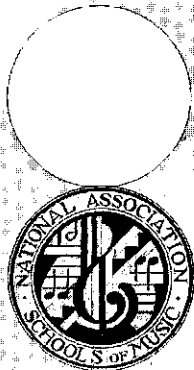


FEBRUARY 1965

The **BULLETIN**



NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Bulletin

NATIONAL ASSOCIATION OF
SCHOOLS OF MUSIC

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CARL M. NEUMEYER
Editor



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PRESIDENT'S REPORT

This meeting marks the fortieth anniversary of the founding of the National Association of Schools of Music. The actual birthday occurred last June 10 since it was on that date in 1924 that sixteen deans and directors of music conservatories first met in Cincinnati to pool their problems and seek strength from cooperative efforts. A subsequent series of informal discussions led to the beginning of college music accrediting at a meeting in Chicago on November 30, 1928 which was attended by representatives of 41 institutions, 32 of which were considered charter members.

There is an old adage which states that "life begins at forty." For the National Association of Schools of Music life does not begin today, for this Association has met numerous challenges and has solved many problems during the past four decades of leadership in the music profession. Age forty is a good time to take stock of the past and to make mature plans for the future.

The NASM exists today because of the efforts made by hundreds of dedicated men and women. One has only to mention the names of Howard Hanson, Earl Moore and Burnet Tuthill to evoke admiration, respect and gratitude from the members of this Association, not only for the brilliant work of these esteemed colleagues but also for many other persons who have led in advancing the music profession in the United States.

Today, the NASM is fortunate in the number of men and women who so ably carry on the work of this Association. Without exception, every officer and member of the NASM has responded gladly and with warm support wherever there has been a job which needed doing. Your kindness in permitting me the privilege of serving a second term as your

President was matched only by your wisdom in electing able officers and commission members. The commissions and committees have worked creatively in the discharge of their duties. The Development Council in particular (Thomas Gorton, William Doty, George Howerton and LaVahn Maesch) has performed a service of inestimable value to this Association.

During the past few years the duties of secretary of the NASM have grown to forbidding proportions. It is more than any one man can do, especially a busy music executive. And yet, Tom Williams has done the job, not merely in routine fashion, but with brilliance, creativity and great good humor. When we turn these duties over to a paid executive secretary there need be no time lost in organizing the office, for it is now in order. I know I speak for the entire membership when I thank Tom Williams for a job well done.

During the past year many meetings, books, articles and speeches have reflected concern over mounting problems in education. The twin themes of freedom and interdependence are woven into the fabric of present educational structures, practices and policies. The logistics of education concern every institution and individual.

Meetings of the National Music Council continue to offer a forum of great potential in which many problems of the music profession broadly conceived are shared. At its meetings this year the Council again focused on the relationships which exist among performers, educators, composers, instrument manufacturers and publishers. Principles underlying the new Copyright Bill, to be debated here tomorrow, were propounded by legal advisors and by publishers. The position of the private music teacher in music education was discussed by a panel including your President.

The Philadelphia meeting of the Music Educators National Conference studied problems within the broad topic, "The Universality of Music." Control of music in higher education was discussed by a panel chaired by your President.

In its meeting at Oberlin College on September 3, 4 and 5, 1964, the National Council on the Arts in Education explored the theme "Encouraging and Supporting the Creative Youth in this Country." The NASM was well represented at this meeting by the NCAE general chairman, E. William Doty, and by Frank S. Stillings of Kent State University. This important organization developed such topics as

"Government and the Arts" and "Democracy and Excellence in American Secondary Education." Basic to this meeting was the *Report of the Commission on the Humanities* which urges the establishment of a National Humanities Foundation under the aegis of the federal government. The title page of this book includes a pertinent quotation from the President's Commission on National Goals:

In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music, and the sciences.

State educational associations and regional meetings of national organizations reflected concern with such topics as recruitment of able music students, encouraging the gifted, and the vagaries of accreditation and certification. Your President was privileged to speak at the Indianapolis regional meeting of the Music Teachers National Association on the topic, "The Challenge of Accreditation and Certification."

