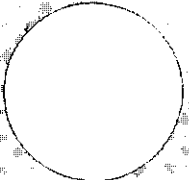
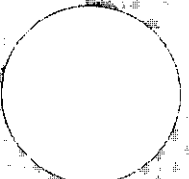


FEBRUARY 1964

The **BULLETIN**



NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC



Bulletin

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

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SCHOOLS OF MUSIC

CARL M. NEUMEYER

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PRESIDENT'S REPORT

The year just completed has been one of achievement, crisis and opportunity. During 1962-63, the NASM has grown in stature and has continued to enjoy the respect of peer organizations. In fact, it is primarily this successful cumulative development in its role as the only accrediting agency for music in higher education which has brought the NASM many of the frustrating problems which now demand attention and early solution. There are also rich opportunities for the NASM to serve more effectively the cause of music in higher education and thus to affect positively the art of music in our time and culture.

Our task in this convention is to take stock of past achievements, to look with candor on the exigencies of the moment and to develop without delay the plans essential for future achievement.

Meetings

You have been represented this year at meetings of NASM administrative groups, other accrediting agencies, and organizations of musicians, artists and teachers. Some of these meetings were pleasantly routine, some stimulating and provocative, some tightly packed with agenda of significant import for the future of the NASM.

The meetings of the National Music Council brought endorsement by that group of the principle that "a composer, like any other contributor to our society, should be compensated for use of his work." The American Society of Composers, Authors and Publishers followed this endorsement of principle with its specific plan for the licensing of performances by American composers and collection of fees for same, an action which brought forth many comments and questions from music deans, department heads and other college officials. The following facts may serve to set the record straight on this matter.

On December 20, 1962, the National Music Council passed a resolution which endorsed the principle quoted above. At the May 23, 1963, meeting of the same organization your President and Mr. Gene Bruck of ASCAP discussed the proposed ASCAP implementation of the general principle endorsed previously by the National Music Council. It was agreed and understood that your Executive Committee would take action regarding the ASCAP proposal at its June, 1963, meeting. This was done.

The NASM Executive Committee took the following action on June 23, 1963: [*The*] "*Association declined the invitation of ASCAP to endorse its proposal relative to licensing of performing rights.*"

This decision was reported by telephone and letter to Mr. Gene Bruck, the letter dated July 18, 1963. Mr. Stanley Adams, President of ASCAP, was informed of this action on August 27, 1963, the day on which the specific ASCAP proposal was received in the office of the President of the NASM. This action was reviewed in the NASM President's Newsletter dated September 30, 1963.

The June meeting of the Commission on Institutions of Higher Education of the Middle States Association of Colleges and Secondary Schools was attended at the kind invitation of Dr. F. Taylor Jones. As an observer your President was greatly impressed with the efficient, objective and judicious manner in which this association conducted its business. It was also a pleasure to share for you the mutual respect which exists between Middle States and NASM.

The fall meeting of the American Council on Education proved interesting and provocative. Matters of importance including federal aid to higher education and a wide range of other topics were presented and discussed by many prominent leaders. Of particular importance was the session devoted to the "Commitment to Culture and the Arts," especially the papers presented by Chancellor Harry Ransom of the University of Texas and Mr. W. McNeil Lowry, Director of the Ford Foundation Program in Humanities and the Arts.

Meetings of the Teacher Education and Professional Standards Commission of the National Education Association and the Second National Conference on the Arts in Education emphasized divergent viewpoints in the educational spectrum.

The Music Educators National Conference regional meetings and the national meeting of the Music Teacher's National Association were

attended by many NASM representatives. Your President attended these meetings in the dual representation of his own institution and the NASM.

Meetings of the Commission on Curricula and Executive Committee were held in March and June. The Development Council also met in June; its formation and activities will be discussed in a few moments.

The "Conference of One Hundred" called by the National Council for the Accreditation of Teacher Education met in Chicago on November 14 and 15, 1963. Some remarks about this meeting and the general scene in teacher education seem in order at this point.

The NASM and NCATE cooperate under a "Memorandum of Agreement" signed on November 9, 1959 and renewed on June 14, 1962. The 1959 agreement was established following action on October 7, 1959 by the Executive Committee of the National Commission on Accrediting. The present memorandum is to be reviewed not later than September 1, 1965. Copies of this memorandum have been sent to each member institution and are available in the office of the Secretary of the NASM.

Announcement of the "Conference of One Hundred" followed by a few weeks the circulation of the March 6, 1963 NCA report of the deliberations of its "Special Committee on Accrediting in Teacher Education," copies of which were sent to each NASM member institution.

The NCATE "Conference of One Hundred" undertook the study of three areas: "Purposes and Policies of NCATE," "Structure and Financing of NCATE," and "Criteria and Procedures of NCATE." These topics were presented as papers for the total conference, following which various discussion groups reviewed and debated the contents. In the final meeting the salient points of the discussions were reported prior to consideration by the NCATE. The conference was planned as a medium for expression of ideas, comments and criticisms, hence no motions were made and no votes were taken. Among the suggestions made to the Council were:

1. NCATE should become more responsive and responsible to the institutions it accredits.
2. The visiting teams should become more important in interpreting their findings.

3. The academic disciplines should figure more prominently in NCATE's policies and decisions, perhaps through greater representation on the Council and/or through annual conferences such as the "Conference of One Hundred." This Conference included 106 participants, 57 of whom represented NEA, AACTE and other NEA-related organizations, 19 from the "disciplines" (including NASM and other similar organizations, plus several which, like MENC, are departments of NEA) and 30 from other groups such as NCA, the American Library Association, and the U.S. Office of Education.
4. The base of NCATE's financial support should be broadened and its amount increased. For 1963-64, the NCATE budget of \$141,000 is drawn from the following sources:

Cash balance	\$24,000.00
National Education Association	\$42,000.00
American Association of Colleges for Teacher Education	\$36,000.00
American Association of School Administrators	\$ 5,000.00
Visitation Fees	\$29,500.00
Sustaining Fees from Institutions	\$ 4,500.00

Further steps in the metamorphosis of NCATE must now await the deliberations of the Council itself. In view of the March report of the National Commission on Accrediting it is probable that NCA and NCATE will seek agreement and mutual satisfaction prior to announcement of any changes in NCATE.

Within the existing reality the relations between NASM and NCATE are healthy. The letter and spirit of the "Memorandum of Agreement" are mutually honored. The NASM list of music education team members is kept current by your Executive Committee. NCATE routinely invites representatives from this list to join NCATE teams where appropriate.

The Development Council

On April 2, 1963, the NASM Development Council was appointed, *ad hoc* advisory to the President. The specific charge was to prepare a plan for the re-structuring of the NASM. The members of this Council are Thomas Gorton, Chairman, William Doty, George Howerton and LaVahn Maesch. These distinguished colleagues have developed the

proposal which was mailed to you and which will be discussed and subsequently called for action during this Convention.

In order that you may understand the rationale for formation of the Development Council, a portion of the "Introduction to the Prospectus" is quoted below.

"The National Association of Schools of Music stands on the threshold of opportunity and obligation similar in urgency to that which originally brought the Association into being in 1924. Member institutions annually need expanded service. An increasing number of college and university departments and schools of music seek admission to the NASM roster. The struggle to maintain the integrity of professional music curricula will continue indefinitely. The NASM needs to expand its influence at the very moment in its history when financial problems threaten to keep it on dead center . . .

"NASM needs a full-time secretariat operated at a level sufficient for prestige as well as for adequate attention to "house-keeping" details. A reorganization of administrative functions, the publication of pamphlets and other needed materials, more frequent visitations to member institutions, and other activities not yet perceived require increased expenditures.

"NASM must find the means of speaking firmly, clearly and with authority. It must develop the strength to influence public opinion nationally and in the several states."

In closing, permit me to share with you some thoughts regarding the NASM and its problems—the "achievement, crisis and opportunity" mentioned in the opening of these remarks.

The NASM is an experienced accrediting association with an impressive background of solid achievement. Founded in 1924, it is one of the oldest such organizations in higher education. During the approximately forty years of NASM's existence the quality, status and size of the music profession in the United States has grown beyond the dreams even of those far-sighted leaders who formed this Association. The NASM is a viable and flexible organization of strength and integrity.

These accomplishments, important as they are, are of the past. We must waste no time on retrospective congratulations, for we have problems which must be solved. Indeed, it is the very success of this Association which has brought most of the problems which now confront us. The staff work essential to successful operation can no longer be managed by volunteers who are swamped by their own busy desks. We must keep in close contact with peer organizations, with the profession and with present and prospective member institutions.

Today, the NASM is the only accrediting organization deeply involved simultaneously in teacher education, in music in higher education and in the training of professionals. Its position is a lonely one. In teacher education, for example, our role is, in the words of Thomas Gorton, that of "hand-maiden rather than master of the household." Nevertheless, such a position by no means lessens our responsibility for upgrading the training of teachers. We are still responsible for "all factors relating to music content (history, theory and applied music), . . . [including] the qualifications of faculty members for teaching such courses; the facilities, including the library, physical plant and equipment for offering such courses; and the quality of instruction, including the means of evaluating learning in these courses."¹

The NASM endorses the principle that teaching forms a galaxy of professions, each related primarily to the subject or area to be taught. We are pleased to join hands with our professional colleagues who, together with us, constitute the aggregate of those who teach. However, we question the assumption that teaching must form one homogeneous entity. We further believe that, unless the teacher possesses depth and sophistication in his major art or discipline, teaching at any level can be no more than a hollow mockery of the principles upon which free, democratic education was founded.

Although the NASM is alone in its accreditation of college music curricula it shares many common problems and opportunities with other organizations such as the College Music Society, the Music Teachers National Association and the Music Educators National Conference. Our areas of mutual concern are extensive and can be solved more readily in *tutti* than in *solo*. The National Association of Schools of Art is in its early days of accrediting schools and departments. These and many other groups should be communicated with and cooperated with wherever mutual advantage for the profession can be gained.

The NASM does indeed stand today on the "threshold of opportunity." We are strong and can look backward to significant achievement. We must now create the conditions which will make the future as attractive as the past. Many problems which have been discussed and debated for years must now be solved.

This is the central purpose of this Convention.

C. B. HUNT, JR., *President*

¹ NASM-NCATE "Memorandum of Agreement," June 14, 1962.

THE NATIONAL COMMISSION ON THE HUMANITIES*

GUSTAVE O. ARLT, *President*
Council of Graduate Schools in the United States

On June 2, 1963, the *New York Times* announced the establishment of a National Commission on the Humanities, charged with the task of investigating the current state of the humanities in the United States and recommending means of strengthening teaching, scholarship, and creativity in humanistic subjects. In particular, the Commission has been asked to consider the question of public support for the humanities comparable to that now available to the natural sciences through the National Science Foundation and other agencies of the Federal Government. The establishment of this Commission is the culmination of two years of consultation and planning by several educational organizations and many individuals and represents the first major step in the direction of restoring the Humanities to their rightful place in American education and providing both the moral and material support to permit them to flourish.

What I propose to do this morning is to tell you about the ultimate objectives of the Commission on the Humanities and to report to you on what the Commission has done so far. Most of the latter is as yet unpublished and is contained in the minutes and semi-confidential staff papers of the Commission. By way of introduction and background, however, we should briefly review the reasons for the need of establishing this Commission and the steps that led to it.

The structure and much of the content of higher education in the western world comes to us as a heritage of the cultural upheaval of the Renaissance and the concomitant intellectual movement known as Humanism. The medieval centers of learning, chartered by the Church and recognized as self-governing bodies by the secular authorities, had, by

* Since this address, delivered November 30, 1963, constituted a progress report rather than the account of a completed operation, some portions of it may be obsolete by the time it is published.

the fifteenth century, developed a stabilized curriculum common to all of them. The university consisted of four faculties—Theology, Philosophy, Law, and Medicine—or, in contemporary terms, three professional schools and a College of Liberal Arts. These Liberal Arts, seven in number, were Grammar, Logic, and Rhetoric—the triple road to eloquence—and Music, Arithmetic, Geometry, and Astronomy—the quadruple road to knowledge. The faculty of the Arts was designed to *educate* students, the professional schools *trained* them for the learned professions.

