mention the one put out by Broude Brothers.

The music of Haydn, Mozart, and Beethoven is available in collected editions and for the early romantic period one would want to mention the availability of Weber, Schubert, Schumann, Berlioz, Liszt, and Chopin also in collected editions. For the late romantic one would want to choose at least Brahms from the remaining number of available complete editions.

No doubt the publishing of complete editions of later composers up through and including composers of our time will continue. The heritage of the first half of the twentieth century is a rich one and some of this music is bound to be considered in terms of collected editions.

MUSIC IN LAND-GRANT COLLEGES AND UNIVERSITIES

KEMBLE STOUT, *Panel Chairman*

A Centennial View

KEMBLE STOUT

As many of you realize, the 68 Land-Grant Colleges and Universities in the 50 States and Puerto Rico are celebrating a centennial. Last winter President Tom Gorton appointed the committee that you see listed in your program, composed of three of us who represent schools belonging to both the Land-Grant Association and the National Association of Schools of Music. We were asked to prepare a brief account to help commemorate this centennial. Unfortunately we received a telegram from the third member of our group, Dr. Max Mitchell of Oklahoma State University, explaining that a family emergency would prevent his attendance at this meeting.

In 1862 President Abraham Lincoln signed the Morrill Act establishing the Land-Grant system of public higher education. This has resulted in the development of the Association of Colleges and Universities which you see listed on the maps which are located on the tables in front of you. The Land-Grant act was significant for two reasons: first, it embodied the then revolutionary idea that everyone with the ability to absorb a higher education should have the chance to attend college; second, it provided the incentive on a national scale to bring this concept of equal educational opportunity to life.

The proposition that all qualified young people should have equal access to college has been taken almost for granted in America during the present century. One hundred years ago this was not the case. The proportion of the nation's youth going to college was small and

in fact declining. For example in 1838 one young person in 1300 went to college but by the 1860s the ratio was one in 1900. It looked at that time as though higher education was to be patterned along traditional lines; that the doors of college were to be opened only to the well-born or the wealthy few, as had been the case in Europe. The Land-Grant Act proclaimed America's independence from this narrow view. Under the terms of this Act a grant of land was provided by the Federal Government to each State amounting to 30,000 acres for each Senator and Representative in Congress. Proceeds from sale of these lands were to be invested, and the income used to establish and endow "at least one college where the leading object shall be, without excluding other scientific and classical studies, and including military tactics, to teach such branches of learning as are related to agriculture and mechanic arts, in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions of life." (The term "industrial classes" as used a century ago did not have the limited meaning it has today, but was employed to describe almost everybody who worked for a living in whatever capacity.)

Due in part to the establishment of these Land-Grant institutions, approximately one third of the college-age people in our country today are enrolled in institutions of higher learning. This is quite a contrast to the figure of 1 out of 1900 mentioned a moment ago.

Even though we have reason to be gratified with the position the field of music holds in many of these Colleges and Universities (more about that later) it seems appropriate during this centennial observance to present a brief over-all picture of enrollments, degrees awarded, and accomplishments in research. Even though they represent less than 4% of the total number of colleges and Universities in this country, these 68 institutions enroll approximately 20% of the college population. They grant 40% of the doctoral degrees in all subjects and train almost half of all regular and reserve officers in the armed forces through ROTC programs.

Of 40 living American Nobel prize winners who went to college in this country, 26 have earned one or more degrees from Land-Grant institutions.

Value to American people of Land-Grant research contribution alone exceed by many times the total amount expended on these colleges since they came into being. Following are only a few of hundreds of outstanding research achievements:

Discovery of streptomycin for treatment and control of tuberculosis.

Development of the television tube, the transistor, the first cyclotron, and production of pure uranium.

Research in space, satellite tracking, rockets and rocket fuels, special foods for spacemen.

Basic work on fatigue of metals, isolation of helium and separation of helium from natural gas.

Development of hybrid corn, disease resistant bread wheats, controlled storage of fruits and butterfat test for milk.

Even though the Land-Grant Colleges and Universities continue to include the basic offerings in the fields of agriculture and engineering, approximately 40% of their students are enrolled in colleges of liberal arts and sciences. Whether music is part of the Liberal Arts College or a separate division, it has an important position on many of the campuses. In order to get a clearer picture of this position a questionnaire was mailed to each of the 68 schools in the association.

Present Status

HENRY BRUINSMA

It is most interesting to note that although many of the institutions founded under the Land-Grant Act had an early primary concern in the technical, mechanical, and agricultural, the majority of returns in a recent survey indicate that music as an activity feature on the campus developed either concurrently with the founding of the institution or within a very few years after its organization. The oldest *organized* department of music in the Land-Grant Association would appear to be at Kansas State University, Manhattan Kansas, whose Department of Music was organized in 1884, nineteen years after the founding of the University. A total of 7 Colleges and Universities reported organized Departments of Music prior to 1900.

Of the 68 member institutions of the Association of Land-Grant Colleges and State Universities, eight reported as having no regularly organized Department of Music, and these indicated little or no music activities to be included in this survey. An additional eleven institutions reported organized Departments of Music, although these were not of a size or scope to offer major programs leading to degrees in music.

In brief, of the 68 Land-Grant Institutions, 52 reported organized Departments of Music, 5 reported organized Schools of Music, 2 indicated organizations as Divisions, 1 organized as a Section, and 8 reported no kind of music departmental organization.

The degree offerings in the field of music among Land-Grant Institutions represent the same kind of multiplicity of titles and programs as may be found in the total picture of American higher education. Sixteen different degree designations ranging from the bachelor through the doctoral programs are found in the 51 institutions offering degree curricula in music.* The chart below indicates the several degree designations and the number of institutions which offer these degrees.

Degree	No. of Institutions offering the Degree
B.A. (music major)	36
B.S. (in music or music education)	31
B.M.	23
B.Mus.Ed.	7
B.A. in Mus.Ed.	3
B.F.A.	3
M.A.	18
M.M.	10
M.S.	8
M.Ed. (music education)	4
M.Mus.Ed.	2
M.A. in Teaching	1
M.F.A.	1
Ph.D.	8
D.M.A.	3
Ed.D.	3

In addition to the several degree offerings by Land-Grant institutions, it is significant that a large number of the music departments offer a wide range of course work in music to majors in other fields. Courses designed to meet humanities requirements, such as music appreciation, music history, and music literature were highest in this category, with 36 institutions reporting a total of 17,925 students enrolled during the academic year 1960-1961 in these courses. Another major category was the area of musical performance, with 43 schools reporting bands, 45 schools reporting choral groups, 30 schools reporting orchestras, and 17 schools reporting private instruction available in instruments and voice. A total registration for 1960-1961 was reported in all areas of musical performance and applied music instruction of 17,365 students.

*Of the 51 institutions reporting degree curricula in music, a total of 21 are members of the National Association of Schools of Music.

The service offerings of these Land-Grant institutions to non-music majors becomes clearer when the figures above are compared with the equally impressive figures representing the enrollments of music major students during 1960-1961. In addition to providing music instruction for non-majors, the fifty-one institutions offering degree programs in music reported a total of 4,329 music majors, both graduate and undergraduate, and a total of 930 music major graduates during the 1960-1961 school year. These institutions also reported a total of 782 full-time faculty members and 162 part-time faculty members.