An event of signal importance was the founding of a Federation of the six regional accrediting associations: Middle States, New England, North Central, Northwest, Southern and Western. Dean Albert E. Meder of Rutgers University, chairman of the Middle States Commission on Institutions of Higher Education, was elected chairman of the Federation. The Middle States "Newsletter" of March 1, 1964 explained the purposes of the Federation as one "which will unify or harmonize most of their [regional association] policies and activities for institutions of higher education. Actual accreditation, however, remains in the control of each region."

The National Commission on Accrediting has completed a series of reports of procedures of accrediting education in the professions. The report on the NASM was prepared by your officers in collaboration with William K. Seldon and J. B. Hefferlin of NCA. Copies of this and the reports of the other twenty-four associations may be secured from the NCA office in Washington. The NASM report is a clear statement of the responsibility and authority of this Association, including the areas of professional and non-professional music and music teacher education. The NCA *Report* of November, 1964, includes the following comments regarding accreditation in teacher education:

..... the Commission's special committee on teacher education will meet with representatives of the National Council for Accreditation in Teacher Education early in November to consider the proposed constitutional changes in NCATE
..... At its meeting on October 12, the [NCA] Executive Committee

discussed the proposed [NCATE] constitution and made comments and suggestions no formal action will be taken by the Commission concerning teacher education until its annual meeting on April 2 and 3, 1965 the report of the study and influence on higher education of accreditation in teacher education will be completed by March, 1965.

Frank G. Dickey, director of the Southern Association of Colleges and Schools, will succeed William K. Seldon as Executive Director of NCA on July 1, 1965. Dr. Seldon's wise and sympathetic counsel has been invaluable to NASM. We regret to see him leave NCA and we wish him well in his future career. We are heartened, however, by the choice of Dr. Dickey for this sensitive position. He is highly respected for his work as President of the University of Kentucky and for his short but progressive tenure as Director of the Southern Association of Colleges and Schools. Dr. Dickey's training is in the humanities with majors in English and History and a minor in Music.

A thorough and comprehensive analysis of the problems of higher education was conducted by the American Council on Education at its annual meeting in San Francisco, September 30 through October 2, 1964, a meeting attended by your President. The theme, "Autonomy and Interdependence in Higher Education" served as a vehicle for informative papers and discussion of such problems as state councils of education, interstate compacts among institutions of higher education, developing nationwide standards, and improving communication and coordination among educational organizations. Examination of the responsibilities and relationships between state and federal government was the focus in several sessions, particularly in an address by Governor Edmund Brown of California. Representatives of the federal government discussed opportunities in the revised National Defense Education Act loan program and the work-study features of anti-poverty legislation, both now ready for assistance to students in higher education. The "forgiveness" feature of NDEA loans now includes graduates who teach in colleges. Unfortunately, music has not yet been allowed to re-enter the fellowship features of Title IV of the Act. Announcement was made of a \$4,750,000.00 Ford Foundation Grant to ACE for a five-year program of one-year internships for on-the-job training of college administrators. The annual ACE book award went to James Bryant Conant for his controversial volume, *The Education of American Teachers*.

When Earl Armstrong retired as Director of the National Council on Accreditation of Teacher Education last July he was replaced by Rolf Larson as Acting Director. Relations between NASM and NCATE are

cordial. Both organizations continue to honor the specifications of the "Memorandum of Agreement" which is to be reviewed by September 1, 1965.

Throughout education today there is recognition of the impact made by vast increases in enrollment and the correlative impact on quality and financing of education. True, there are those whose heads still seem stuck in the sands of yesterday, but the majority of leaders seem cognizant that ours is a dynamic and growing society. Some data on educational enrollments and music participation may serve to illustrate the present reality.

The NASM has grown from its original thirty-two charter members of 1928 to an organization which in 1963 represented 281 member institutions. In 1963 approximately 150,000 professional and non-professional music students were taught by 21,000 full-time music professors in NASM schools.

In 1963-64 more than 48,000,000 boys and girls attended the public and private elementary and secondary schools in this country, the continuation of the eleventh consecutive annual increase of 1,000,000 students, a rate which seems certain to continue at least through 1970.

The American Council on Education reports that college enrollments grew from 2,300,000 in 1950 to 3,600,000 in 1960 and will reach 7,000,000 in 1970, 10,000,000 by 1980 and 12,800,000 in 1985.