The humanistic university inherited the structure and organization of the medieval, church-established institutions and kept the four traditional faculties—Theology, Law, Medicine, and the Liberal Arts. But it expanded the curriculum, particularly in the Arts, to include the new disciplines—the ancient languages and the Latin, Greek, and Hebrew classics, and history and philosophy, the poetry and drama, the religions and legal systems of these ancient peoples. Into the professional schools it introduced Hippocratic medicine and Roman law on a par with Canon Law. Thus Humanism and humanistic studies eventually permeated the entire university and brought about significant changes not only in the content but in the philosophy of higher education. *In the postmedieval university, from the Renaissance to the nineteenth century, Humanism is not a discipline, not a field of study, it is the heart and soul of the university, it is a way of life.*

While the humanistic university retained much of the structure of its medieval predecessor, it broke sharply with its authoritarian scholasticism and its rigid system of *a priori* deductive logic. The Humanists had no desire to overthrow the authority of the Church; in fact their most distinguished leaders—Erasmus, Reuchlin, and Beatus Rhenanus—actively opposed the reformatory movements of Luther and Calvin. Nevertheless it was inevitable that their introduction of the empirical method of arriving at the truth should come into violent conflict with dialectical method of reasoning and of instruction. The bitter feud between the Humanists and Scholastics ended about 1510 with the complete defeat of the latter and with the firm establishment of empiricism as the primary means of extending the frontiers of knowledge. This is without a doubt the most significant contribution of Humanism, for it opened the way not only to free inquiry in the realm of human affairs but also to observation and experimentation in the realm of the natural sciences. The acceptance of empirical methods had another far-reaching result, the full effects of which were not to become apparent until much

later. It broke the philosophical discipline—or the liberal arts—into two distinct areas, natural philosophy and moral philosophy. The former eventually developed naturally and logically into the four basic sciences—chemistry, physics, biology, and geology. The latter finally gave birth to the social sciences which soon dissociated themselves sharply from the humanistic tradition, leaving behind a residue of not too clearly defined disciplines that we now imprecisely call the Humanities.

The secession of the social sciences left a confused, not to say chaotic, situation in the area of disciplines that still lay claim to the designation "humanities." "The fact is," writes Charles Blitzler, "that there is no convenient and simple way to define this word, although it is possible to elicit fairly substantial agreement on a list of the disciplines that are included within the humanities." Even the last part of this statement is open to question. Oliver Carmichael quotes a dictionary definition without source, defining the humanities as "The branches of learning concerned with human thought and relations, as distinguished from the sciences." This definition not only begs the question but is equally applicable to the social sciences. The current edition of *Webster's New Collegiate Dictionary* defines the humanities briefly and impudently, as "the branches of polite learning, esp. the ancient classics and belles-lettres."

It hardly seems necessary before an academic audience to document what is now called the imbalance between the natural sciences and the humanities. Much, perhaps too much, has been written and said about it over the last ten years and teachers as well as students have experienced the results of the imbalance in their lives. In fiscal 1961 the Federal Government spent \$969 million in support of basic research. Of this amount, 71% was expended on projects in the physical sciences, 26% in the life sciences, 2% in the psychological sciences, and 1% in the social sciences. If you have added the percentages as I read them off, you will have reached a total of 100%, leaving nothing for the humanities. However, this would not be quite correct; the total actually includes an infinitesimal amount—less than one-tenth of 1% for research in the humanities. Or, to look at it from the angle of the student: 79% of all graduate students in the natural sciences receive some form of federal support—fellowships, traineeships, or assistantships; 51% of graduate students in the psychological and social sciences have such support, and 9% of those in the humanities. The extreme is in research assistantships. One out of every five natural science students

is a research assistant, compared with one out of every ten in the social sciences, and one out of a hundred in the humanities.

On the faculty level the contrast is, if anything, even more marked. In 1961, the National Science Foundation alone awarded 611 fellowships to persons of faculty rank (postdoctoral, senior postdoctoral, and science faculty). The National Institutes of Health, the Atomic Energy Commission, and the National Aeronautics and Space Administration between them offer about one thousand postdoctoral and faculty awards. In the humanities fields, on the other hand, there are no federal awards on the faculty level, with the exception, of course, of those in the Fulbright Program.

Now I do not wish to maintain—to paraphrase Saint Paul—that the lack of money is the root of all evil in the humanities but it is certainly a big part of the root. For one thing, the number of students entering graduate study in the humanities fields has been steadily declining over the past decade, not in absolute figures but in percentages. In the past five years the production of Ph.D.'s in the humanities, arts, and social sciences has not kept pace with the over-all increase in all fields or with the needs of the colleges. As a result, the shortage of college teachers in the humanities is even greater than in other fields of study and in some areas has become critical. As a further result, the quality of new teaching personnel in four-year colleges, junior colleges, and secondary schools has seriously deteriorated. A few figures from the field of English will make the point. In 1960, 150,000 students failed the college entrance examinations in English; 70% of our colleges and universities feel compelled to give remedial courses in English, at an annual cost of \$10 million per year. Two hundred thousand elementary-school teachers of English have completed less than two years of college; 60% of all secondary-school teachers of English were judged by the National Council of Teachers of English to be ill-prepared and 30% of them did not even major in English in college. Nor is there any reason to believe that the situation will automatically improve: in 1960 the number of persons graduated by our nation's colleges prepared to teach high school English was 12% less than in 1950, and the demand for qualified high school English teachers today is 27% greater than the supply. Since the need to express oneself in English is by no means confined to the humanities—scientists must communicate also—the problem is a truly national one.

Ever since the early 1950's the educational associations, the universities and colleges, and the U.S. Office of Education have tried to secure legislation that would help to restore some sort of balance in the lopsided academic world. In 1958 they almost succeeded. In that year the Congress enacted the National Defense Education Act, which was designed to stimulate advanced study and research and particularly to improve and expedite the training of college teachers. Under its various titles it provides for graduate fellowships, student loans, summer language institutes, and subsidies for courses in critical languages. For the humanities and the arts, Title IV, the Graduate Fellowship Program, seemed to offer the greatest hope, since it provided 1,500 three-year fellowships per year without any apparent restriction by field of study. And, indeed, in the first year approximately 32% of these fellowships were awarded in the arts and humanities fields and 26% in the social sciences. But as soon as the lists of awards were published the Congress wanted to know what possible relation to national defense could be claimed for folklore, art history and the ancient languages. When the awards for the second year were to be made the House Committee on Labor and Education drew up a sharp directive forbidding fellowship awards in fields that had no direct connection with national defense and specifically naming ancient languages, literature and history, as well as art, folklore, music, philosophy, and religion. No protests availed, and the taboo against the arts and humanities still stands. No awards in the prohibited fields were made last year, nor will any be made this year.

Since 1960 a swelling chorus of voices has been raised on behalf of substantial federal aid to the arts and the humanities. One of the strongest and, at the same time, most unexpected of these voices came from the President's Science Advisory Committee in its policy statement of November 15, 1960, generally known as the Seaborg Report. Its introduction includes the following significant words:

Much of the basic argument for the strengthening of American science applies equally to other fields of learning. We emphatically repudiate any notion that scientific research and scientific education are the only kinds of learning that matter to America. Obviously a high civilization must not limit its efforts to science alone. Even in the interests of science itself it is essential to give full value and support to the other great branches of man's artistic, literary and scholarly activity. The advancement of science must not be accomplished by the impoverishment of anything else, and the costs of scientific progress must not be paid by diverting resources from other great fields of study which have their own urgent need for growth.

Other strong voices soon followed. On December 15, 1961, Senator Wayne Morse of Oregon said in a speech before the Council of Graduate Schools that he believed the time was ripe for legislation in support of the arts and humanities and that he would wish personally to introduce such a bill in the 88th Congress. But he was anticipated by several other legislators. On July 17, 1962, Rep. John E. Fogarty of Rhode Island introduced his "Cultural Development Act, a Bill to Establish a National Institute of the Arts and Humanities." In his introductory speech he said:

Mr. Speaker, there is a pressing need today for federal legislation that will build up nation-wide support for the arts and humanities, on a basis comparable to the support that is provided in other areas, such as science and technology. Progress in the arts and humanities is essential to true national strength.

While Mr. Fogarty's Bill did not pass committee stage last year, it was reintroduced this year and has helped tremendously to build up legislative interest and support. On March 25, 1963, Rep. William B. Widnall of New Jersey introduced another Bill for the Establishment of a National Institute of the Arts and Humanities which differs from Mr. Fogarty's Bill in that it contains an Amendment to the National Science Foundation Act of 1950 to expand the scope of the Foundation by adding a Division of the Arts and Humanities.

By this time it had become apparent that, while there was strong and growing grass-roots as well as congressional support for some form of aid for the arts and humanities, there was by no means any unanimity regarding the organization and administration of such support. Three or four formats had been suggested, all of which found adherents. The first of these was the establishment of a National Humanities Foundation, patterned after and exactly parallel to the highly successful National Science Foundation. It would be a kind of cross between a private foundation and a federal agency which has the dual function of setting policy and of supporting basic research and education. The second program proposes the expansion of the National Science Foundation into something like a National Arts, Letters, and Science Foundation with the responsibility of setting policy and supporting impartially all areas of higher education. This is somewhat along the lines of Rep. Widnall's Bill. The third proposal is the establishment of a bureau or institute within the United States Office of Education, as provided by Rep. Fogarty's Bill. A fourth possibility is the amendment and expansion

of the National Defense Education Act to provide categorical aid to the neglected areas.

Obviously it now becomes necessary to reach some firm agreement of all interested parties in support of one of these proposals. Nothing could have been more disastrous to the prospects of any legislation than to have various strong groups pulling in three or four different directions. In order to avoid this, three of the country's leading scholarly organizations, the American Council of Learned Societies, the Council of Graduate Schools in the United States, and the United Chapters of Phi Beta Kappa, at their annual meetings in December 1962 and January 1963, respectively, adopted identical resolutions calling for the naming of a very high-level Commission to study the entire very complex question and to make suitable recommendations. In conference of the Executive Committees of the three organizations the personnel of the eighteen-member Commission was agreed upon and all of them accepted the appointments.

Chairman of the Commission is President Barnaby C. Keeney of Brown University; its Vice Chairman is Dr. Herman B. Wells, formerly President, now Chancellor of Indiana University. The other members of the Commission are: *

Kingman Brewster, Jr., President of Yale University;

Carl Bridenbaugh, Professor of American History at Brown University;

Paul H. Buck, Director of Libraries at Harvard and Pulitzer Prize Winner;

Arthur H. Dean, Negotiator of the Korean Armistice and Chairman of the U.S. Delegations at the Geneva Disarmament Conference;

William K. Frankena, Professor of Philosophy, University of Michigan;

E. Pendleton Herring, President of the Social Science Research Council;

Rev. Theodore M. Hesburgh, President of the University of Notre Dame;

Devereux C. Josephs, Chairman of the Board of New York Life Insurance Co.;

* Since this writing, EDGAR M. CARLSON, President of Gustavus Adolphus College, and HAROLD HOWE II, Superintendent of Schools of Scarsdale, N.Y., have been added to the Commission.

Clark Kerr, President of the University of California;
Robert M. Lumiansky, Chairman of the Board of the American
Council of Learned Societies;
Whitney J. Oates, Professor of Classics at Princeton University;
Henri M. Peyre, Sterling Professor of French at Yale University;
Mina S. Rees, Dean of Graduate Studies, City University of New
York;
Andrew C. Ritchie, Director of the Yale University Art Museum;
Glenn T. Seaborg, Chairman of the United States Atomic Energy
Commission;
Thomas J. Watson, Jr., Chairman of the Board of the International
Business Machines Company.

The Commission held its first meeting on April 4, 1963 and has been meeting once a month since then. It speaks well for the zeal and devotion of its members that they attend with great regularity, considering their busy lives and the distances they have to travel.