From the above data it is apparent that the Land-Grant Colleges and Universities have recognized the value of musical studies and that these studies play an important role in the educational program of these institutions. The concept of the People's University includes the concept of Music for the People. Whether this concept leads to the development of the professional musician, or the educator, the musicologist, the composer, or the intelligent music lover, we owe a debt of gratitude to those who conceived the Land-Grant program, and to those who have developed it during the last century to its present position of importance and influence in American education.

THE PROLIFERATION OF MUSIC DEGREES

E. WILLIAM DOTY, *Panel Chairman*

Degree Titles and Implied Proliferation of Programs

E. WILLIAM DOTY

The reason for holding a discussion of this subject was two-fold. In a published article the United States Office of Health, Education, and Welfare has indicated concern over the proliferation of academic degrees and the number of abbreviations used. The concern is two-fold in that there is confusion resulting from the number of different titles and there is an implied proliferation of programs back of each of these degrees.

The National Association of Schools of Music has recently conducted studies of the Bachelor of Arts degree in music, the Bachelor of Music degree, and is now conducting a survey of the degree in music education by whatever title it may be designated. The report of the Office of Health, Education, and Welfare notes that the most widely used four year degrees in music and their abbreviations are: Bachelor of Music (B.M.), and Bachelor of Music Education (B.M.E.).

Other four year degrees currently awarded include Bachelor of Arts in Music, Bachelor of Arts in Music Education, Bachelor of Arts in Music History, Bachelor of Arts in Sacred Music, Bachelor of Church Music, Bachelor of Church Music Education, Bachelor of Fine Arts in Music, Bachelor of Fine Arts in Music Composition, Bachelor of Fine Arts in Music Education, Bachelor of Fine Arts in Music Composition, Bachelor of Music Education in Instrumental Music,

Bachelor of Music Education in Public School Music, Bachelor of Music in Applied Music, Bachelor of Music in Cello, Bachelor of Music in Church Music, Bachelor of Music in Church Music in Christian Education, Bachelor of Music in Composition, Bachelor of Music in Education, Bachelor of Music in Harp, Bachelor of Music in Music Education, Bachelor of Music in Music Education and Percussion, Bachelor of Music in Music History, Bachelor of Music in Music Literature, Bachelor of Music in Musicology, Bachelor of Music in Orchestral Instruments, Bachelor of Music in Organ, Bachelor of Music in Piano, Bachelor of Music in Piano Pedagogy, Bachelor of Music in Pipe Organ, Bachelor of Music in Public School Music, Bachelor of Music in Saxophone, Bachelor of Music in Theory, Bachelor of Music in Trumpet, Bachelor of Music in Violin, Bachelor of Music in Voice, Bachelor of Music in Voice Pedagogy, Bachelor of Sacred Music, Bachelor of School Music, Bachelor of Science in Christian Education Music, Bachelor of Science in Music, Bachelor of Science in Music Education, Bachelor of Science in Public School Music, and Bachelor of Science in School Music. The chairman surveyed the member schools represented and discovered that many of these degrees are indeed offered by the members of the association. He then introduced Dean Wilford Bain from Indiana University whose report was on the Bachelor's Degree.

Mr. Leigh Gardine, head of the department of music, Washington University, St. Louis, Missouri, spoke on Master's degrees in music including the degree of mistress of music which is no longer being conferred.*

The Chairman discussed the doctors degrees now extant in music noting that even within the association there is some confusion about whether the doctoral of musical arts (DMA) or the doctoral of music degree (DM or Mus. Doc.) should be conferred. The Ph.D. degree and Ed.D. degrees are of course current and it was suggested that the doctor of education degree should not be listed by member schools unless they are the actual agency within the institution which confers the degree. In other words if it is conferred by the College of Education it should be so noted. The remaining degree is the doctor of fine arts degree which as yet does not have wide currency in the music field.

In summing up the discussion of degrees in music the minutes of last meeting of the American Council of Education were read in

* A summary of this report appears on page 45.

which the executive committee of the council voted to authorize the president to appoint a special committee to consider ways and means of simplifying and standardizing degree nomenclature.

It was pointed out that while institutional independence is well guarded in the United States there may be a desire in the years ahead for greater uniformity with regard to degrees in music. As a result of the study of the American Council on Education some pressure from presidents may be brought to bear and the membership of this association should be aware of that possibility.

With regard to the proliferation of degree programs and experimental proposals the roundtable was concluded by the Alligator farming fable.

There was a professor at an agricultural college who, like professors everywhere, was anxious to impress his chairman with his initiative, skill, and enterprise. He proposed that the particular agricultural college where he was located institute a new major in alligator farming. The chairman in the same way anxious to impress his dean, proceeded to pass on the proposal to proceed with such a major as an experimental matter. In due time the courses were started, there were some students enrolled and when they came to graduate both the chairman and the professor, not having a ready industry to which to send them, or a demanding market, suggested to some of their colleagues in neighboring institutions that this had been a very successful innovation and it would be excellent if they could start a similar program with the idea of extending this major. In due course of time some half dozen institutions were thus colonized by the program in alligator farming and as a consequence of the growth of faculty and students it was felt that it would be desirable to hold a convention. This convention resulted in an accrediting association and the accrediting association in turn began to call on the presidents of the various institutions offering this major. The first institution to inaugurate the program was also the first institution to be called on by the accrediting association and this was also the first time that the president of the institution discovered that he had a major in Alligator farming with a faculty, a student body, and a mounting budget over which he had no control—and no market for the graduates.

The Master of Music Degree

LEIGH GARDINE

The confusion in music degrees shown in the article which E. W. Doty forwarded to us may be more apparent than real. For one thing, the many forms of the abbreviation for the Bachelor of Music degree depend chiefly upon whether the degree is cited normally in its Latin form, or in its English form. Much of that confusion could be solved

very simply: Let us ask Secretary Williams, or the Commission on Curricula to settle upon standardized abbreviations for all of the degrees in music, and let us use these standardized abbreviations in our degree lists and other publications, independent of the practice of individual institutions. The variety of abbreviations seems to have caused almost more pain than the varieties of degrees themselves.

The NASM list of degrees is probably one of the chief sources of confusion, for the Department of Health, Education and Welfare would be likely to consult our lists as an authority as to what is currently being done. In those lists virtually every school, in a laudatory attempt to advertise its course offerings, lists each of its curricula separately. Thus we have each school offering a Masters degree, whether the Master of Music, Master of Arts or Master of Fine Arts, in such areas as each of the fields of specialization in Applied Music; in Composition; in Theory; and the like. If each of the instruments of the orchestra is listed separately under the title of Applied Music, the list of degrees becomes potentially almost infinite.

Before speaking to the membership of NASM, the speaker made a cursory check of the NASM lists of master's degrees, with which he was specifically charged to deal. There is much disparity in the manner of listing these degrees in the list of members of NASM. It is, of course, desirable that individual universities should have the right to police their own degrees, and to call them what they will; nevertheless, it is the practice of major universities to have a certain set of degrees of narrow range, with a specific title. The degree itself, as it is conferred by these major universities, will usually be simply the Master of Music, the Master of Arts, the Master of Fine Arts, and the like.