The American Music Conference states that between 1950 and 1964 the number of amateur musicians in the United States grew from 19,000,000 to 35,500,000, for a ratio of one in every 5.4 members of the population. The 2,500,000 music participants in elementary and secondary schools in 1947 grew to 11,000,000 in 1963 for a gain of 440 per cent. The number of school bands and orchestras has doubled since World War II. Of the more than 1200 symphony orchestras in the United States 900 are classed as "community" (budgets of less than \$100,000.00), 280 are in the colleges and universities, 27 are "metropolitan" (budgets between \$100,000.00 and \$250,000.00) and 25 are "major" orchestras (budgets of more than \$250,000.00). Five hundred eighty new community orchestras have been formed since 1953.

We live in a time of great change. The National Association of Schools of Music has grown in size and stature as it has shared in the problems and opportunities of music and education in the twentieth

century. We are heartened by the increase in interest and participation in music. We are proud that the finest musical education is now available in the United States. We are encouraged that subsidies may soon come to the creative arts in the United States as they have in previous centuries throughout the Civilized World.

Our encouragement over the logistics of musical participation is mixed with concern. Quantity too often seems to be equated with quality, activity with aesthetic experience, and repeated performance attempts with progress. Music has not yet been returned to its historic role of a fundamental liberal art in basic education. We are saddened by the music teacher who may be legally certified for music teaching while lacking the basic essential of sensitive and sophisticated musicianship.

It seems obvious that today there is a true "educational revolution" in progress in the United States, a concept explored by James B. Conant in his new book, *Shaping Educational Policy*. We now seem to be nearing the crest of a wave of pressures which are shaping educational policy, standards and controls of the future. The NASM has an important and expanding role to play in general education, supportive education, and in professional music education. We shall continue to champion quality and integrity in the education of musicians and of music teachers at all levels. We must now revamp our administrative structure in order to continue adequately to serve music in American culture and education.

Two years ago our respected colleague, Thomas Gorton, closed his presidential report with a quotation of the aims and objectives of this Association as found on page four of our 1959 *By-Laws and Regulations*. At the risk of repetition I can think of no better way to close these remarks today. As it has for forty years, the NASM today aims:

To provide a national forum for the discussion and consideration of problems important to the preservation and advancement of standards in the field of music in higher education.

To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges and schools of music.

To guard the freedom of leadership in music training and to insure the right to protect the vital growth of the artist.

To establish standards of achievement with no desire or intent to curb or restrict an administration or school in its freedom to develop new ideas and to experiment or to expand its program.

To recognize that inspired teaching may rightly reject a status quo philosophy.

To establish that the prime objective be to provide the opportunity for every music student to develop his individual potentialities to the utmost.

To use the influence of the Association to further the cause of music by bringing to bear whenever and wherever the need is deemed appropriate the combined strength of all member institutions.

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

COPYRIGHT LAW REVISION AND ITS EFFECT ON MUSIC IN EDUCATION

LAVAHN MAESCH, *Panel Chairman*

ABE A. GOLDMAN, *General Counsel*
United States Copyright Office

Everyone who deals professionally with music has a stake in the revision of the copyright law. In the forefront are composers, authors, publishers, record producers and various groups of users of music, and they have made their voices heard in the discussions of revision proposals which have gone on over the past several years. Among those who should join in expressing their interest are music educators.

The copyright revision program was started nine years ago with a series of studies. It has gone through innumerable proposals, meetings, conferences, discussions and comments. The important fact now is that it has reached the stage where a bill for a complete new copyright law was introduced in Congress last July 20 (S. 3008 and H.R. 11947 in the 88th Congress). With some modifications, a substantially similar bill is expected to be introduced early next year, and Congressional hearings are likely to start in the coming session.

I have tried to select, from the many issues covered by the comprehensive bill, those which I think will be of greatest interest to music educators, but I urge your study of the entire bill. I believe many of you who are also composers or performers or who organize performances will find other points of interest.

FAIR USE

Educators in general have shown great concern about the reproduction of excerpts from copyrighted materials for use in teaching. Music educators, I assume, have occasion to use short excerpts of both musical scores and text matter for illustrative purposes. This is not a new prob-

lem, of course, nor is it confined to educators. I think it is fair to say that almost everyone who uses copyrighted materials to any great extent finds the need at times to copy short passages. Authors and publishers themselves commonly use brief quotations from the works of others.