At its first meeting the Commission completed its organizational structure and the three sponsoring scholarly societies arranged for the financing of the Commission. The major share of the support is borne by the American Council of Learned Societies; the Council of Graduate Schools and the United Chapters of Phi Beta Kappa have also made substantial contributions. It was tentatively agreed that the scope of the Commission's purview should include, at least at the outset, the arts in all their aspects as well as those branches of the social sciences that are not now included in the activities of the National Science Foundation. Finally, the Commission's Staff Director, Mr. Charles Blitzer, was instructed to prepare a detailed document describing the areas of the humanities, broadly defined as indicated above, in which there are substantial unfilled needs, to be used as the basis for further discussions.

At its second meeting on May 20 the Commission really went to work. Mr. Blitzer's staff paper, a document of some sixty pages, had been completed and previously circulated to the members. Its contents were discussed paragraph by paragraph and as a result four important subcommittees were set up. The first of these is a Committee on the Arts headed by Mr. Ritchie and including in its membership five distinguished writers, musicians, and painters. This Committee is considering the problems and needs of both the creative and performing arts and will report this fall. The second subcommittee is studying the

situation of humanistic instruction in the undergraduate colleges. It is composed of the presidents of five liberal arts colleges of various kinds and in various parts of the country. The third committee deals with the needs of university and college libraries. Its chairman is Dr. Paul Buck, Director of the Harvard University Libraries and its membership includes representation of the Association of Research Libraries.

A lengthy discussion preceded the setting up of the fourth sub-committee which is charged with the difficult task of studying the needs and improvement of humanistic education in the primary and secondary schools. It was pointed out with considerable fervor that, if the humanities were ever to be anything more than a series of cultural courses perfunctorily studied on the college level, a sort of belletristic frosting on the cake, their teaching on the lower levels must be greatly strengthened. Humanism is not a discipline, not a field of study like chemistry or geology, it is the heart and soul of a broad education, it is a way of life, it must permeate the entire educational structure from the lowest to the highest levels. To bring this about by merely bolstering humanistic studies in college and graduate school is an impossibility. It requires rethinking and reconstruction of educational philosophy from the lowest schools on up, and enormous strengthening of the teaching of English, foreign languages, music, art, and literature from the grades through high school. It was therefore agreed that a committee on the primary and secondary schools would be useful and that its recommendations would strengthen the Commission's report. It was further agreed that this committee should be composed of prominent and competent superintendents of large school systems and Mr. Keeney was handed the difficult job of assembling such a committee.

Finally the Commission addressed itself to the question of the kind of Federal agency that might be established to provide support to the humanities and the arts. All four of the proposed formulas were discussed: (1) the establishment of an independent agency; (2) the expansion of the National Science Foundation; (3) a bureau or institute within the U.S. Office of Education; and (4) amendment and expansion of the National Defense Education Act. Eventually, the Chairman proposed the following tentative formulation, which met with general approval:

An independent foundation should be set up, financed by Government appropriations and free to accept private contributions; like the NSF, it should be governed by a board free of Government control; it should be directed to attack problems that involve the humanities, the arts, and some aspects of the social sciences.

On November 15 the Commission on the Humanities held one of its most crucial sessions. It first of all heard the reports of three of its subcommittees, those on the Libraries, the Arts, and the Lower Schools. Then, for the rest of the day, the Commission discussed the form and content of federal support. To the uninitiated this question might seem a simple one: the humanities and arts need financial support and the Federal Government is asked to supply it. The National Science Foundation and other government agencies have a long and splendid record of supporting activity in the sciences without controlling them. Why don't we simply ask for the establishment of an agency exactly like the National Science Foundation and copy its methods of disbursing funds to individuals in colleges and universities who submit projects which they would like to pursue? The system of project grants has worked very well in the sciences but we have to admit that, even there, the agencies have supported projects that interest them and have not supported projects that do not. In the sciences this has not been a major problem, but in the humanities, social studies, and arts, government intervention raises the serious problems of control. Here we are dealing not with scientific facts but with political, religious, social, and esthetic values and beliefs. Even the slightest trace of government control over the freedom of research would be the kiss of death to the program.

Under the system of project grants the individual researcher, the faculty member is subjected to the criticism and decision of a quasi-federal agency. And the agency, in turn, however free of political control it may be, is subject to the critical review of members of Congress. It may therefore be wise to ask for the establishment of an agency which, unlike the National Science Foundation and the National Institutes of Health, would not make grants directly to individual scholars but only to universities, colleges, and research libraries. These, in turn, would be permitted to use the funds for the support of research by individuals connected with them. The system of institutional rather than project support would therefore subject the scholar and his project to the scrutiny of only his own institution and his own colleagues. It may also have another advantage. The Congress is always suspicious of innovations and of dealing with new persons or agencies. It has dealt with scientists for a good many years and has learned to respect their abilities and to be charitable about their peculiarities. But the humanist is another breed of cat and the Congress will be wary of him. If we ask the Congress to deal with universities and colleges and make grants to them,

they will be on old familiar ground, because they have dealt with them for a good many years and their dealings have been generally satisfactory.

The Commission will, of course, have a great deal more work to do before it completes its assignment. But it has made an excellent beginning and has progressed much farther in five months than even the most sanguine of us had hoped for. If all goes well, it will issue its final report in January, 1964. This report will probably be issued in two versions: one, a book-length document which will constitute a major, scholarly survey of the present status of the humanities, arts, and social sciences and an analysis of their problems and their needs; the second, a capsule-form condensation of about twenty-five pages for those who read as they run, namely the members of Congress and others in the government.

If you have detected in my words an air of optimism, you are quite right. I am optimistic over the extent of the progress which has been made so far and I am optimistic over the ground-swell of support which the idea of the restoration and rehabilitation of the humanities has engendered. I would never have expected three years ago that by this time two major bills and several minor ones for aid to the humanities would have been dropped into the Congressional hopper. And I would never have expected that in this year not only your Association but a dozen universities in all parts of the country as well as half a dozen professional societies would ask me to come and speak to them on this subject that is close to my heart. But believe me, my optimism is tempered with a vast admixture of caution and reserve. I know that we have a long and stony road ahead of us. I know that it is much harder to secure the passage of new legislation than to defeat it. I also know that the Congress of the United States has never in its history done one single thing for education for its own sake. Every piece of educational legislation in history has been the result of tremendous pressure and for a specific and pragmatic purpose: the Morrill Act of 1862, because the country needed trained farmers and engineers; the National Science Foundation Act of 1950, because the nation urgently needed new scientists and new scientific discoveries in the interests of national security; the National Defense Education Act of 1958, because the Russians had amazed the world with the launching of Sputnik and we were left far behind; the Medical Facilities Bill of 1963, because of the critical shortage of doctors and dentists. There has never been a single piece of

educational legislation based on the recognition that a civilized country needs a humanely educated citizenry.

I said in my opening paragraph that the establishment of the Commission for the Humanities was the first major step in the direction of the restoration of humanistic studies. Confucius probably never said that "A journey of a thousand miles begins with one step." Well, we have taken that step and the journey lies ahead of us. Before we complete it we are going to need the help of all persons of good will, in the academic community and outside it. The Commission will have to propose a plan that can be defended as definite, cogent, and criticism-proof. And the academic world will have to generate such a ground swell of support from Sandy Hook to San Diego that the Congress cannot help but be impressed. When the times comes, you will be asked for such support. And when we ask for it, we hope you will not deny it.

MUSIC IN THE UNIVERSITY

LEIGH Gerdine, *Panel Chairman*

In January of 1963 President Hunt of NASM set up a new committee on "Music in General Education." Members of that committee include Earl E. Beach of East Carolina College; Arthur Fraser of the University of South Carolina; Warner Lawson of Howard University; Lee Rigsby, Women's College of the University of North Carolina; Thomas Williams of Knox College; and myself. In his letter establishing the committee, President Hunt said, "I have thought for some time that NASM as an organization needs to devote serious attention to the matter of the place of music in the general curriculum and hope that your committee . . . will delve as deeply as possible into this matter. . . . The following four points are those which caused me to appoint the committee, and I hope that consideration of these items can be included in your activities:

- 1) The place of music in the liberal education of non-majors.
- 2) How much and what kind of music instruction should be given the student?
- 3) How do we make further inroads into the required liberal arts curriculum?
- 4) How can we sell the public and our own NASM membership on the importance of music as a "liberalizing" study for the general student?

In approaching the problem of music in general education, it has seemed to me that the scope of this committee ought not be limited to consideration of a single course in music appreciation, which so frequently suffices to salve our consciences as our contribution to the area. Such courses are insufficiently developed, often thought secondary, and frequently assigned to the newest or least able member of a faculty.

In our present discussion, I have broadened the issue to "Music in the University." At stake here are the prestige of our discipline within the University; at stake is a "climate" for the understanding—the critical understanding—of what we have to offer; at stake is a "climate" favorable to appropriations, an opportunity for a richness of cross-

fertilization (I am aware of Mr. Justice Frankfurter's crack about the "cross-sterilization of the social sciences"), and a highly significant educational opportunity, referred to by Colonel Rosenbaum in passing yesterday morning.

Members of our panel will include LaVahn Maesch, Chairman of the Department of Music at Lawrence College—shortly after I had asked LaVahn to represent the Liberal Arts colleges on this panel, I discovered in *Time* magazine that Lawrence has now become Lawrence University; Scott Goldthwaite, who is in charge of graduate programs in music at the University of Illinois; Robert Trotter, who is dean of the School of Music at the University of Oregon, and President of the College Music Society; and our chief speaker this morning, Dr. Gustave Arlt, who has consented to act as a special commentator on our proceedings. As moderator, I mean to take an outrageous liberty and set the stage for our panelists by commenting briefly myself upon the questions raised by President Hunt in his memorandum establishing the committee.

1) *The place of music in the liberal education of non-majors.*

On this point, I think that we musicians have been unduly reticent to emphasize the importance of music in the education of the literate person. Music is not so much a discipline as it is a galaxy of disciplines; it has its own history, its own theory, its own applied art, its own philosophy, its own science, its own social implications, and a host of other sub-areas. Any contemporary definition of "literate" ought have to include a knowledge of the "literature" of music. The implications here are many and obvious. For example, in an evermore sophisticated society, one in which our culture tends to subtilize, it is no longer "intellectual" to have read the latest novel; indeed to have done so may be indicative of a repetitive stupidity.

It seems to me further important that every college student who is not actually handicapped from the point of view of hearing have some acquaintance with, if not music, at least some non-verbal method of thinking. In its aspects as an intellectual discipline, music is certainly a non-verbal mode of thought; so is art, dance and mathematics. Virtually everything the undergraduate is asked to study is couched in verbal terms, whether it be history, philosophy, literature, psychology, political science, or whatever. Certainly everyone should be keenly aware that there are non-verbal modes of

thought, and that these modes of thought lead to very interesting, important, human results.

Perhaps the strongest argument of all, however, for an increased emphasis upon the study of music by the non-major derives from the fact that, for me, music affords not only an intellectual discipline, but also, properly conceived, is to the intelligent listener a disciplined emotional experience. This is very important. When, in our contemporary society, so many mental problems derive from emotional disorder, it is important that we see in music an opportunity for emotional orderliness: a good composer orders the excitements in a fine piece of music in such fashion that the whole emotional experience is, for the thoughtful listener, cathartic. I am personally convinced that any deep study of the question, what forces serve to integrate the whole human personality? will result in the conclusion that powerful among these forces are the arts, particularly music. A positive approach to the psychological problems seems to me long overdue: we must give up defining sanity as the absence of insanity.

In part we have failed to make a place for music in the liberal education of non-majors because we have not posited adequate standards of difficulty for them. Our "appreciation" or "survey" courses are all too frequently snap courses which no one respects. As soon as we understand that we can ask as much of the non-major in a survey of music course as the physicist asks of him in a physics course, we shall be in a position to make a contribution which the liberal arts faculty will accept.