Might we not then standardize the format for the statement of our degrees, and lists for example, the "Master of Music (in Trombone)" and other areas similarly in each instance, inclosing within a parenthetic statement the area of specialization of an individual degree? Such a procedure would reduce the number of Master's degrees alone from thirty-one to six or seven, at most; in fact, the majority would then fall within the categories of Master of Music and Master of Arts. The Master of Music Education is fairly frequent, and the Master of Fine Arts occurs occasionally.

We might further ask the membership of NASM to attempt to conform as nearly as possible to a standardized degree listing. In those instances where it would not be possible for local reasons for an institution to comply, we should have to be prepared to understand. There

is, then, a secretarial job to be done here, to ask institutions whether they can conform.

One further suggestion; it occurs to the speaker that the Graduate Commission and the Commission on Curricula might make an attempt, while interviewing department heads and deans who are suggesting curricula for approval, to have them adopt the standardized nomenclature for degrees whenever possible. If this were also done in the process of the self-survey studies, it should not take long to simplify greatly the listing of our degree offerings.

PLACEMENT OF GRADUATES

GEORGE HOWERTON, *Panel Chairman*

Unsolicited Applications

CHARLES A. LUTTON

College and University music administrators are having to cope with a tremendous number of unsolicited letters of application from graduates aspiring for teaching positions. It is impossible to curtail this activity but it could probably be greatly reduced. In the interest of reducing this onslaught it would be helpful if those in charge of placement would inform graduates seeking positions to observe some basic concepts in regard to this practice.

1) Graduates should be informed that most schools do not have the secretarial staff, time, and budget to respond to all these unsolicited letters of application.

2) Graduates should be informed that certain types of schools prefer a specific background in members of the teaching staff and that those who do not measure up to these specific needs are wasting not only the time of a music administrator, but their own as well.

3) Graduates should consider geographical factors realistically. Many schools are not in a position to pay travel expenses for great distances and schools will not normally encourage a person to travel at his own expense on the strength of a letter of application, no matter how interesting it might be.

4) Graduates should be informed that most unsolicited applications are destroyed. Improper timing of a letter usually results in wasted efforts. Many schools do not have time, space, staff, or interest in maintaining files on all those who write to apply for a job that does not exist.

5) Graduates should be informed that most departments do not exist in all colleges and universities. Of the 2,028 institutions of higher learning, there are perhaps six to seven hundred that maintain a music program.

6) It is usually best for the candidates to limit letter writing to those schools with which he is personally familiar or to those where he is already known to someone on the staff. Ease of access at a minimum of expense to himself for personal interview and audition should also be considered.

7) Graduates should be encouraged to rely upon the services of a placement service maintained by the institution along with: (a) a commercial placement agency; preferably one holding membership in the National Association of Teachers Agencies, (b) newspapers, school bulletins and professional magazines, (c) contacts with major professors or others active in the profession.

The Role of the College Placement Office

JOHN JETER

The college placement office plays a distinct role in the overall educational picture. An adequate understanding of this role is essential both for students who are looking for employment and for college deans and departmental chairmen who are looking for qualified teachers. I shall discuss this dual nature of the placement function: the responsibilities in counseling students and the opportunities for advising employers.

The music placement director often finds himself deeply involved in the educational counseling of students. We get asked questions such as: With a major in percussion, can I get a college position? Which is better, a master's degree in voice or one in music education? Should I try for a large or small college? What are the salary possibilities for college music teaching? And so on. And our students deserve adequate answers.

To do an acceptable job in counseling, therefore, the placement officer must keep informed as to trends and demands in college music teaching. Such information is often difficult to obtain. The NEA Research Division publishes a biennial report on "Teacher Supply and Demand in Universities, Colleges, and Junior Colleges." This is of limited value because it does not provide specific enough information

for the music field. While it does show in general terms the demand for college music teachers and the estimated numbers of such teachers which will be needed by 1970, it does not tell us how many theory teachers, piccolo instructors, or music education professors we will need by then. Such a projection, gleaned from past placement records, current placement demands, and projected future enrollments in colleges and universities, should prove highly beneficial to academic counselors, placement officials, and music department chairmen.

Other counseling duties of the placement officer in music include:

1. Obtaining a comprehensive understanding of each registrant—his background, training, experience, and goals.
2. Evaluating current information concerning immediate and ultimate job opportunities with the registrants' qualifications.
3. Guiding the registrant in the compilation of his credentials file.
4. Acquainting the registrant with ethical placement procedures and proper interviewing techniques.

In dealing with the prospective employers of music graduates, the placement office serves in an important advisory capacity. The fact that Mr. Lutton discussed the practice of students writing wholesale to many colleges, points up the need for the placement director to make known his role in the educational structure and to alert possible employers to the candidates trained by his particular institution. If departmental chairmen would rely on recognized placement officers in reputable agencies and graduate music schools, there should be no cause to depend upon unreliable mass mailings for discovering possible new staff members.

As advisor to employers, the placement director will render better service if he is acquainted with the aims and objectives of the colleges which are seeking new teachers. Contrast, if you will, the difference in philosophy between the small-town, denominational college and the large, cosmopolitan conservatory. Indiscriminate placement recommendations by the placement director do great disservice not only to the hiring institution but also to the college that trained the candidates. So we need to know, as accurately as possible, what the employing college has as its objectives, what the opportunities are for continued professional growth, what the financial remuneration will be, and what working conditions are to be found by the new faculty member. This information is vital if we are to provide top-level placement advice.

In passing, I shall mention three other areas in the advisory function: the notification of candidates of vacancies, the arrangement of

interviews, and the supplying of information, in the form of credentials and personal recommendations, regarding each registrant.

As I see it, the primary function of college placement work is to help each new graduate find work in a socially and professionally useful occupation. A closely related responsibility is to serve employers seeking qualified students from the institution. Implied in both of these functions is another area of concern that I will mention briefly. This is the interpretation of the role of the placement office to the students, with the end result being a realization, on the part of the students, of their personal responsibility in college music placement.

A very common remark made by music students is, "Can you get me a good job?" This is perhaps the foremost thought in the graduate student's mind during his expensive years in college. And it is a perfectly natural one. Each of us wants a *good* position, but the emphasis in the question of the student is misplaced. The placement director cannot *get* anyone a job. While the person in charge of placement can do much to facilitate the securing of a suitable position, the final responsibility for securing the job rests squarely on the student. This points up the misunderstanding which all placement officers face not only with new registrants, but also with those who have been on the job for years.

How can we acquaint students with the functions of the placement office? (I have mentioned the primary ones this afternoon). Let me suggest ways to get this information to students:

1. A placement meeting may be held early in the school year to (a) register those students who wish employment the following year and (b) discuss the role of the placement office.
2. Printed materials may be prepared for distribution to all students covering placement practices, ethics, and policies.
3. Bulletin board space may be used for placement notices and procedural information.
4. Faculty members may be encouraged to keep abreast of the current music scene and to counsel students in program planning and employment possibilities.
5. The placement door should always be kept open to students so they can be assured of finding expert help in matters which may easily influence the work of a life-time.

Think of the investment of time, talent, and money which goes into the preparation of a graduate in music. The placement office can greatly facilitate a favorable return on this investment. In fact, the institution has an obligation to do what it can to bring graduate

and employer together on the highest possible plane and for the greatest possible good.