The present copyright statute gives the copyright owner the exclusive right to copy his work, and this right is stated in absolute terms without qualification. Nevertheless, the courts have recognized the practical necessity for some limited copying and have developed the doctrine of "fair use." Since the use of excerpts may occur in so many different situations, the concept of "fair use" is necessarily vague and flexible. How much may properly be copied may depend upon the length of the work and the relative length and importance of the excerpt; it may differ as between a book of text, a musical score, a map, a photograph and an art work. "Fair use" cannot be reduced to a precise formula any more than, say, "due care" or "good faith" or "honest dealing." In essence, it is aimed at permitting the use of a relatively small portion of a work for a legitimate purpose, where that portion is not the substance of the work and the use made of it will not undercut the potential demand for the work.

Perhaps it is worth mentioning that the court decisions which have fashioned the doctrine of "fair use" have dealt mainly with quotations from one work in another. The courts have not ruled specifically on cases involving the reproduction of copies for purpose of teaching or research, but the general criteria on which the courts have based their decisions would seem to make the doctrine applicable to limited reproduction for such purposes.

The bill introduced last July includes, in section six, a specific provision designed to give statutory recognition to the doctrine of "fair use." Because of the inherent nature of the doctrine, as already indicated, the statutory provision is couched in general terms. It is intended to affirm the doctrine as developed by the courts, and to maintain the criteria on which the judicial decisions have been based.

The "fair use" provision in the bill has been attacked by some on the ground that, because of its generality, it might be construed and applied too broadly, and by others who express the fear that its general terms might be construed too narrowly. There is also a good deal of support for the middle position reflected in the bill.

PHOTOCOPYING

It should be mentioned in passing that at an earlier stage of the

revision program, the Copyright Office presented a proposal specifying the conditions under which libraries could make single copies of copyrighted materials for their patrons. The proposal was strenuously opposed by authors and publishers as being so broad as to pose a potential threat to their market for copies. It was also opposed by library groups as being unduly restrictive. Both sides urged, though for opposite reasons, that no special provision on photocopying be included in the statute. The bill of last July contains no such provision but allows the question to rest, as it does now, on the doctrine of "fair use."

GENE BRUCK, *Co-ordinator*
Concert and Symphonic Repertory
American Society of Composers,
Authors and Publishers

On behalf of the American Society of Composers, Authors and Publishers and its more than 10,000 members, I am very happy to have the opportunity to participate in this panel discussion of the proposed copyright revision bill introduced in the Senate and House of Representatives last July — a bill drafted in the Copyright Office under the supervision of the Register of Copyrights Kaminstein.

I should like to speak about the part of the bill dealing with the elimination of the "for profit" limitation in public performance. I recognize that my comments are bound to be interpreted by each listener here in terms of what he understands ASCAP's special interest to be. In case there are some misconceptions about the Society, I think I should begin by stating some facts.

ASCAP is an unincorporated membership association. Membership is open only to composers, authors and publishers of music. It is governed by a Board of Directors consisting of twelve writer members and twelve publisher members elected by the membership.

The Society exists to serve composers of music, authors of lyrics, music publishers and, at the same time, users of music. ASCAP is a clearing house through which members license their works and in return receive royalty payments. The Society serves as a conduit through which these payments are, in turn, passed on to the writers and publishers whose works have been performed. They receive *entire* receipts paid to the Society, less only operating costs.

Users of music have an absolute right to deal directly with members if they prefer not to deal with ASCAP. However, if they wish to obtain a single license granting the right to perform *all* of the works in the Society's repertory at any time without the necessity of securing separate permission, the facilities of ASCAP are available for that purpose. Thus ASCAP makes it possible for the users to avoid the burdensome, and indeed often the impossible task of endeavoring to obtain separate license by individual negotiations with many copyright owners.

Half of the Society's receipts (after deducting actual operating costs) goes to the composers and authors; the other half goes to the publishers.

Royalty distributions are based on an ASCAP Survey designed by independent economists who specialize in sampling techniques. The survey is designed to assure to members payment in proportion to the performance of their works.