2) *How much and what kind of music instruction should be given the student?*

Often the liberal arts student approaches music from a slightly different point of view. Sometimes, unfortunately, he brings a better intellectual ability to the study of music. And he studies it from a super-view, rather than from the technical interior which the music student must examine. This means to me that we must approach the general liberal arts student more economically and more intensively, with no change in quality, but from a slightly different point of view. After all, when Beethoven finished a work and sent it out into the world, it was to the literate listener he was addressing himself, not to music students alone. Indeed the instructor who works with liberal arts students in this context will find that there is a very

interesting "feedback" to the regular work which he does with his music students: can we afford not to raise these larger musical questions, and those to which Bob Trotter will refer in his remarks, with our own music specialists?

My personal answer to this question would be that we ought give as much music instruction as we can fit into the individual student's curriculum, and that it should be a the highest possible quality level. We may need special faculty members to make the kind of approach which I am suggesting.

3) *How do we make further inroads into the required liberal arts curriculum?*

This question implies a certain give and take, because we can scarcely ask to make further inroads into the required liberal arts curriculum without risking, at the same time, the further penetration of liberal arts into our own curricula. This I should regard as entirely wholesome. Chiefly I regard this problem as one of setting a standard sufficiently high that the rest of the college or university will find it eminently worthwhile to include music courses within the required framework. This requires strong action, and most of us are reticent to be sufficiently demanding. With the present temper of our faculties, the precise reverse is the case: the more demanding we are in our courses, the more students will produce, the more the prestige of our discipline will be increased.

We ourselves ought to be eloquent spokesmen for our discipline. Perhaps we ought to look to the adding into our faculties of special persons who can do this kind of job. This requires someone who knows other disciplines well and who can deal with people in other fields from a point of view at least as broad as their own.

Increasingly in the University, the prestige of a discipline depends upon the quality, vigor and intensity of its graduate work. For this reason, I have thought it especially appropriate to include Scott Goldthwaite on this panel, and am particularly grateful to Dr. Arlt for serving as a special commentator. It concerns me greatly that the financial rewards for scientists and for students in the sciences to which Dr. Arlt has earlier referred result in the attraction of first-rate minds to those fields; and we must ask ourselves very seriously whether first-rate minds are being attracted to our own field in sufficient quantity. To grant that increasingly in the Uni-

versity the prestige of a discipline depends upon the quality, vigor and intensity of its graduate work is to have certain questions arise inescapably. It then becomes pertinent to ask whether the language requirements are fulfilled as certain pro forma requirements, or whether their use is assured through routine assignments in the languages themselves. It becomes of importance that thesis topics be subjects worthy of investigation by students with significant minds and the ability to make a contribution. In the sciences as well, the "gap" theory operates: the candidate finds some area or composer sufficiently insignificant to have escaped observation before, and on whose work he can build a contribution of his own without fear of being challenged by anyone. Doubtless there is a need for filling in the gaps; but our best minds might well turn their attention to questions of greater significance.

It would be my hope that we would find a "feedback" phenomenon operating at the doctoral level as well as at the undergraduate level. Many of us complain about the "uncreative" limitations of the Doctor of Philosophy degree within the graduate schools in which we work: in point of fact, the sciences are our best allies in accepting truly creative work toward a degree, and we might well hope now that a feedback mechanism might be operative from the DMA degree which will cause us to look at the Doctor of Philosophy creatively.

This is to raise also questions about admissions standards: virtually every graduate school asks for a "B" average of its entering graduate students: do we insist upon this standard, or do we make a mockery of the requirement?

Perhaps most importantly taking the point of view I am assuming here means involvement in endless committees, means aggressive pursuit of excellence, means learning from our colleagues in other disciplines. But if we take it here as our obligation to lead graduate schools rather than to follow with reluctance, we shall find the opportunity limitless.

- 4) *How can we sell the public and our own NASM membership on the importance of music as a "liberalizing" study for the general student?*

President Hunt has made a start toward the solution of this problem in creating a committee on Music in General Education,

and if this committee is sufficiently noisy and aggressive, it should make a major impact upon the membership of NASM. Perhaps we should concentrate upon convincing our own NASM membership before going to the general public prematurely.

MUSIC IN GENERAL EDUCATION

LAVAHN MAESCH

These remarks are not intended to deal specifically with the announced subject of this panel, "Music in the University," but rather with the place of music in the general education of our young people, and from the liberal arts college point of view.

The unspeakably tragic developments of the past week have, we hope, served to intensify the need for each of us to re-examine the responsibilities and aspirations of man in these troublous times. If life itself seems to have lost a sense of meaning, if we have indeed lost faith, and if the values of our cherished heritage seem to have been supplemented by suspicion, hatred, bigotry, then the calamitous recent events must surely cause us to pause: we are each of us guilty of complacency and selfishness, and of paying lip service to those qualities which make for the enrichment and wisdom of our people.

It is often said that a basic sign of the maturity of a nation is an understanding of its history, of its own culture, and the growth of a sense of responsibility for its own creative development. In our affluent society, distinguished by materialism, automation, and scientific orientation, in which spectator entertainment is gaining a stranglehold on our ever-increasing leisure time, and in which the music industry with all its ramifications threatens to engulf us at every turn, it would appear that the arts, which represent man's greatest achievement and which give meaning to our highest aspirations, are out of focus in much of our educational endeavor.

A college is a place where we work with ideas and concepts, and where we seek the values that make life meaningful. We strive to enlighten, to liberalize, to foster the maturing of each person as an individual. We believe that such values are found and preserved through the liberal arts, or humanities, in which music has historically held an honored place.

It is most important that the liberal arts college recognizes its responsibility in the development of the whole person. At a time when educational pressures are becoming increasingly academic, there is a real danger that the emphasis upon intellectual values will destroy our awareness of other values, values which stem from the senses, the emotions, the heart, and the spirit. These are values which cannot be defined clearly nor even expressed verbally, but which are capable of expressing a form of reality encompassing and transcending man's whole being. The unique quality of each of the arts is simply that it can speak through no other medium than itself. Music can only be experienced through itself. Music helps us to find ourselves, to understand our own humanity, to become involved with our whole being. And above all, the experience of music is one of communication through sound. We learn to taste, to differentiate, to choose, to listen, and to feel; through music our lives become more meaningful and comprehensible.

Our students come to us at the college level with such wide divergencies in background in the arts that it is discouraging to make generalizations. Even those students who have ambitions in music more frequently than not enter college with little more than a performing skill, and sometimes precious little of that. Most entering freshmen have practically no background in basic musicianship or literature, frequently very little in sight singing or reading, little understanding of the place of music in the history of man, and minimal contact with great art works and forms. When students do bring with them performing, or "mechanical," skills, most frequently such skills exceed evidences of understanding, perception, and awareness. If the skills are substantial, the odds are that they were acquired through private instruction and outside the school curriculum. The relatively few exceptions are noteworthy, and simply serve to point to the lack of a clear-cut philosophy of the nature and importance of music in our society.

The chain of events which determines the musical awareness and sensitivity of our young people should be carefully examined. Musical exposure and instruction through the elementary and secondary grades are too often terminal, short-sighted, expedient, and lacking in continuity, long-range planning and articulation.

The measure of the importance of the music program in the average public and parochial school system is largely extra-curricular, social, or entertainment. Its values are frequently equated with those of commercial interests, and the end product—*young people*, ill-prepared and

with no foundation upon which to develop into sensitive and discriminating listeners and consumers, to say nothing of creators and performers. The exceptions are well-known,—products of enlightened school programs, special projects, parental guidance, contact with significant live performances, or superior teaching, usually private.

The crux of the problem lies in the teaching objectives and procedures in the elementary grades, and in private instruction at the preparatory level. This is where proper exposure to music becomes extremely critical. The need in our schools and studios for more and better music specialists at every stage of the child's development, continuing emphasis upon sight singing and reading, encouragement and opportunity for basic instrumental instruction, including keyboard, within the school, exposure to live music of all periods and media, especially during these formative years, plus encouragement to participate in related activity in home, studio, church and community, these are objectives which will lay the foundation for understanding and growth.

Secondary music instruction is largely limited to participation in ensemble work for those students whose preliminary training has taken place in the upper elementary grades or outside the school system. Those students whose interests lie in the keyboard disciplines must continue their work outside the normal school pattern, and are in effect penalized for so doing. Performing groups in the secondary schools, with significant but relatively few exceptions, have as their chief purpose social, community, or entertainment objectives, and may be said to lead to dead ends insofar as preparing or equipping the students with values which they may take with them, to say nothing about those who may or should be developing major interests in music. Participation in a musical experience in our educational structure must be considered *first* as a means toward the development of sensitivity, awareness, and sophisticated critical judgment.

So much for the opportunities offered by the performing groups in our high schools. What about the general student who does *not* have contact with any significant musical experience? He, too, will be the parent and potential listener of tomorrow. The lack of interest in and respect for serious music at this age level is directly the result of weaknesses in teaching and motivation throughout the elementary grades and neglect at the secondary level. If our young people are not exposed to and made aware of the beauties of great art in the early formative years it becomes increasingly difficult, if not impossible, to do so as they grow older.

We must, throughout our public and parochial school systems, drive towards putting into practice a philosophy for the development of musically sensitive young people which will give the child a vocabulary which he can use and understand in this greatest of all non-verbal arts, see that he comes in contact with great music so that he will become sensitive and discerning, and in the secondary schools give him the opportunity, through fine teaching and carefully planned curricula, to develop his musical awareness through the study of literature, history, and theory.

To recognize the need for carefully ordered planning in the musical development of our young people and to work towards its realization is the obligation of the entire teaching profession. Indeed, one of the unique opportunities and responsibilities of the liberal arts college is to recognize the importance of the arts in a liberal education and to properly establish them within the framework of the curriculum. This is not easy, as we all know. In music, for instance, its non-verbal nature, the complexity of its tonal organization, together with its communicative problems, often tend to isolate the musician and his concerns from the larger body of academic endeavor. Such mutual exclusiveness does not contribute towards a healthful environment. The fault may lie on both sides: the academician, who may understand little of music, discounts it as merely a "skill," and the musician, chained to his studio, may seldom draw upon related concepts or values in the humanities. The result is too frequently a watering-down, or emasculation, of the program. Courses in "appreciation" circle the periphery of musical experience through survey, definition, and recordings. In short, music takes the road of expediency and becomes respectably verbalized through guilt by association. These courses are generally classified by students (and faculty) as snap, or gut, courses, and lacking in challenge and incentive.

Music offerings need not and must not be of this type. A challenging course for the non-major must recognize his potential as a critical listener; it must bring music within the framework of his intellectual and emotional background; it must allow an understanding of music of the past and present to develop within context of its social, political, and economic environment; and it must develop a sense of taste so that the student may evaluate critically a composition and its performance in the light of stylistic practice and prejudice. It must challenge *all* his faculties, for this is the heart of the problem. It need not attempt an historical survey. But it must make music live as an experience in sound, and, as often as possible, in "*live*" sound, so that the stuff of creativity

and performance may come alive with the listener. Such a course needs real leadership; it will not be a snap, and it will not be terminal.

The non-major in the liberal arts program should also have access to other types of musical offerings. It is unfortunate that the term "ensemble" is still thought of primarily in terms of activity, entertainment, or public relations. These may well be important considerations, but music will never achieve proper stature in our institutions unless our ensembles become educational forces, primarily constituted as means to the study and understanding of significant literature. The learning process, based upon study, analysis, stylistic implications and intentions, respect for line and nuance, phrase feeling, intonation, will achieve a sense of total involvement and fulfillment which is the essence of the creative experience. Such an experience will also not be a terminal one, but will continue to grow with the student.

Finally, an area over which there will always be disagreement is that of the "applied" offerings. The means of communication in music is musical performance. The opportunity for the development of self-expression through applied study and performance should be available to students in general education, even as it must be available in the other arts. Even in the area of the music major, performance needs are too frequently watered down as though they were not the proper concern of the college. Whose concern are they? *If* we are interested in integrating the entire human personality, then surely the doors must be opened so that self-expression through the arts becomes one of our prime concerns.

In the face of administrative, curricular, and departmental pressures such programs as these are hard to realize. But it is time for the music educator to take stock of his situation and his responsibilities and to stand up for his art.