Procedures in the College Placement Service

A. H. LARSON

The Placement Bureau in a College or Conservatory serves several purposes. It furnishes information and guidance to the students and graduates seeking employment. It becomes a central location where a cumulative record is kept up to date and available to employers. It saves expense to students and employers. It is a service to referees in that recommendations need be supplied only once. It controls the location of a student by recommending him for employment where he will have the best possibility for success. It helps to advance graduates professionally. Finally, it practically eliminates the need for a student to solicit information himself of possible vacancies.

I have been asked to outline briefly the registration procedure we follow at the Eastman School of Music.

We have three general meetings for those seeking employment. At the first session we outline the services available and explain how the Bureau operates. Instruction is given about setting up the placement folder. The second meeting deals with the procedures to be followed in making formal application for a position including interviews. The final session deals with questions that might arise during the period of employment, especially the first year. In addition to these meetings the Director of the Bureau has additional conferences with each individual applicant. The first one is at the time he brings in the material he intends to use. The second is when the applicant's folder is complete and he is ready to hear about possible vacancies. If there are vacancies for which he seems to be qualified, the Director acquaints him with information about the institution, its administration and facilities in order to help him decide whether or not he is definitely interested. Finally, he is instructed to bring in any formal offer of employment he receives for further consultation before accepting.

The main objective of the Placement Bureau is to place qualified students in positions in which they will be able to give the best service. In order to do this it is necessary to be as fully informed as possible of the candidate and the employer so there will be reasonable assurance that both will be happy with the appointment.

STRINGED INSTRUMENT STUDY IN THE UNITED STATES

JOHN D. KENDALL, *Panel Chairman*

The Last Ten Years

JOHN D. KENDALL

In this year of 1961, it is appropriate that we should give some attention to the development of study of the stringed instruments and especially to this aspect of our musical life during the past decade.

This year is the fiftieth anniversary of the beginning of string class teaching in the United States. The movement began in Boston in 1911 when the school board in that city authorized Albert Mitchell to inaugurate the class methods patterned after those he had observed in Maidstone, England. Since that time, and especially in the past twenty years, the class method of teaching has played an important though often controversial role in the music education field.

This year is also the tenth anniversary of a publication which has become one of the most complete sources of reports on string activity, the *Bulletin of the American String Teachers Association*. Consistently, since the first issue in 1951, it has presented scholarly articles; research data, and an exchange of opinion about all phases of string teaching and performance.

A third of a century ago, we had reached what was to be recognized later as the watershed or great divide of American instrumental music in the vocational field with the demise of the theatre orchestra and the advent of the sound film. The resultant chaos in the music vocation, complicated by the depression years, continued through the further stresses of the World War II period. During this period, there was in evidence very little concern about string teaching. Generally

speaking, the decade of the thirties was one of apparent indifference to string teaching and performance.

The decade of the forties however, witnessed a mounting concern with what was to be called at various times "the shortage of strings", the "decline in string playing", "the string problem", the "fiddle famine", or other names still more gloomy.

Widespread alarm, and persistent pessimism were accompanied by speculations about the "good old days" of strings in former years — a golden image rather difficult to substantiate, at least on a country-wide basis. Attempts to blame something, or someone for the state of affairs were characteristic of this period.

Gradually, toward the end of the 40's there emerged, however, a more positive, analytical, and hopeful view among string players and teachers, and the tide began to turn as constructive planning, continued experimenting, and creative efforts in teaching on the part of many enthusiastic, determined and dedicated musicians made themselves felt.

The establishment in 1947 of the ASTA was one outcome of the general concern and interest shown in various parts of the country by these active teachers, and in related areas, this period saw either the birth, or the rapid growth of a host of other organizations: The American Symphony Orchestra League, the National Association of Amateur Chamber Music Players, the National School Orchestra Association, and the Crusade for Strings, to name only a few.

Now a look at the decade of the fifties shows a significant surge of developments in such areas as youth orchestras, community and civic orchestras, elementary string programs, school orchestra festivals, summer clinics or workshops, publications for strings at all levels, chamber music associations, availability of improved string instruments, publication of research data and scholarly articles about string performance and pedagogy, improved quality of performance standards in string and orchestral groups, and perhaps most significant of all a fortunate change from negative pessimism to a more courageous, though still somewhat cautious and chastened optimism. Excellent leadership, from many of our schools of music, has played a major role in these developments.

This is not to say that the fifties saw solutions to all the problems. Some of the most profoundly difficult aspects of the situation still remain. For example — the economic plight of professional symphony players is still a matter of grave concern. The balanced music program is still unrealized in countless schools which have no string or orches-

tral program. The competition for good string players at the college level is still with us. The need for well-trained, enthusiastic private teachers is urgent in many areas. The plea is still strong and clear for improved teacher training for strings in our colleges and universities. The status of strings and string players in our culture pattern has not by any means reached the level we would desire.

But it must be said that a look at the fifties should give us considerable courage for the continuing tasks, together with many tools for reaching our goals. We are realizing as never before, that strings, and string playing are at the heart of the nation's musical development, and must be a basic concern of all musicians and music educators to insure continued progress. We have seen American communities where a string player can find creative participation almost from the cradle to the grave, as he moves from string programs in the schools to community youth orchestras, to university symphony orchestra programs, and finally to the civic or community orchestra. When such communities form cooperative unity among teachers and performers at all levels, the results are eminently healthy and inspiring. We need to study these centers in the various parts of the country, and to discover the processes and conditions through which they have achieved success. In advance of any study, we as educators realize one of the key factors — musicians of talent and dedication who put their roots into a community and build a program, and establish a tradition. We should commit ourselves to the continued training of teacher-performer-conductors who can fill the increasing number of positions which will open in the various parts of the country in the years ahead. We must encourage students who are talented, intelligent performers, not only to think favorably of teaching, but also to prepare for sound pedagogy as an integral part of their musical development and a responsibility to their art.

Present Status

GERALD M. DOTY

In recent years we have had many different solutions suggested for the situation that has become known as the "string problem". Most concerned are the many professional and community orchestras of our country and the many colleges and universities that find it difficult to maintain adequate string sections for their student orchestras.

According to figures from the American Symphony Orchestra

League earlier this year, we have more than 1,200 orchestras operating in this country and Canada. Twenty-six of these are major groups with budgets ranging from a quarter million to one and one-half million dollars annually. Twenty-two others have budgets ranging from \$100,000 to \$250,000. Over 900 community orchestras operate on budgets of from a few hundred dollars up to \$100,000. In addition there are about 250 college orchestras. High school orchestras are not included in the figures above. Amazingly, the number of orchestras has nearly doubled since 1940 and the figures show that we have nearly ten times as many orchestras as we had in 1920. This growth of orchestras has been achieved during a period fraught with "the string problem".

The growth of the symphony orchestra in America came at a time when the public schools were generally neglecting the orchestra in favor of the band which has a somewhat more utilitarian value. After all, the orchestra cannot march at the football games. Conductors of professional orchestras lament the poor quality of the players who audition for positions. Yet in view of the number of orchestras today it seems quite likely that we may have as many competent string players now as were playing in the orchestras of the 1920 era plus those who were playing professionally in theatres of the silent movie days and in the vaudeville houses, hotels and restaurants. Although it is difficult to know the true picture of earlier days it is sufficient to know that there are simply not enough competent string players to go round, and many of those now playing are not earning a living by playing alone nor do they have much hope of earning a living by playing in orchestras in the foreseeable future.