The bulk of the Society's receipts come from those who make the greatest commercial use of music — radio and television broadcasting networks and local stations. The amount of symphonic and concert music performed in these media — with the notable exception of FM radio — is not great, and despite the excellence of the musical fare provided by many FM radio stations, the Society's receipts from the use of its members' work in this branch of the broadcasting industry are relatively slight.

There are other media in which serious musical works are performed extensively. ASCAP licenses over 300 symphony orchestras ranging from the giants in Boston, Philadelphia, New York and Chicago to Community orchestras such as the Lansing Symphony, the Riverside, California Orchestra, and the Hudson Valley Philharmonic, and in recent years some orchestras in colleges, universities and conservatories have been licensed.

The receipts from these licenses are relatively small. Nevertheless, and this I think is a remarkable thing, the creators in the popular field have voluntarily adopted rules which result in their willingly making financial sacrifices themselves in order to secure reasonable payment to their colleagues whose compositions are in the so-called serious idiom. (Morton Gould, who is a director of the Society, long ago tired of hearing musical works described as "serious" but after reflection could come up with no better word than "grim.")

These distribution rules result in the Society paying to serious members fifteen times as much as it receives from licensing in the symphonic and concert field. In addition, the writers set aside five percent of their distributable revenues for awards. This now amounts to about half a million dollars in awards. More than one-half of this money is awarded by a panel to serious composers. The panel making the awards is wholly independent of ASCAP.

I think it is important now to examine how the "for profit" limitation came to be introduced in our law. It did not exist in any of our copyright laws prior to 1909. A right of performance was first granted by the copyright law of 1856, but that right applied only to dramatic works. Musical compositions were first given the performing right in 1897. The right was the same as the performing right for dramatic works — a right to perform the work publicly. In the 1909 revision, however, musical compositions were singled out and subjected to a limitation on the right accorded in 1897. Thereafter, public performances of musical compositions could be given freely unless they were "for profit." The term "for profit" was not defined in the law, and therefore gave rise to much litigation. I shall not attempt to outline this litigation except to say that the general approach of the courts can be summarized by a statement by Judge A. N. Hand to the effect that courts have not permitted users to reap where they have not sown.

The only justification for limiting the performance right in 1909 was that a new recording right was being given, which was of special benefit to composers. There was no question about their being entitled to participate in the profits from recordings of their works, a new form of mass communication. Yet, as a condition for giving composers what was rightfully theirs, they were called upon to surrender a part of the performing right which they already had. At that time, this meant very little because a composer's primary return was from sales of tangible copies of his works — sheet music in the past and records, it was hoped, in the future. At that time, America had few composers of symphonic or other serious works.

Today a composer's principal source of income is performing rights. I have touched on how the writer members of ASCAP have established rules to enhance the income of its members who compose serious music. This would not be necessary if the economics of the profession of composition were different, but we all recognize that composing music, except in the popular field, is not apt to generate much in the way of performing fees.

Indeed, it is this very fact which has led the Society to endeavor to make arrangements with colleges, universities and conservatories of music under which payments will be made available for performances of copyright music under their auspices. The Society can hope to realize only nominal income even if all eligible institutions were to be licensed. The endeavor has not been undertaken in the expectation that substantial income would be realized from colleges. By subscribing to this endeavor and by furnishing programs to the Society educational institutions will give ASCAP the means to pay serious composers substantially more than they would otherwise receive and very much more than the Society will receive under these license agreements. The nation's colleges will, we hope, join ASCAP in recognizing the obligation to help support serious music in this way.

ASCAP has long had agreements with the symphony orchestras. They have recognized their obligation to support contemporary music, even though the number of contemporary works performed by symphony orchestras is less than the number of public domain works performed. The symphony orchestras have long recognized that if the performers are paid and the owner of the concert hall is paid and often a promoter is paid, there is every reason why the composer should also be paid.

There may be some among you who are concerned with the fact that, although the payments the Society now seeks are truly minimal, if the Register's bill should be enacted the Society will demand a substantial increase in fees. To this we answer that there is the record of the Society's prior dealings in this field and in the licensing of symphony orchestras.