We must begin where we are, each of us in his own area of concern, and seek to raise the status of instruction in our own institutions. We have no one to carry the torch for us. Living under a political situation singularly divorced from artistic concern and support, we have witnessed an all-too-brief period in which, for the first time in our history, an awareness of the need for massive support of the arts in our society emanated from the White House. One might say that the best efforts of the communication media over the last week-end, following the assassination, constituted a national tribute to the role of the arts as envisaged by President and Mrs. Kennedy. The TV coverage gave us a strong lesson: *here* was a full measure of the potential of the visual and aural art media in our society. It remains for all of us to intensify our efforts towards the fulfillment of these goals.

RELATIONSHIP OF UNDERGRADUATE TO GRADUATE STUDIES

SCOTT GOLDTHWAITE

For my small part in this discussion, I have been asked to comment upon the relation of undergraduate preparation in music to graduate studies. First, may I say that I do not guarantee exactly correct figures in some of the general considerations of course requirements that I will touch upon. College and university catalogs are not always precise in stating prerequisites for various graduate degrees in terms of hours of this or that. I have no quarrel with this since I believe in flexibility at the graduate level, but it is easy to misinterpret when one examines a fairly large number of announcements. This has some bearing upon my remarks concerning the D.M.A. degree relative to General Education prerequisites which pertain to several of the programs. Some of my estimates may be subject to correction in view of possible recent changes in curricula of which I am not yet aware. I hope that any such discrepancies will be forgiven in the light of the general considerations in my brief remarks.

Inasmuch as my time is limited, I am going to confine myself primarily to performance areas entailing the M.M. and D.M.A. degrees, that is, the continuation of highly professional training in music as opposed to programs emphasizing research with their prerequisite undergraduate training along broader lines of general education.

Since the D.M.A. degree is the newest of the performing degrees and was presumably given the most careful study after changes were already beginning to be made in some B.M. programs, I shall try to deal with it first; then the M.M. degree which is the intermediate one. One must keep in mind that the latter is most often a terminal degree.

However, administrators of colleges and universities are now insisting more and more upon work at the doctoral level if the teacher is to receive a promotion or even retain his position. I am not arguing

pro or con concerning this development, but it is present and must be coped with.

When the D.M.A. programs were set up, requirements in General Education were already present in varying amounts in some B.M. programs. Whether the D.M.A. degree was to be conferred through the School of Music or the Graduate School, there seems to have been a general opinion that some General Education requirements should be prerequisite. These vary in amounts and in areas. As examples I mention the following and these may be slightly inaccurate for reasons given earlier.

Illinois—32 hours minimum with 24 specified as to area, that is,

6 hours each of Psychology, History, Literature, and Philosophy.

Boston University—32 hours.

Indiana—30 hours.

Northwestern—approximately 50 hours.

It is not always easy to determine whether these requirements include undergraduate freshman English and a beginning foreign language. Where they are, my estimates would be somewhat changed although I do not think it would affect my premise to too great an extent. So far, as graduate adviser at Illinois, I have not included such courses among the prerequisites since they are basically introductory tools for the study of subject matter in somewhat greater depth.

Some institutions, especially those in which the D.M.A. degree is conferred by the Graduate School, require a minor in a field outside of music. This requirement poses a further problem in terms of General Education for the doctoral candidate. Outside minor field areas must be taken at a level for which graduate credit is given. The choice is, therefore, somewhat limited by the possible lack of undergraduate courses which are prerequisite to upper level courses. Where one or more foreign language reading examinations are required (and most, but not all, D.M.A. programs require at least one), a further problem arises. The undergraduate degree normally stipulates only one foreign language where such is a requirement. If the student eventually decides to apply for admission to a doctoral program, he is apt to be pretty rusty in the one language by the time he has finished his master's degree and has then taught for a time. Unless he has mapped out his program of education with the doctorate in view, he does not usually elect a second foreign language at the master's level. Frequently, then, he must take the special non-credit course or courses early in his candi-

dacy, a very time-consuming process. One must admit that it is not realistic to expect students, other than those in Musicology, to be proficient in two foreign languages and, on the whole, the graduate preparation courses have accomplished their purpose quite acceptably, though the candidate is apt to be delayed in his progress toward the degree.

What, then, are some of the implications for an eventual doctoral candidate? Taking for granted (though one cannot do so in a universal sense) that the B.M. degree candidate is required to take General Education courses, usually in distribution areas, these amount to anywhere from 15 to 36 hours. (I am quite certain that, as I have suggested earlier, up to 14 of these are counted for freshman English, a beginning foreign language, and even physical education in some programs.) According to Willis Wager's recent "Liberal Education and the Curriculum," a study of 26 Schools of Music shows the following tables concerning B.M. programs for the applied curriculum:

	Hours	Average Hours
Sciences	0-6	1.5
Social Sciences	0-13	2.88
Humanities	4-20	11.4
Professional	52-82	67.85
Electives	0-27	13.34

It can be seen that there is a very wide divergence in requirements. My remarks apply mainly, of course, to the median and lower levels of General Education requirements, but a large proportion of applicants come from these levels.

In terms of a doctoral program with fairly strong prerequisites, the applicant may very well be, and very frequently is, at a disadvantage and must make up a considerable amount of undergraduate General Education, sometimes as much as a full year's work. This may seem an exaggeration, but I have seen quite a number of such cases. (Parenthetically, the student with a B.A. and a strong M.M. is often in a better position with respect to prerequisites providing he is adequately prepared in Performance.)

It is true, of course, that there is frequently elective room in the undergraduate B.M. program, and it would be possible to bolster the non-music requirements through them. However, because of basic professional skills required plus an increase in requirements in the cognate areas of music such as history and literature, electives, at least in my experience, are usually devoted to further work in music.

You are doubtless wondering why I have not yet placed the M.M. degree in the hierarchy. What I have just said about electives at the bachelor's level applies equally, if not more so, to the M.M. degree. There are reasons for this with which you are all familiar. Chief among them is the concept of further "liberalizing" the student by requiring him to branch out further from his special performance area by extending his contacts with music history, literature, theory, etc. It may be said that this philosophy is also true in professional fields other than music. However, a casual glance at General Education requirements as prerequisites for the master's degree are frequently shown to be higher. I found that at Illinois, for example, even Physical Education requires 40 plus hours. Engineering (with a five-year program expressly designed to include more General Education) requires a minimum of 45 hours, Commerce 38 hours.

To all intents and purposes, the M.M. degree in performance (or for that matter in composition) does not include further General Education unless chosen from available elective hours. Teaching staffs in performance areas are primarily concerned with the talents and potentials of candidates, and rightly so. It is, therefore, chiefly up to the graduate adviser or committee to evaluate other matters pertaining to the total program. If it is thought that the applicant is too one-sided, it is often difficult to correct this at the master's level except by persuasion or coercion, and neither works very well, except in cases where the student, if interested in an eventual doctoral program, can be shown the hazards of the future relative to admission without the required General Education background.

It is clear, then, that as General Education requirements now stand at the undergraduate level and since there is usually none required in the various areas at the master's level, there is a hiatus in the hierarchy.

Perhaps when the M.M. degree was terminal the question may not have been particularly crucial, though even this might be debatable. However, I think we all foresee an increase in the number of doctoral candidates for one reason or another, and unless we emasculate the degree and reduce it from the level expected of other disciplines, our problem will still be with us.

There is one further problem that seems bound to arise in connection with the M.M. degree. With an increase in General Education requirements in the undergraduate years, we may be faced with a problem similar to that relative to the doctoral degree. If an applicant for the M.M. has not met the undergraduate prerequisites, he, too, will be

in a disadvantageous position in terms of his residence period due to the necessity of making up deficiencies. In such an event, the problem at the doctoral level would be at least partially solved. Considering the variance in undergraduate requirements, advisers will find their task complicated indeed.

On the face of it there seem to be some alternatives if the doctoral degree in performance (and its cognate literature) is to retain its integrity.

1. Further required work in distribution areas at the bachelor's level.
2. In lieu of this, further work at the master's level either by requirement or by stronger advising based upon potential doctoral requirements.
3. A five-year bachelor's program.

Admittedly the second alternative is difficult since work that could count for graduate credit frequently, though not always, requires undergraduate prerequisites. This depends upon the area.

I do not pretend to know the answers. I do know the problems as they arise in planning the programs of doctoral applicants.

What I have said has been intended for purposes of consideration. Some of it may not be relevant to many schools whose programs have been thoroughly overhauled in recent years, influenced in a degree, perhaps, by the experience of some of the best liberal arts programs.

I can say that a number of excellent doctoral candidates in Performance with the B.A. degree plus an M.M. or its equivalent have demonstrated superior preparation. Almost all have stated they were glad for their liberal arts training as partial preparation for doctoral work. If the candidate feels this way and if his background and potential in music are equally strong, he is a very good bet.

One further item as an addendum. Most D.M.A. programs require some kind of a thesis, as you all know. One of the main difficulties I have encountered is the preparation of the candidate relative to research methods essential for the writing of a thesis. It would be of real value for all institutions offering a D.M.A. degree involving a thesis to offer a research methods course such as the one we require at Illinois of all M.M. candidates in performance and composition. Our D.M.A. candidates who have not had equivalent training elsewhere are required to take it, and I may say it makes the life of the thesis adviser somewhat less frenetic.

GENERAL EDUCATION IN MUSIC

ROBERT M. TROTTER

Professional schools of music connected with institutions of higher learning do not have the right to abdicate responsibility to provide opportunities for musically educating students not interested in music as a career. Departments of music in liberal arts colleges take this responsibility for granted; we must do the same, while adding on those aspects of a music curriculum that have a larger component of professional training. Ours is a two-story house, by choice; the sturdy first floor is a good investment.

This responsibility answers two needs: first, general undergraduates' appetite for *direct* musical experience; second, their curiosity *about* music. Words serve different functions for these two needs; they are signals to action in the context of direct musical experience, leading to such statements as, "Use your fourth finger on A-sharp," or "Sopranos, you're flat!" On the other hand, in attempting to enhance musical contexts might be, "A-sharp undermines the tonic key, expanding into B major" or "The sopranos are singing a traditional Lutheran hymn in which the words refer to Christ as the Lamb of God."

We must not confuse these two appetites. The first, for direct musical experience, is basic; the second rests on it and on an assumption, which we had better make explicit, that it is good to reflect on things we love. Such an assumption lies behind the pairing-off of such terms as for example in French and German, *amateur-connoisseur* and *Liebhaber-Kenner*, referring to these complements. The contrary assumption is equally plausible—have we not each found that intellectualizing can get in the way of intense experience? We choose, consciously or not, and take our chance. But at least one composer (Aaron Copland, in his *Music and Imagination*) supports me in the assumption that underlies the rest of this paper: ". . . there are two principal requisites for talented listening: first, the ability to open oneself up to musical experience, and secondly, the ability to evaluate critically that experience."

Recognizing these separate but related needs can lead us to plan better our curricula and extra-curricular programs.

Two kinds of opportunities should be provided for direct experience. The first is to listen to great music well performed. We make it available by having faculty and other artists, and gifted advanced students perform on campus. Furthermore, recorded performances are our responsibility, whether on campus or local radio, so long as we keep in mind Bruno Walter's adjuration to consider them only as hopeful preparation for, or a memory of living performances.

The second is to allow students to study music through rehearsing it and *possibly* performing it publicly. This is more complicated; professional and lay critics alike often misunderstand its nature. Whether in solo or ensemble participation, the basic fact is that students here experience our musical heritage directly. Is a *sine qua non* of liberal education to explore our cultural heritage? Do we allow students, in rehearsing great music, to *become* that cultural heritage for a time? This is a rare and wonderful thing. If professional music students also derive benefits relevant to their future careers, this is an extra bonus. If the heritage is limited, as in the case of the marching band, this is unfortunate and makes us hope the students will also rehearse the richer repertoire of the concert band, orchestra, or chorus.