Whereas many communities in Europe have professional performing groups performing operas and orchestral concerts during a large portion of the year, there are only a few of our major orchestras which have seasons long enough to provide a living wage for a year. One hundred fifty or one hundred seventy-five dollars a week sounds like rather good pay, but when this is for only fifteen to twenty weeks the figures do not look so big. We must conclude that, except for a few orchestras and a few highly paid key personnel, professional playing is only a part-time job. Players must augment their incomes by other work or by teaching. It is no wonder that some fine players drop out of the profession to earn a living in some other way. One player is reported to have commented that he could no longer afford the luxury of playing in a symphony orchestra.

One cannot accuse the symphonies of shirking their obligations, for

many of them play regular series of children's concerts and carry on various other activities to promote and to improve string playing in their communities.

The college orchestra must look to the high schools for the string players needed to maintain adequate balance. Since the high schools are not producing string players in adequate numbers the colleges must compete for the few that are available. The point has been reached when a high school graduate need have only a smattering of knowledge of the viola to qualify for a scholarship for college study. One can hardly blame colleges however, for offering scholarships and graduate assistantships to the available players if the funds are available. The practice of schools with such resources that make securing string players possible does not change the total picture. It may, in fact, hurt the string situation by milking other areas where string players are urgently needed. The point has been reached where a vicious circle exists and it is being chipped at by only a few vigorous individuals and groups.

It is the writers belief that the place to start the attack on the problem is in the college and university schools and departments of music. It seems that the greatest need is for an adequate number of competent and enthusiastic teachers. It seems a sad commentary upon American education that the teachers engaged in teaching our youth often convey to their students the idea that teaching is somehow only for the second rate and that a student who admits to a desire to teach is admitting his inferiority. How faculty members who are themselves engaged in teaching can run down their own profession by steering their students away from it is difficult to understand. This practice is not confined to the field of music but is common in other disciplines as well.

The author of these words would be the first to admit that if he could play like Heifetz, he would probably prefer to be a concert violinist. There may be some among us who have been or could have been among the top ranking performers who can make their way in the concert world. However, there are many more of us who did not and perhaps could not have achieved that stature. If everyone who lacked the ability to be the best in his field were to be unhappy and frustrated we would be a most unhappy society.

There is a great difference between the urge to succeed and to excel and the insatiable ambition that makes a man unhappy so long as there is a single person ahead of him. The place to draw the line between these two attitudes is not clear but it must be drawn. We must

contribute to the educational climate an attitude which will enable most of our students to look toward teaching as an honorable and rewarding profession. Except for a very, very small number our music students will be unable to earn an adequate living by professional performance alone and this hard fact is well known to every one of us. Only a very select few should go on to be performers. In fact, we probably could not keep them from doing so if we tried. If we are to have good string players coming to us at the college level, we must send a good number of our really good students out to perpetuate their art by teaching another generation. This we are failing to do at the present time.

A few years ago there was a doctoral study made at one of the larger universities having a music school of considerable stature. The study was concerned with the vocational patterns of the music graduates of the school and their suggestions for the improvement of the curriculum. The findings included the fact that not one respondent was earning his living entirely as a performer. Practically all who were still in the music profession were teaching at least part of the time. One of the most common suggestions made was to include more preparation for teaching even in the applied music major programs.

It is apparent that there is a need to reexamine our purposes and philosophies in the light of our musical goals. If we want orchestras, we must have string players. If we are to have string players we must have string teachers in the public schools and the communities where the children can be taught as they grow up.

One important teacher's agency reports that there were more calls for string teachers than they were able to supply last year. More string teachers can come only from the colleges. We have not been producing them.

What can be done? Here are a few specific suggestions:

1) Stop steering all the string students with a spark of talent away from teaching. We have done too much of this.

2) Let those who want to be performers know that there is a high possibility that they may find teaching a necessary and interesting part of the profession even though they go into professional performance.

3) Many of the young women teach no more than a year or two, if at all. Let us give them some help in being ready to teach strings privately in their own communities. Too many of them simply trade their violins for a kitchen apron and drop out of music. Proper preparation includes the teaching of some repertoire that can be used

in performance at the community level and in teaching children. Pianists play many small pieces by Chopin as an accepted part of the repertoire. There is less of such literature for strings, and many students spend all their college years learning concerti and sonatas they will never again play. Let us have some small pieces by Kreisler and Sarasate made acceptable for our recital programs. These works may get performed again in schools, parent's meetings, and service clubs to sell strings to the communities.

4) Make sure that wind instrument players who can profit from orchestral playing not only have the opportunity to play but that they do so. Few good wind players who have done orchestral playing ever again prefer the band. Too often the majority of our wind players go out to teach without ever experiencing the orchestra. It is understandable that they are often antagonistic. The orchestra has, in a sense, rejected them and as a defense they then reject the orchestra. The obligation for a college orchestra to play great music in a fine way is important, but we need to sell the orchestra to the students who will go out to teach. If we fail to do this we must shoulder part of the blame if our graduates are anti-orchestra.

5) Undertake to acquaint students in the Schools of Education with the cultural place of the orchestra and the inadequacy of the school music program centered around the band alone. The students in our Schools of Education will in a few years be our administrators.

6) Make string faculties available for help in the schools for the promotion of string programs and for help in teaching.

7) Include in the curriculum, perhaps in a course already existing, some know-how of promotion.

The Next Decade

HOWARD M. VAN SICKLE

A careful look at the activities of the past decade aimed at providing greater dissemination of the stringed instrument participation will give you reason to be encouraged. If, however, you have expected a geometrical increase in the participation in strings you may now have grave doubts. Evidence of the past ten years, if viewed through the framework of analytical studies of the *processes of diffusion* or the *processes of influence* will lead one to expect exciting developments in the growth in string playing and school orchestra performance during the coming decade.

Encouraging are the words of Allen P. Britton (page 226) in the chapter on "Music Education: An American Specialty" found in the recently published book titled, *One Hundred Years of Music in America*. Dr. Britton says, "During the past decade the orchestra movement has shown amazing vitality. The number of schools with strong string programs increases constantly, and the players being developed, when augmented by excellent wind and percussion players produced by the band program, have enabled a large number of high schools to organize symphony orchestras of very high quality. The new body of string teachers and orchestra conductors seem to be more closely in tune to the practical realities of the school situation than were most of their predecessors. They are more adept at the class teaching required for success, and they are showing signs of developing the organizing techniques necessary to the development and maintenance of large ensembles." Let us assume for the purposes of relating past developments to a meaningful frame of reference that the new string teacher and orchestra director described by Dr. Britton is a new product. Perhaps it is too harsh to label an effective string teacher and school orchestra director a new product but the intent is that such a person represents an effective and promotable image.

According to research studies there is a rather definite pattern for producing changes in the acceptance of new attitudes. The process of adoption of a new product or a new idea has some important implications for string promotion. For example, rural sociologists have graphs which show the rate with which farmers changed to the almost complete use of hybrid seed for growing corn. A rate of adoption graph (based on more than 40 studies) looks much like the pattern of a jet plane starting down the run-way and taking off in a rather sharp climb before leveling off at a high altitude.

According to these studies a time scale based on the exclusive efforts of innovators can be used to predict with fair accuracy the length of the five distinctive stages of the idea or technique acceptance. A comparison of string promotion developments with the stereotypes of the five-stage diffusion process would suggest that we are now passing from the innovator stage to the second, or "early adopter" stage. In other words the string movement is becoming air-borne. It is no time now to cut the jet power.

In the development of a trend the innovators or pioneers constitute only about 2.5% of the people to test and adopt ideas. This would explain in part the reason for the rather limited involvement in string promotion in the past. For some reason innovators seem to have a

kind of inner security that makes it possible for them to take the calculated risk of trying out new ideas irrespective of success. Ordinarily they do not enjoy the highest prestige within their immediate group but are respected in a much larger arena. The innovators tend to rely on research sources for information rather than depend on the opinions of close friends for re-inforcement.

In the second step of development 13.5% called "early adopters" accept new ideas. Stereotypes indicate that the early adopters are usually younger persons of high intelligence. They tend to participate in the formal organizations in their field and become leaders in their immediate community. Early adopters are respected as good sources of information by their peers.

Groups representing additional stages of adoption are identified as "early majority" which constitute 34%, the "late majority," 34%, and the "laggards," 16%. (The growth pattern might suggest a parallel to the diffusion of the Christian religion.)

With the development of strings it would seem that we are now moving from the first or innovator stage to that of the early adoption stage. During the past several years the power factors for the "take-off" for strings have multiplied rapidly. Let's consider briefly and specifically what is going on.

Important indications of the early adopter stage are the rapidly increasing publications of new string teaching materials. Max Winkler of Belwin, Inc., keeps Samuel Applebaum on the road almost constantly demonstrating methods of teaching mixed string classes. Summy-Birchard recently started a series of method books based on the Suzuki approach to the teaching of strings. Kjos Music Company just announced a new string method. The Southern Music Company has retained a string educator to write a new projected method. Other publishers are moving in fast. While these publishing projects involve financial risk for the publisher they also constitute a calculated evaluation of the growth in string instruction.

Another encouraging development is the liaison developing between the National Association of Schools of Music and the American String Teachers Association. A new group devoted to the promotion of school orchestras under the title of the National School Orchestra Association has come into being in recent years. The American String Teachers Association, some fifteen years of age, is witnessing an expansion of its state units. The American Music Conference is vitally interested in providing promotional materials for string programs. They have access to the services of the Philip Lesley Company which as one

of the top public relations firms in the country is expert in the development of effective mass-media techniques. The Scherl & Roth Company, which has been a prime promotor of strings for many years, provides an educational and promotional service. Following this lead William Lewis & Son of Chicago has added several educational representatives and has created a department for modern instruments to serve beginning string students and their teachers. Periodicals about strings and string teaching have increased tremendously. The American String Teachers Association has enlarged their publishing schedule. Many of the ASTA State Units are issuing news bulletins regularly. The revered VIOLIN AND VIOLINISTS magazine has undergone a format change and has increased their mailing list. The INSTRUMENTALIST magazine and the SCHOOL MUSICIAN magazine regularly publish articles on strings. Scherl & Roth will soon produce a quarterly magazine devoted to the promotion of the orchestra which will be sent to more than 30,000 music teachers. There is a strong possibility that a new magazine will be developed to cater to the interests of the amateur string player.

The American Federation of Musicians and its various Locals is continuing its sponsorship of a series of summer sessions devoted to the encouragement and development of young orchestra string players. The National Federation of Music Clubs has a string promotion program known as the Congress for strings.

Over the past eleven years the American String Teachers Association and the National Music Camp have co-sponsored a summer string conference-workshop. More recently the University of Texas, Colorado College, Gettysburg College, the University of North Carolina, the Ohio-ASTA Unit, the College of Saint Teresa, the University of Vermont and the Presser Foundation have joined with ASTA in offering workshops for string teachers and amateur players. Demand for these conferences is increasing. Many other colleges and universities are taking pride in offering special string sessions and conferences.

In process of being incorporated is a new organization which is being developed to provide research service for any or all of the foregoing organizations. This organization will be known as S.T.R.A.D. Inc. Its full title is String Teaching Research and Development, Incorporated.

The above mentioned organizations are making it easier for the individual who is debating whether to branch into strings to find and receive support.

Strangely, yet humanly, another indication of the growing impor-

tance of string programs in the minds of music educators is the growing resistance from band directors who are fearful that a developing string and orchestra program might encroach on their band program.

With all this activity where does the National Association of Schools of Music fit in? The following are suggested: 1. That institutions in the National Association of Schools of Music devote every available resource along with other institutions to determine an effective program for the development of superior string teachers fitted to meet the *modern* demands. 2. That the membership of the National Association of Schools of Music along with others encourage interdisciplinary research into all phases of the string and orchestra problems. 3. That the National Association of Schools of Music concern itself along with others with the process for creating a demand for string music instruction and performance.

There is much that is encouraging in the world of strings. Those in the position of leadership are going to have many problems as the shift from the stage of innovators to that of early adopters takes place. It is my sincere hope that this can be done in the spirit of respectful cooperation.

USO Shows Today: Tours For College Groups

ARCHIE N. JONES

In the early Spring of 1961, the Department of Defense asked the National Music Council to set up a screening committee for the purpose of recommending college music groups to give performances in military installations in the six overseas military areas. A committee was subsequently appointed, consisting of Archie Jones, Chairman, Allen Britton, William Doty, Peter Paul Fuchs, William Hartshorn, Theodore Kratt, Karl Kuersteiner, and Wallace Woodworth.

This committee met at the USO office (the organization of the tours is handled by USO) in New York City on April 26-27, for an indoctrination meeting, and to formulate plans and establish procedures. It was decided that the same general plan would be followed as the one developed by the American Educational Theater previously.

The next step was the dissemination of information. This was accomplished by notices in periodicals, and by sending 853 packets of information to NASM member schools and to members of the College Music Society.

Fifty-seven requests for application blanks were received and, to date, seventeen completed applications have been received, and two are in process. Eight additional schools have asked for an extension of the deadline. This is possible, since only twelve of the twenty touring groups must be chosen at this time.

The tours are scheduled to begin in September, 1962, and will include the following areas and dates:

PACIFIC COMMAND — 6 Units

Departure Date	Maximum Personnel	Return Date	Number of Weeks
14 September 1962	15	8 November 1962	8
16 November 1962		10 January 1963	8
19 January 1963		15 March 1963	8

Departure Date	Maximum Personnel	Return Date	Number of Weeks
23 March 1963		17 May 1963	8
18 May 1963		12 July 1963	8
20 July 1963		13 September 1963	8

EUROPEAN COMMAND — 4 Units

23 October 1962	20	17 December 1962	8
26 January 1963		22 March 1963	8
15 April 1963		9 June 1963	8
1 July 1963		25 August 1963	8

NORTHEAST AREA — 4 Units

24 September 1962	15	28 October 1962	5
7 January 1963		10 February 1963	5
29 April 1963		2 June 1963	5
29 July 1963		1 September 1963	5

CARIBBEAN AREA — 4 Units

10 September 1962	15	7 October 1962	4
3 December 1962		30 December 1962	4
4 March 1963		31 March 1963	4
3 June 1963		30 June 1963	4

WESTERN MEDITERRANEAN — 2 Units

5 November 1962	10	2 December 1962	4
17 June 1963		14 July 1963	4

Reasons for the relatively small number of applications probably include the small maximum limit of personnel; the reluctance on the part of some of the administrators because of the "nuisance value" of breaks in the academic year; and the requests for tours spread out over the calendar year.