Conceived in this light, performance studies can be either curricular or extra-curricular. We waste valuable energy in doing battle for or against credit for such participation. The real abuses lie elsewhere. The worst is to over-emphasize the genuine public-relations value of performance and to let criteria from that field determine choice of repertoire, methods of rehearsing, timing and manner of performing. Perhaps the opposite abuse, to damn performance studies as being on the one hand merely recreational, or on the other, over-professional, stems from our having too often put the public-relations component uppermost in our thinking. Public performance is in itself educational, with its tensions, its sense of responsibility, and its impression of relative success or failure at an important task, but it must not become the sole aim of rehearsing music.

In satisfying general undergraduates' curiosity about musical experience, we can offer three kinds of formal courses, in addition to lectures, symposia, and the chance to chat informally about music. To introduce them to musical notation and grammar we offer a course in the fundamentals of music. (Sometimes, distressingly, our professional

students need the same course!) To introduce them to important aspects of musical style, we offer courses in discussing, reading about and listening to great works. To introduce them to a controlled world of discourse about music we offer a course in Aesthetics or Musical Criticism. Perhaps we combine these in one way or another; surely each can be approached in many different ways. The central goal remains to enhance musical experience through examining music rationally.

Let me present some of my personal criteria for good curricular planning and teaching techniques.

Introductory courses in music literature need to be followed by some at the second level, which move into more depth in examining the works of great men (e.g., *The Music of Bach*), important genres (e.g., *Introduction to Opera*), or fruitful eras (e.g., *Music of the Viennese Classical Period*). Entrance to any such course must take into account both experience and intellectual acuteness. General undergraduates often make up in the latter for a deficiency in the former and can more than hold their own when allowed to participate in music classes alongside professional students. We cannot assume that esthetic perception of musical facts depends on a technical vocabulary; pace, tempo, metrical and non-metrical rhythm, various figure-ground relations among simultaneously-sounding parts, timbre, and countless other aspects of style are not only directly perceivable but—more important for our immediate purpose—potentially discussable without technical language. Indeed, gifted listeners in our classes have even been experiencing tonality all their lives, like Molière's Monsieur Jourdain had been talking prose! We must assume that adjectival descriptions, analogies, graphic presentations, can approach musical meaning closely enough to serve us in teaching, while guarding against the heresies of assuming that they substitute for the music, over-objectifying our descriptions ("This is the funeral march where they carry Beethoven's hero off the battlefield.") or confusing them with normative criticism ("Now, once we agree that Hindemith's music is a lamentable error. . . .")

Fundamental assumptions about the nature of music influence our teaching style. If we think of it as temporal design using controlled pitches, rhythms, timbres and dynamic levels, we will study various qualities of movement and sound, and structural procedures related to these qualities. We might speak of "the sense of having established a strong key center brings with it a complementary sense of having arrived at a definite goal." If we think of music as a creative gesture

of the human spirit, we will study the nature of man, how he feels, plays, perceives, intuitively,—in short, lives; and we will seek to understand how his contemporary surroundings and cultural heritage influence him. We might speak of the same passage previously described from the standpoint of design as "a tragic (triumphant, delightful, etc.) outcome of all that has come before." We may recognize both of these aspects, or others, as being fundamentally important to an understanding of the nature of music, and guide our teaching accordingly. The chief abuses along this line consist in being either over-phenomenological, with little attempt to answer "why?", or over-historical, treating music as a mere vehicle with which to understand something else, a man, a country, or an era perhaps.

We have a bibliographical responsibility in these classes and must decide whether to treat our students to textbook language ("The Ways of, The Enjoyment of, Introduction to, Understanding of, From A to Z in Music, etc.") or to belletristic language (books by Sessions, Copland, Barzun, Shaw, Kerman, Hindemith, Stravinsky, etc.) with collateral reference readings and lectures.

We have to make sure that somewhere along the way they study complete works, with adjunctive study of excerpts to help illumine a central masterpiece, and preferably choosing from among folk-, popular-, and art-music sources to demonstrate that each world of music has its own set of values. We can be *too* genteel and parnassian in concentrating only on art-music.

Finally, we must believe that testing can properly measure listening skills as well as knowledge of facts about music, and develop tests that do just this.

These are some of the continuing thoughts I carry with me in my attempts to carry out teaching and administrative responsibilities in a professional school. I believe that the common and healthy youthful appetite for undiluted experience matures when curiosity enters in. Indeed, a definition of maturity might include the possessing of a kind of vital tension among the intellect, emotions, and spirit, with each informing and nourishing the others. The study of music can help lead to this maturity.

REPORT OF THE COMMISSION ON CURRICULA

Three meetings of the Commission on Curricula have been held during the year in March, June, and November. The responsibilities of the Commission include: (a) consideration of applications for Associate Membership in the Association, (b) promotions from Associate to Full Membership, (c) review of Self-Surveys submitted by member institutions, (d) approval of new curricula in member institutions, (e) the study of reports of the sub-committee of the Commission, (f) a review of reports of joint visitations with the Regional Associations and NCATE, (g) the scheduling of visitations for 1964, and (h) conferring with representatives of member institutions.

Five sub-committees appointed by the President have served the Commission in the following specified areas: Bachelor of Arts programs, Church Music, Music Education, Music Therapy, Master's Degrees.

The following recommendations of the Commission, having been approved by the Executive Committee, are submitted to the Association for action.*

Recommended for admission to Associate Membership:

1. Carson Newman College, Jefferson City, Tennessee. Ersa Davis, Director, Music Department
2. Central Michigan University, Mount Pleasant, Michigan. Eugene F. Grove, Head, Department of Music
3. Eastern Washington State College, Cheney, Washington. George W. Lotzenhiser, Head, Division of Creative Arts
4. Kent State University, Kent, Ohio. Frank S. Stillings, Head, School of Music
5. San Francisco State College, San Francisco 27, California. William R. Ward, Head, Music Department
6. University of Connecticut, Storrs, Connecticut. Walter R. Ihrke, Head, Department of Music
7. University of Florida, Gainesville, Florida. Reid Poole, Head, Department of Music

* The entire report was approved by the membership in the First General Session of the Annual Meeting, November 29, 1963.

8. Walla Walla College, College Place, Washington. Melvin West, Chairman, Department of Music

Recommended for promotion to Full Membership:

1. Eastern Kentucky State College, Richmond, Kentucky. James E. Van Peurse, Head, Department of Music
2. Southern University, Baton Rouge, Louisiana. H. D. Perkins, Director, Division of Music
3. Susquehanna University, Selinsgrove, Pennsylvania. Frederic Billman, Chairman, Division of Music
4. Texas Woman's University, Denton, Texas. J. Wilgus Eberly, Director, Department of Music
5. University of Houston, Houston, Texas. Earl V. Moore, Chairman, Department of Music

Recommended for continuance in good standing on the basis of Self-Survey Reports:

1. Appalachian State Teachers College
2. Belhaven College
3. Central Missouri State College
4. Cleveland Institute
5. Fort Hays Kansas State College
6. George Peabody College
7. Jacksonville University
8. Montana State University
9. Murray State College
10. Ohio State University
11. Ohio University
12. Otterbein College
13. Phillips University
14. Rollins College
15. Saint Mary College
16. State College of Iowa
17. Texas Technological Institute
18. University of Colorado
19. University of Georgia
20. University of Minnesota
21. University of Southern Mississippi
22. University of Tennessee
23. University of Washington
24. Viterbo College
25. Washington University
26. Western Michigan University
27. Winthrop College

Recommended for approval of new degree programs:

1. Oklahoma City University, B.M. in Theory
2. Queens College, B.M. in Organ, Piano, Voice, Strings, Music Education

Recommended for approval of Church Music programs:

1. Carson Newman College
2. George Peabody College
3. Marywood College
4. Mississippi College
5. Ohio State University
6. Ouachita Baptist College

Recommended for approval of Music Therapy programs:

1. Texas Woman's University
2. University of the Pacific

Recommended for approval of Master's Degree programs:

1. Howard University, M.M. Applied Music, Theory-Composition, History and Literature
2. Ohio University, M.F.A. in Piano, Organ, Violin, Cello, Trumpet, Trombone, French Horn, Voice; History and Literature, Theory, Composition, Music Education. M.Ed. in Music Education.
3. University of Colorado, M.M. in Composition

Twenty-two joint visitations were reviewed during the year and approved as follows: 3 with the New England Association, 6 with the Southern Association, 1 with the Middle States Association, 14 with NCATE.

Several of the Self-Survey Reports submitted during the year are being held for further information. Action on Master's Degree programs in several institutions is also being delayed temporarily pending receipt of additional data which will be requested by the appropriate sub-committee.

During 1964 the Commission will schedule numerous visitations to institutions applying for Associate Membership or promotion to Full Membership and will again consider a number of Self-Survey reports.

EARL V. MOORE, *Chairman*

REPORT OF THE GRADUATE COMMISSION

A PROPOSAL FOR THE DOCTORATE IN MUSIC

In 1934 the National Association of Schools of Music in cooperation with the Music Teachers National Association set up a joint committee to study graduate degrees in music.* Distinguished specialists in different areas of music, including educators who were members of neither of the sponsoring associations, were added to the committee in order to represent as many and diverse points of view as possible.

For the first two years the committee concerned itself primarily with the Master of Music degree and the degree Master of Arts in Music. In 1936 it began the first serious study of the doctorate in music.

In beginning the latter study two facts became apparent. The first was that there seemed no possibility of general agreement on the question of areas in music considered suitable for the Doctor of Philosophy degree. Musicology, in its broad interpretation, including the fields of music history, criticism, theory, and the like, was generally considered suitable for the Doctor of Philosophy degree. Some members of the committee considered composition as a suitable field of concentration and approved the acceptance of a musical composition in one of the larger forms as a suitable doctoral dissertation. Others objected to the inclusion of musical creation in the Ph.D. pattern.

Second, it was obvious that there was no professional doctorate in music appropriate to candidates interested primarily in performance, pedagogy, and other related fields.

Historically, the Doctor of Music degree offered by universities such as Oxford and Cambridge had found little acceptance in the American university and was awarded almost exclusively as a degree, *honoris causa*.

The situation was further complicated by the policy of some presidents of academic institutions to offer professorships in music only to

* This study was financed in part by an original grant from the Carnegie Corporation.

teachers who held an earned doctorate. Since in most American universities the only doctorate available in music was in the field of musicology, the practical result was to encourage the conversion of talented composers and performers into indifferent musicologists. Since this practice seemed to be neither good education nor good common sense, the committee began a long and serious study of the advisability of developing a professional doctorate in music in contrast to the Doctor of Philosophy degree in music research.

Because in a number of states the Doctor of Music degree could be awarded only as an honorary degree, the committee eventually adopted the title Doctor of Musical Arts, implying the doctorate in the arts of composition, performance, and pedagogy.

Proposals for this degree were subjected to the most careful study and it was not until 1951 that the Graduate Commission of the National Association of Schools of Music proposed the approval of the degree by the National Association.

Since that time, the professional doctorate has been awarded by Boston University, the University of Kansas City, Eastman School of Music of the University of Rochester, University of Arizona, University of Colorado, University of Illinois, University of Michigan, University of Michigan, University of Southern California, Florida State University, Indiana University, Northwestern University, the New England Conservatory, and Peabody Conservatory.

It is my understanding that certain other universities, not members of the National Association of Schools of Music, such as Leland Stanford Junior University and Cornell University, are now awarding the Doctor of Musical Arts in course.

Because I have been chairman of the Graduate Commission since its inception and because the study and eventual adoption of the professional doctorate in music was at my suggestion, I feel a certain personal responsibility for the degree.

The professional doctorate in music has now been awarded for a period of approximately ten years. It would seem advantageous at this time to make a restudy of the degree, to compare the various programs offered by institutions awarding the degree, to reexamine its general philosophy, and to disseminate ideas which might be helpful to institutions now awarding the degree or planning to offer the degree in the

future. Since I shall be retiring from active administration at the end of the present academic year, I would appreciate the opportunity of making such a study. A number of universities, knowing my personal involvement in the degree, have already extended cordial invitations to observe the work done in their institutions.

If this proposal is approved by the Graduate Commission and by the members of the Association, my first suggestion would be that the study should be in the nature of a "visitation" rather than an "examination." The primary purpose would be to observe at first hand the conduct of work leading to the professional doctorate in music at institutions which have been awarding the degree. These reports would eventually be presented to the Graduate Commission of the National Association of Schools of Music.