It is expected that requests for touring units will increase rather than decrease, and it is to be hoped that more institutions will realize the value of the tours to the groups involved, and the very real contributions they can make to the welfare of the armed forces personnel overseas.

REPORT OF THE COMMISSION ON CURRICULA

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

For election to Associate Membership:

1. Eastern Kentucky State College, Richmond, Kentucky
2. Eastern Michigan University, Ypsilanti, Michigan
3. Georgia State College of Business Administration, Atlanta, Georgia
4. Hamline University, St. Paul, Minnesota
5. Marylhurst College, Marylhurst, Oregon
6. Northwestern State College, Natchitoches, Louisiana
7. Oklahoma Baptist University, Shawnee, Oklahoma
8. Susquehanna University, Selingsgrove, Pennsylvania
9. Western Illinois University, Macomb, Illinois

For change in classification from Associate Membership to Full Membership:

1. Arkansas Polytechnic College, Russellville, Arkansas
2. Henderson State Teachers College, Arkadelphia, Arkansas
3. Immaculate Heart College, Los Angeles, California
4. Philadelphia Musical Academy, Philadelphia, Pennsylvania
5. Saint-Mary-of-the-Woods College, Saint-Mary-of-the-Woods, Indiana
6. St. Olaf College, Northfield, Minnesota
7. Washburn University, Topeka, Kansas
8. West Chester State College, West Chester, Pennsylvania

The report included the degree programs for which newly elected members were approved and announced newly approved curricula for current members of the Association.*

On recommendation of the Committee on Church Music the Commission approved the curricula in Church Music at the following institutions:

Augustana College	Otterbein College
Conservatory of Music of Kansas City	Peabody Conservatory
Eastman School of Music	Southern Methodist University
Furman University	University of Alabama
Hardin-Simmons University	University of Puget Sound
Hartt College of Music	University of Southern California
Illinois Wesleyan University	University of Texas
Jacksonville College of Music	Webster College
Louisiana State University	Winthrop College
Millikin University	Youngstown College
North Central College	

*This material will appear in the 1962 edition of the List of Members.

The continuing effort of the Commission on Curricula to offer service to both member and non-member institutions through consultation with representatives was made evident in the report of numerous conferences during the season and at the Commission meetings of June and November. Fifteen Self-Survey Reports were accepted during the season. A number of member institutions will be requested to submit Self-Survey Reports during 1962. Eight joint visitations with regional associations were approved by the Commission.

REPORT OF THE GRADUATE COMMISSION

Acting Chairman Karl Ahrendt presented the recommendations from the Graduate Commission, each of which had been previously approved by the Executive Committee. The following report was then adopted by the membership of the Association:

1. That approval be granted the University of Miami for the degree Master of Music in Applied Music.
2. That approval be granted for the proposed curriculum for the Master of Music degree in Music Therapy as presented by the National Association for Music Therapy and that the proposed program be recommended as a guide for institutions offering or intending to offer graduate work in this area.
3. That, because of the increasing emphasis in the field of doctoral studies and the desire of the Commission to be of service through more thorough study of work at this level, the responsibility for graduate work at the masters degree level be taken over by the Commission on Curricula.
4. That the Graduate Commission gather annually the following information:
 - a. A list of candidates to whom doctoral degrees were granted by member institutions with titles of completed dissertations, compositions, essays, or other written projects and copies of recital programs.
 - b. The names of candidates with titles of approved doctoral projects in progress in member institutions.
5. That the proposal made and approved in 1960 for a questionnaire study of doctoral programs be activated.

REPORT OF THE COMMISSION ON ETHICS

Chairman Sister M. Gabriella submitted a very brief report indicating that no problems had been referred to the Commission on Ethics during the past year.

REPORT OF AIMS AND OBJECTIVES COMMITTEE

Chairman E. W. Doty submitted the report of the Aims and Objectives Committee consisting of the following statement to be submitted for paragraphs one through four on page seven of the By-Laws and Regulations of the Association:

Membership in this Association shall be based on the extent to which the applying institution realizes its stated objectives in music. In making this judgment the Association will consider such factors as (1) standards of student selection, retention, and graduation, (2) faculty competence, (3) facilities, (4) achievements of graduates, (5) administrative organization.

The statement was adopted by the members of the Association.

REPORT OF THE NOMINATING COMMITTEE

The nominating committee, consisting of five of the nine regional vice-presidents under the chairmanship of LaVahn Maesch, presented a slate of nominees to which was added a number of nominations submitted by representatives of member institutions. The following officers, commission chairmen, and commission members were elected:

President: Thomas Gorton, University of Kansas

First Vice-President: C. B. Hunt, Jr., George Peabody College

Second Vice-President: Duane Branigan, University of Illinois

Secretary: Thomas W. Williams, Knox College

Treasurer: Frank Jordan, Drake University

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

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

Members of Commission on Curricula (elected to three-year terms terminating in 1964):

Melvin H. Geist, Willamette University

Paul Oberg, University of Minnesota

Members of Graduate Commission (elected to three-year terms terminating in 1964):

James Aliferis, New England Conservatory of Music

Everett Timm, Louisiana State University

Member of Commission on Ethics (elected to three-year term terminating in 1964):

Sister M. Gabriella, Marymount College

REPORT OF THE COMMITTEE ON PUBLICITY

Your Committee held its first meeting in August, and a preliminary release, outlining such details of the program as were then known and giving the location and the dates of the meeting, was sent to national magazines and other publications going to the music profession.

In late September, Edward Cording and the chairman met with Roger Fee, Local Committee Member, in Denver, and visited the newspapers, and the various radio and TV stations. As a result a number of interesting programs were set up and both the Denver Post and the Rocky Mountain News gave us immediate publicity, and eventually carried out their promise to cover the sessions. They also interviewed various officials of the organization.

Programs were set up on Stations KLZ, KLZ-TV, KOA, KOA-TV, KB-TV, and KFML. On some of these stations more than one program was presented.

Releases were prepared to be sent to newspapers in towns represented by newly admitted schools. These were filed within minutes after the election of such schools. The Committee also sent telegrams to the executive heads of all newly elected schools. Immediately following the Convention, a post-convention release was sent to all publications catering to the music profession, with an offer to furnish photographs. Several magazines have requested such pictures.

The Association owes a great deal to Roger Fee, who as Denver member, had to do much of the arranging of programs on radio and TV. He also arranged for monitors, and helped with many other local arrangements.

The Chairman wishes to express sincere gratitude for the privilege of working again with Edward Cording and Arthur Wildman whose help was invaluable.

WALTER A. ERLEY, *Chairman*

REPORT OF THE PAST PRESIDENTS' COUNCIL

On March 19, 1961 the following past presidents met in Chicago in connection with the meetings of the Commission on Curricula: E. William Doty, Price Doyle, Harrison Keller, Earl V. Moore and Howard Hanson.