In institutions where both the professional doctorate in music and the Doctor of Philosophy degree in music are awarded, it would seem wise also to study the structure of the latter degree since in many institutions the two doctorates are under the supervision of the same faculty. It would be important to study the basic educational philosophy underlying the two degrees. To what extent are those philosophies the same and to what extent different? (It would be interesting to know, for example, how many universities award the Doctor of Philosophy degree for creative work in music, English and the like.)

In presenting the results of those visits, I would hope to use the narrative form rather than the form more commonly used in reports of examinations. Statistical information would be reduced to the minimum since the purpose would be to study the organization and quality of work leading to the doctorate rather than to ascertain figures having to do with finances, salaries, work loads, and similar matters, except in cases where such information would be germane to the subject under discussion.

The reports might be presented in a form such as the following:

HISTORY OF THE UNIVERSITY

This section would contain a brief history of the university visited with special attention to its organization, administrative structure, educational philosophy, aims and services which are unusual, and an attempt to assess the educational "atmosphere" of the university. Some of this can be accomplished by a study of university documents but should be supplemented, if possible, by an interview with the president or the provost of the university.

HISTORY OF GRADUATE WORK WITHIN THE UNIVERSITY

This section should present a brief description of graduate work within the university, areas in which the Doctor of Philosophy degree is awarded, professional schools within the university and the doctorates awarded by them. This should be supplemented by an interview with the dean of the graduate college.

GENERAL OVERALL ORGANIZATION OF GRADUATE STUDY WITHIN THE UNIVERSITY

This section should contain information on the supervision and control of doctoral study in the professional schools of the university. It should note particularly whether the professional schools are autonomous in the granting of the professional doctorate or if there is any responsibility to an all-university graduate council, senate or whatever.

It would be helpful to study the structure of the graduate school and its relation to the college of arts and science. Is the graduate school an independent entity with its own budget and faculty? What is the relation of the dean of the graduate college to the deans of professional schools in the granting of the professional doctorates?

What is the attitude of the university to the Master's degree? Is it considered essentially a "consolation prize" for students who are not admitted for doctoral study or is it conceived as a preparation for the doctorate?

THE DOCTORATE IN EDUCATION

Special attention should be given to the structure of this degree, its administration and control, and the relation of subject-matter fields to the School of Education.

ORGANIZATION OF THE SCHOOL OF MUSIC

This section should examine the history of the school, college, conservatory, or department of music. It should give special attention to the organization of the music division within the university, direction of responsibilities, controls, and the like.

ORGANIZATION OF GRADUATE STUDY IN MUSIC

This section should cover the following points:

- Relation of the school of music to the graduate school in the awarding of the Doctor of Philosophy degree in music;
- Relation of the music school to the graduate school, if any, in

the awarding of the professional doctorate in music;
Differences, if any, in the administration of the Ph.D. in music
and the professional doctorate in music.

EDUCATIONAL PHILOSOPHY FOLLOWED IN THE ADMINISTRATION OF THE PH.D. IN MUSIC AND THE PROFESSIONAL DOCTORATE IN MUSIC

The aim in this section would be to discover whether or not the institution has established basic differences in the philosophy of the approach to the two degrees. To what extent are the requirements similar, to what extent do they differ, and in what details?

It should also include the specific areas in music in which the Doctor of Philosophy degree is awarded and the specific areas in which the professional doctorate is awarded, with special attention to differences in requirements where both degrees may be awarded in the same field.

THE STATUS OF THE PROFESSIONAL DOCTORATE IN MUSIC EDUCATION

This should include a study of the responsibilities of the graduate school, the school of education, and the school of music in the awarding of a doctorate in music education.

THE SCHOOL OF FINE ARTS

A study should be made of the advantages or disadvantages of the organization of a school, or division, or music as a part of a school or college of fine arts. Other types of organization of the music faculty within the structure of the university should also be studied.

ENROLLMENT STATISTICS

It would be the aim of this section to establish the relation of undergraduate to graduate enrollment. This section should indicate the number of doctorates awarded in the past five years distributed, where possible, in areas. This should include both the Doctor of Philosophy degree in music and the professional doctorate. (The exact title of the professional doctorate in music should be given, including the form of abbreviation officially used—for example, D.M.A., A.M.D., Mus. Doc., D. Mus., and so forth.)

TRANSCRIPTS

The visitor should study the transcripts of students who have been awarded the Doctor of Philosophy degree in music and the professional doctorate in music in the previous three years.

It would be helpful to learn as much as possible concerning subsequent careers of students who have received doctorates in music over the previous five years.

FACULTY

This section should include the division, if any, between undergraduate and graduate faculty. In certain institutions there is a faculty especially set apart for graduate instructions whereas in other institutions the faculty teaches both graduate and undergraduate subjects.

The section should also include the background and training of all individual faculty members conducting courses granting graduate credit.

There should also be included an outline of the administration of graduate study in music, including responsibility for the awarding of the degree, advisors, faculty graduate committees, and the like.

SPECIAL FACILITIES FOR GRADUATE STUDY

This section should include facilities available for graduate students specializing in various fields. They might be broken down as follows:

1. For the musicologist.

Library facilities, both general and in the specific field of music.

Books on music.

Music for solo instruments or voice, chamber music, orchestral scores, choral music, operatic scores, and the like.

Library facilities in related fields.

Facilities for listening to music—"live" performances within and without the institution.

Listening rooms, audio-visual aids, and the like.

Facilities for effective research under competent supervision, availability of non-music courses where germane to the research project, and the like.

2. Facilities for the composer.

Opportunities for hearing the student composers' work.

Facilities for the reproduction of scores and parts.

Facilities for recording.

Opportunities for hearing music of all periods, including contemporary music.

3. Facilities for the performer.

Opportunities for the solo performer in the fields of solo performance, chamber music, concertos, oratorio, opera.

4. Facilities for the conductor.
Opportunities for actual conducting experience, in addition to the usual courses in conducting, score reading, and the like.
5. Facilities for the teacher.
Audio-visual aids.
Graduate courses in pedagogy.
Opportunities for teaching experience at advanced levels, and the like.
Opportunities for the study of music literature through participation in "live" performance.
6. Availability of orchestral, band and choral library with facilities for large ensemble performance.
7. Facilities for any specialized field in which the school of music may be interested; for example, the training of librarians, music editors, specialists in the field of recording, audio-visual education, and the like.
8. Unique facilities available in any field leading to the doctorate.

GRADUATE CURRICULA

This section should outline as completely as possible the requirements leading to the Doctor of Philosophy degree in music and the professional doctorate in all areas in which these degrees are awarded. Special attention should be given to the study of the structure of these curricula; for example, to what extent specific courses are required, to what extent the program is elective, and what "quality controls" are exercised.

How do requirements vary among departments? To what extent do individual departments have relative autonomy in the setting of requirements for the degree within their own fields?

ADMISSION TO DOCTORAL STUDY

This section should outline in some detail procedures used in admitting a student to graduate study with special attention to admission to candidacy for the doctorate. What specific "barriers" must be passed before the student is permitted to *begin* study toward the doctorate?

EXAMINATIONS

This section should indicate the use made both of written and oral examinations, the determination of the quality of performance in those areas where performance is a major field, and the like.

LANGUAGE REQUIREMENTS

This section should discuss the philosophy of language requirements for the Ph.D. and the professional doctorate. Do language requirements vary in terms of the degree granted and/or the area of concentration? Are language requirements related to the area of the doctoral dissertation? Is there a difference, for example, between the language requirements for a Ph.D. in musicology and a Doctor of Musical Arts in performance?

RESIDENCE REQUIREMENTS

This section should indicate the time usually required for the completion of requirements for the degree, including the requirement of *full-time* residence.

To what extent, for example, is attendance at summer sessions accepted? To what extent is part-time study permitted?

DOCTORAL DISSERTATIONS

This section should include an analysis of the doctoral dissertations offered as fulfilling partial requirements for the Doctor of Philosophy degree in music. It should also discuss the extent to which similar dissertations are required in the studies leading to the degree Doctor of Musical Arts or Doctor of Music. Special attention should be paid to the purpose served by the dissertation in the professional doctorate in fields such as performance and pedagogy. Is a research project required of all candidates regardless of field?

Where research is required, what proportion of the total requirements for the doctorate may be assigned to a research project culminating in a doctoral dissertation?

GENERAL OBSERVATIONS

In the visitation every effort should be made to observe graduate work at first hand. It should be possible to interview not only the graduate faculty but graduate students, to attend ensemble performances and solo performances, and to observe—if the professor has no objection—classroom lectures and seminars.

An effort should be made to spend as much time as is reasonably possible with the dean of the school of music to understand as fully as possible his attitude toward graduate study in music and to discover points of view which may be helpful to other institutions in the conduct of their graduate work.

HOWARD HANSON, *Chairman*

REPORT OF THE COMMISSION ON ETHICS

For several years now no problems have been submitted to the Ethics Commission. However, we did think it necessary to meet in order to review and discuss several complaints and requests for clarification of Articles of the Code of Ethics that have come to us.

These complaints have all been in regard to questionable practices in offering scholarships. It is the opinion of the Committee on Ethics that Article V and VI of the Code which deals with this matter are quite clear in meaning.

In order to clarify still more, I might call your attention to the phrase "student enrolled in another institution" stated in Article V. This is interpreted to mean a student actually on campus and enrolled in courses or during the summer months if the student intends to return to the campus where he was enrolled the previous year. It is, of course, unethical to approach such a student with a scholarship offer which will attract him away from the school in which he is presently enrolled.

More discretion is also urged upon member institutions in offering scholarships to prospective students who have already indicated the intention of accepting a scholarship to another institution although not yet enrolled.

It is the belief of the Commission on Ethics that a closer adherence to the Code of Ethics as stated in the *By-laws and Regulations* will insure greater prestige and respect for the music profession. It is also believed that scholarships are awarded primarily for the benefit of the student.

SISTER M. GABRIELLA, *Chairman*

REPORT OF THE SECRETARY

My report to you at this, the Thirty-ninth Annual Meeting of the National Association of Schools of Music is brief. It provides for me

an opportunity to express appreciation to all for your generous cooperation and fine assistance during the past year. The broad scope and very nature of the Secretary's duties provide an unusual opportunity to evaluate the progress and growth of our Association.

From our annual reports for 1962-63 you may be interested in the following figures based on returns from 236 of our 272 member institutions:

Total enrollment in the Bachelor's degrees	24,078
Total Bachelor's degrees granted	3,615
Total enrollment in the Master's degree	3,067
Total Master's degrees granted	1,267
Total enrollment	27,820
Total degrees granted	5,120

These figures are significant and speak well for us.

From the viewpoint of your Secretary I predict that this meeting may well be one of the most important in the history of our organization. At no other period in our brief span of thirty-nine years has it been more necessary for us to mobilize our energy and our wisdom in setting goals for our future. Each of us as members and each of our institutions must accept a proper share in assuming responsibility for defining goals and relating them to our constituents. In my judgment we are capable and have within our reach the latent force to meet new and enlarged responsibilities. In my opinion too, if we fail to assume the initiative ourselves it seems evident that others, perhaps far less qualified, may assume our rightful tasks for us.

Your President and your officers present to you at this meeting challenging and thought-provoking issues. Your response and your earnest consideration and attention to these issues before us will bring, I trust, more unity, coherence and definition to our Association and serve as a guide to a future of significant service to the music of our country.

For many years it has been my good fortune to work closely with our retiring Treasurer, Frank B. Jordan. Over these years in our Association I have found Frank to be a gentleman of highest integrity and principle and a true and trusted friend. As our Treasurer he has served our Association with distinction, and the healthy state of our assets today attest to his wisdom and insight.

Frank, in behalf of our Association and your countless friends over the country I want to express sincere gratitude and thanks for your contribution to all of us which has reached far beyond the call of duty. We salute you and wish you well in the future.

THOMAS W. WILLIAMS, *Secretary*

REPORT OF THE TREASURER

Detailed reports of the financial statistics of the Association were distributed to all delegates. A brief summary of the report follows:

Receipts for the year totaled \$16,908.42. Expenses for current operation totaled \$14,620.19. Cash balance at the close of the fiscal year, August 31, 1963, was \$3,097.74. Total securities in the form of bank stock, treasury and savings bonds totaled \$37,687.50.

This is the last report to the Association by the present Treasurer since he is resigning after having served in this office for fifteen years. I wish to express appreciation for the opportunity of serving in this office, for the cooperation of all officers and members through the years, and for the rich rewards and experiences of friendship which have come as a result of serving as Treasurer.

FRANK B. JORDAN, *Treasurer*

REPORT ON REGIONAL MEETINGS

As has been customary in recent years, one session of the Annual Meeting was devoted to meetings of the nine regional groups of the Association. Each group, under its elected chairman, engaged in extensive discussion of the report of the Development Council. As subsequent action indicated, the report was generally received with favorable reactions. A consensus of opinion indicated a preference for Washington, D.C. as the site of a national headquarters. Suggestions for further study of the Council's report included: revision of the Code of Ethics, submission of Nominating Committee Report prior to the Annual Meeting, adding immediate past president to the Executive Committee, providing for the election by the delegates of three Ex-

ecutive Committeemen (in place of the three Commission chairmen who now serve in that capacity by virtue of their offices). There was expressed concern that a general increase in dues might create inequities and the suggestion was made that fees might reflect institutional enrollments or budgets. Opinion also indicated a reluctance to change the name of the Association or to change the present procedure for the election of Regional Chairmen.

Other items reported to have been included on the agenda of the Regional Meetings included: current development of State Fine Arts Councils, present trends in regard to acceptance of high school credits by college admissions officers, and the possibility of reestablishing the policy of including some musical performance on the program of the Annual Meeting. A desire was expressed for further clarification of the position taken by the Executive Committee in regard to the recent ASCAP proposals and a request was made for the distribution to proper state authorities of complete data on the relationship of NASM and NCATE in respect to accreditation. It was also requested that consideration be given to a change in the date of the Annual Meeting to the week preceding that in which Thanksgiving Day falls.

Each of the groups held an election to select a chairman for the ensuing year.* Consideration was given also to the advisability of selecting a vice-chairman.

LAVAHN MAESCH, *Second Vice-President*

REPORT OF THE DEVELOPMENT COUNCIL

The NASM began as a homogeneous group of institutions, small enough so that the entire membership could discuss every detail of Association business. Only one degree, at the baccalaureate level, the Bachelor of Music in performance, was of primary concern to the infant Association.

Compare that small, intimate yet powerful, group of original NASM schools with the present membership of 281 institutions, a total which we predict will pass 400 by 1975. This is an Association of diverse types of schools: complex universities, privately-endowed

* The list of newly elected Regional Chairmen appears with the list of officers in the preliminary pages of this *Bulletin*.

or state tax-supported, private conservatories, liberal arts colleges, teacher-training institutions and junior colleges—to name but a few of the categories. This is as it should be for, in the charge given us by the National Council on Accrediting, it is our responsibility to provide a base for membership so wide that any type of collegiate instructional unit in music can find a home and assistance in planning its curricula, in finding solutions for its administrative problems and in measuring its educational standards and practices against national norms.

Consider, too, the remarkable development that has taken place in degree programs since the birth of NASM: the burgeoning importance of music education, the new areas of music therapy, church music, and the development of research in music as a scholarly discipline. Consider the tremendous upsurge of graduate studies in music with particular reference to the fantastic growth of the new D.M.A. program in a few short years.

May I ask, too, that you direct your thoughts to the increasing complexity of our relations with other accrediting associations—a problem that was not even thought of thirty-five years ago, relationships with the National Commission on Accrediting, the several regional associations, and the National Council for the Accreditation of Teacher Education. These have added a wholly new dimension to the work of the National Association of Schools of Music.

In this context President C. B. Hunt formed the Development Council and charged them with certain responsibilities, in formulating plans for the future.

The report of the Development Council is a working paper. It is a tentative statement sketching in fairly broad outlines the direction in which the Development Council believes the NASM should move. We ask for your help in exploring this and other possibilities. We hope to benefit in important measure from the reports of your discussion groups later this afternoon.

We propose to ask authorization to continue the work of the Development Council with the hope of bringing to the Association a year from now a detailed plan, complete with proposed budget figures, for action in 1964, so that a re-structuring can be effected not later than November 1965.*

* Such authorization was granted by vote of the Association on November 30, 1963.

The chief recommendations of the report which followed were:

1. The appointment of a full-time executive secretary and an outline of his duties.
2. The establishment of three curricular committees and a Board of Review to replace the existing two commissions. New procedures for the evaluation of a school for purposes of membership or accreditation.
3. A revised scale of dues and examination fees.
4. The institution of a regular program of re-visitation of member schools on a ten-year cycle.
5. The commencement of on-campus visitations in connection with the study of doctoral programs.
6. A revision of the statement of objectives contained in the Constitution.

THOMAS GORTON, *Chairman*

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee, consisting of five of the nine Regional Chairmen with Eugene Crabb as chairman, presented a slate of nominees for the various offices and for vacancies on the various commissions. Opportunity was provided for the nomination of other candidates by insertion of names on the nominating ballot. An election ballot was submitted at a subsequent session including the original slate and also the names of additional nominees that had been proposed by at least five delegates. The following persons were elected:

President: C. B. Hunt, Jr., George Peabody College

First Vice-President: Duane Branigan, University of Illinois

Second Vice-President: LaVahn Maesch, Lawrence College

Secretary: Thomas W. Williams, Knox College

Treasurer: Carl M. Neumeyer, Illinois Wesleyan University

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

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

Member of Commission on Curricula (for three-year terms terminating in 1966):

Jackson K. Ehlert, Butler University

Clemens Sandresky, Salem College

Members of Graduate Commission (for three-year terms terminating in 1966):

Henry A. Bruinsma, Ohio State University

Himie Voxman, University of Iowa

Member of Commission on Ethics (for three-year term terminating in 1966):

Lee Shackon, Otterbein College

REPORT OF PUBLICITY COMMITTEE*

Preliminary releases in August and September provided widespread coverage of the Annual Meeting in trade magazines and music periodicals. The Publicity Committee, with the help of members of the Association in the Chicago area, arranged for numerous programs through radio and television outlets. President C. B. Hunt, Jr. appeared on the Jack Eigen Show on WMAQ and the Martha Crane program on WLS. A panel on our cultural exchange program participated in the Northwestern Reviewing Stand produced on WGN, and WFMT, a Fine Arts Station, broadcast a program of the works of Howard Hanson and presented him in a personal interview. Leigh Gerdine of Washington University and Robert Hargreaves of Ball State Teachers College were heard on a broadcast from the Pump Room of the Ambassador Hotel over station WCFL. Immediately following the Annual Meeting a general release was made available to all periodicals highlighting the major accomplishments of the convention, the major addresses, the luncheon honoring Howard Hanson and the admission of newly elected and promoted colleges and universities to membership in the Association. The Committee, consisting of Walter A. Erley, Chairman, George McClay of Northwestern University, Edward A. Cording of Wheaton College and Arthur Wildman of the Sherwood School of Music, was assisted by George Howerton of Northwestern University and Arthur Becker of DePaul University.

WALTER A. ERLEY, *Chairman*

MEETINGS OF COMMITTEES

In addition to the scheduled meetings of the Executive Committee, the Commissions, and the various Sub-committees of the Commission

* A detailed report of the Publicity Committee will be made available in mimeographed form.

on Curricula, meetings of a number of standing committees, not presenting formal reports to the Association as a whole, were held during the Thirty-Ninth Annual Meeting. Committees and chairmen were as follows: Aims and Objectives, Thomas Gorton; Music in General Education, Leigh Gerdine; Junior Colleges, C. Burdette Wolfe; Preparatory Music, Jackson K. Ehlert; Music Library, Edwin Gerschefski; Teacher Education in Music, Robert House; Improvement in Teaching, Everett Timm; Liaison, Henry A. Bruisma.

A mimeographed report of the Teacher Education Committee, *Five-Year Programs in Music Education*, was distributed to the delegates. A number of reports of other committees are on file in the office of the Secretary.

BY-LAWS REVISIONS

Proposals for Amendments to the By-Laws of the Association had been mailed to delegates prior to the Annual Meeting. Each of the following items was approved by vote of the delegates on November 29, 1963:

Page 8*, No. 8—Delete lines 1, 2, 3 through "with the Secretary." Begin statement with "The examination fee shall be \$150.000 plus examiner(s) expenses for travel, housing and meals. The fee of \$150.000 should be submitted to the Secretary with the application for membership. The expense reimbursement is due and payable when requested by the Treasurer after formal examination, etc."

Page 9, No. 3, Line 2—Delete "s" at (a) (typographical error).

Page 9, No. 3, Line 9 under (b)—Alter to read: "The duties of the Commission shall be to study standards and requirements for the doctoral degrees in music."

Page 10, Line 1—Substitute "doctoral" for "graduate."

Page 10, Line 5—Substitute "the doctoral" for "graduate."

Page 40, Section C—Alter to read: "The Commission on Curricula will give consideration to schools applying for membership based on undergraduate curricula and on masters degrees."

Page 40, Section D—Delete "The Master of Music or Master of Arts or Master of Music Education." Substitute "doctoral degrees."

* Page numbers refer to the 1959 edition of the *By-Laws and Regulations of the National Association of Schools of Music*.

CITATION TO COLONEL SAMUEL ROSENBAUM

The following presentation was made by Thomas Gorton, immediate past-president of the Association:

It is a special pleasure to have Colonel Rosenbaum here as a guest of honor this morning. In appointing him as the sole and impartial trustee of the Music Performance Trust Fund of the Recording Industries his responsibilities were delineated by the courts some years ago. However, no lawyer's writ or judgment from the bench could describe the dedication and earnestness with which he has fulfilled his important duties.

Colonel Rosenbaum has adjudicated the spending of many millions of dollars collected as performance royalties on recordings and has shown the greatest skill in making these funds operate to provide additional work for performing musicians and to promote the cause of music in America.

We in the schools and departments of music in the colleges and universities of the United States are greatly in his debt for the substantial aid which has been given to important cultural projects. And so it gives me great pleasure to present this certificate with the following citation:

THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

takes pleasure in honoring

SAMUEL R. ROSENBAUM

for his outstanding service to the cause of music in America through his enlightened, imaginative and judicious administration of the Recording Industries Music Performance Trust Funds.

November 30, 1963

C. B. Hunt, Jr.

President

THIRTY-NINTH ANNUAL MEETING

Registration at the Thirty-ninth Annual Meeting reached an all-time high with a total of 263 member institutions represented. In addition to the official delegates, over fifty representatives from non-member institutions, seven individual members, and numerous interested guests attended the meetings. The central theme of the meetings stressed the future role of the Association and the restructuring of the organization to meet growing needs for expanded service.

Careful planning of all details concerned with the meetings by Walter Erley and his Publicity Committee resulted in extensive coverage by press, radio and television, and all arrangements met with hearty approval by the members.

The Fortieth Annual Meeting will be held in St. Louis, Missouri, November 27-28, 1964.

IN HONOR OF HOWARD HANSON

A special luncheon on November 30, 1963 at the Palmer House in Chicago provided an opportunity for all delegates in attendance at the Annual Meeting to participate in honoring Howard Hanson whose retirement from his post at the Eastman School of Music of the University of Rochester has been announced for July 1964. He was presented a set of handsomely bound volumes of his compositions in appreciation of his many years of leadership in the Association as a founder, a past-president, a long-time member and chairman of the Graduate Commission and as a source of inspiration and wise counsel. The presentation was made by immediate Past-President Thomas Gorton, who was joined in tributes to Dr. Hanson by past-presidents Earl V. Moore, Price Doyle and E. William Doty. A message from Past-President Harrison Keller was read and special tributes were made by Past-Secretary Burnet Tuthill and President C. B. Hunt, Jr. The address was given by Allen Wallis, President of the University of Rochester.



Howard Hanson responds to standing ovation by members of NASM