An entire day was spent in discussion of reorganization possibilities to best meet the enlarged responsibilities which NASM faces in the years ahead. The fee structure was reviewed.

No recommendations for immediate change were made but a continuing review of necessary modifications was proposed. Some of the ideas presented were incorporated in discussions at the Thirty-Seventh Annual Meeting.

E. W. DOTY, *Chairman*

REPORT OF THE FIRST VICE PRESIDENT

Activities within the nine regions of the National Association of Schools of Music have been at a new high during the past year according to reports submitted by the various chairmen. Not only were many matters of concern between member schools discussed, but also there was a significant amount of interchange and assistance between member and non-member institutions within the various areas.

Three of the regions had interim meetings as follows:

Region 5 — Indiana, Michigan, and Ohio met at Indiana University, Bloomington, Indiana, October 27, 1961.

Region 6 — Connecticut, District of Columbia, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, and West Virginia met at Howard University, Washington, D.C., March 11, 1961.

Region 7 — Florida, Georgia, North Carolina, South Carolina, and Virginia, met at Mars Hill College, Mars Hill, North Carolina, April 19, 1961.

During the Thirty-Seventh Annual Meeting, three regional activities were scheduled — a briefing period on Thursday, November 23, for the Regional Chairmen, the regional meetings on Friday afternoon, November 24, and a combined session on Saturday evening, involving the newly elected Chairmen, the Commission on Curricula and the Graduate Commission. All sessions were well attended and the discussion was enthusiastic and invigorating. Topics included:

- 1) The increasing role and importance of the Junior College.
- 2) The increasing need for cooperation between NASM, MTNA, and MENC for purpose of professional unity and strength.
- 3) Certification and relationship with State Board and accrediting groups.
- 4) Theory placement examinations.
- 5) Faculty teaching loads.
- 6) New trends and ideas.
- 7) The amount of credit given for ensembles.

- 8) The importance of entrance examinations.
- 9) Pipe organs versus electronic instruments—do they serve the same purpose?
- 10) The value of the preparatory department to the School of Music.
- 11) Upgrading of substandard schools.
- 12) Television on the college and university campus.
- 13) Region 5 heard Dr. Robert Hargreaves, Head, Department of Music, Ball State Teachers College, and Dr. Eugene Hilligoss, College of Music, University of Colorado, speak on "The Combined Role of the University and Civic Symphony in Improving the Quality of Performance and Program of Symphonic Music".
- 14) Region 8 heard NASM Second Vice President C. B. Hunt of George Peabody College speak on "Certification in the Fifty States".

Elections were held in each of the regional meetings. The list of newly elected regional chairmen appears with the list of officers in preliminary pages of this bulletin.

DUANE BRANIGAN, *First Vice-President*

REPORT OF THE SECRETARY

The past year has been one of real pleasure for your Secretary and much of this stems from the splendid cooperation accorded this office by members of the Association. To all of you, my personal and sincere thanks.

Two faithful members of our Association are missing at our meeting this year, David Robertson and Charles Mitchell. The counsel and wise guidance of these gentlemen contributed greatly to the prestige and strength which our Association enjoys today.

We have made every effort to present for you an accurate and up-to-date List of Members and if the 1962 edition needs further corrections will you please notify us soon. We have noted a few discrepancies in the degree listings of some member institutions and in this respect we have done our best to clarify those in doubt.

We are grateful to Carl Neumeier, editor of the 1960 and 1961 Bulletins, who will edit the February, 1962 Bulletin of the Proceedings of this meeting.

The third revision of the Annual Report Form was sent to the membership recently. Acting on the numerous suggestions which came from the members, Dr. John Flower, Executive Secretary of the Commission on Curricula, designed the form which will give us far more valuable and valid information than we had gained from previous

forms. The change of date of mailing was made because it was felt that the information desired would be more accurate and informative when the first semester programs were well under way. In this, we think you will concur and the new deadline date we hope will merit your continued cooperation.

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

It is my pleasant duty to convey to you the cordial greetings of my predecessor, Burnet Tuthill. He sends his best wishes to all for a successful meeting.

THOMAS W. WILLIAMS, *Secretary*

REPORT OF THE TREASURER

A detailed report was prepared by the Treasurer, Frank B. Jordan, and in his absence was distributed to the representatives of member institutions by Secretary Thomas W. Williams. The report was approved by the auditing committee and accepted by the Association and copies are available on request from the Treasurer. The financial condition of the Association is revealed in the following summary:

Receipts for the year totaled \$16,422.48 and expenses for current operation totaled \$18,240.58. We thus spent \$1,818.10 more than was taken in. However, \$2,371.87 was carried forward from the previous year, so the Association ended the year with a balance of \$553.77 and the funds invested in Bank Stocks, Treasury and Savings Bonds totaled \$37,687.50. Thus, the total resources of the Association on August 31, 1961 amounted to \$38,241.27.

The above report indicates that the Association is in sound financial condition. It should be noted, however, that this is the second consecutive year in which the current expenses have exceeded the receipts for the same period. Assuming this pattern will continue, it would appear that in order to meet our expenses for the immediate future we may need to use some of our reserves for operating costs and possibly consider a new policy on membership dues.

FRANK B. JORDAN, *Treasurer*.

ADMINISTRATORS' WORKSHOPS

In previous years Administrators' Workshops were organized on the basis of type of institutions and on the basis of support or affiliation. In the Thirty-Seventh Annual Meeting the workshops were organized around topics of mutual concern regardless of institutional type. The topics assigned and the chairmen of the groups were as follows: Music History and Literature Courses for the Non-Music Major, Henry Bruinsma; Recent Concepts of Theory Teaching, Stanley Chapple; Trends in Music Education, C. B. Hunt, Jr.; Keeping the Band Program Within Bounds, Everett Timm; How Much Can Be Done Under the A.B. Banner, Thomas W. Williams; The Church Music Program is not Wholly Sacred, George McClay; The Applied Music Major and the Economy, James B. Wallace; Early Admission and the Accelerated Program, Duane Branigan; New Audio-Visual Aids and Procedures, Joseph Blankenship; Exploiting the Complete Musical Resources of the Community, Robert Briggs.

Reports of a number of the discussions conducted in the Administrators' Workshops are on file in the office of the Secretary.

THE THIRTY-SEVENTH ANNUAL MEETING

Registration for the Thirty-Seventh Annual Meeting reached an all-time high with a total of two hundred and thirty member institutions represented. Numerous delegates from non-member schools were in attendance and five individual members were registered. The general meetings were all well attended and a number of interested guests attested to the quality of the program topics.

Continuing recent practice the Regional meetings and Administrators' Workshops were given prominence in the planning of the program. These meetings again brought forth provocative discussion on many timely subjects. President Gorton presided at the Saturday evening meeting of members of the Curricula and Graduate Commissions with the newly elected Regional Chairmen.

Extensive publicity prior to and during the meeting resulted from meticulous planning by Roger Fee working with the Publicity Committee, Walter Erley, Chairman. The hospitality of the "mile high city" met with enthusiastic approval.

The thirty-eighth Annual Meeting will be held in Cincinnati, November 23 and 24, 1962.