In conclusion, we support the Register's proposal that the "for profit" limitation be eliminated. However, we do not take the position that the signing of the ASCAP Agreement by a school should be deemed acquiescence by it in the Society's position. We believe that the following provision in the Agreement will adequately reserve all positions under the existing law: "University has been advised that performances under its auspices may be exempt from the Copyright Laws as not for profit. The execution of the agreement by University shall not be deemed an admission by University that the license hereby granted is legally required by University or by Society that it is not required."

We also believe that all educators and all creators share this basic objective: that the new copyright law should encourage composers to

pursue their profession knowing that they will be treated no less favorably than creators in other areas. ASCAP looks forward to working with the National Association of Schools of Music to this end.

HAROLD SPIVACKE, *Chief*
Music Division
Library of Congress

The speaker opened his remarks with a comparison of the current law on copyright with the new bill recently presented to Congress. He emphasized the fact that the old bill did not even mention the words "fair use" whereas the new bill devoted quite a few sections to a definition of the term. He pointed out that the current doctrine of "fair use" was based on court decisions not all of which were clear in their application to the educational field. He therefore expressed astonishment at the opposition to the bill on the part of the National Education Association and particularly on the part of the Music Educators National Conference. He pointed out that the NEA press release reprinted in the *Music Educators Journal* frequently used the words "if not dramatized." The speaker saw no reason for a discrimination which would deny the composer the special privileges accorded the playwright. He pointed out that this matter had been discussed at length at a recent meeting of the National Music Council which recommended to the Register of Copyrights that this distinction be abolished. Since the schools and churches have for years been paying performance fees to playwrights there is no reason why, under certain circumstances, they could not pay them also to a composer. He then went on to give some examples which he considered to be unfair use on the part of the educator. Those as well as other problems had been thoroughly considered and quite adequately covered in the new bill now before the Congress.

The speaker then recommended to the National Association of Schools of Music that they appoint a committee to study the problem with two main objectives in view. First of all, this committee should follow the hearings and discussions very closely and watch the revisions of the bill as it goes through Congress. He pointed out, however, that equally important was the problem of negotiating a sample contract with the performing rights societies for consideration by the educational institutions belonging to the NASM. He went further to say that such a contract would be useful to music libraries and other non-profit institu-

tions that would eventually have to come to some agreement with the performing rights societies. The broadcasting industry, the publishing industry, the motion picture industry and other commercial groups are well represented by counsel whereas the educational and other non-commercial groups do not have this advantage. He attempted to point out that rather than have each institution dicker separately with the performing rights societies when the time comes that at least a draft of a basic contract be prepared by a committee of the NASM which could be amended to fit the special situations in the different educational institutions.

OLIVER DANIEL, *Director*
Concert Music Administration
Broadcast Music, Incorporated

Since Abe Goldman and Harold Spivacke have both explained so lucidly the bill for a general revision of the Copyright Law which is currently before the House of Representatives, and since I feel quite strongly, as Dr. Spivacke does, that educators should take the lead in explaining and bringing this revision about, I believe it might be helpful to consider briefly the general background of copyright law in America and the events leading up to this proposed revision.

In a book called *One Hundred Years of Music in America*, edited by Paul Henry Lang, a chapter called "Copyright Law and the Creative Arts" by Judge Robert J. Burton, who is now president of Broadcast Music, Incorporated, outlines concisely the background of copyright in the United States. He begins with the establishment of the copyright system in England in 1709 with the Statute of Anne. He later points out that, in the Preamble to the New Jersey State Copyright Statute enacted in 1783, we find the following language, "Whereas learning tends to the embellishment of human nature, the honour of the nation and the general good of mankind; and as it is perfectly agreeable to the principles of equity, that men of learning who devote their time and talents to the preparing of treatises for publication, should have the profits that may arise from the sales of their works; therefore . . ."

"Historically," Judge Burton continues, "the New Jersey Preamble is as significant and as true today as it was almost 200 years ago. Our challenge is to supply the substantive material following that ancient legal word 'therefore.'"

"As late as the adoption of the Constitution of the United States in 1787, copyright protection was limited to 'writings' of authors of books, maps and charts. The first federal Copyright Act enacted on May 31, 1790, similarly contained no reference to any form of intellectual property other than the traditional forms heretofore mentioned.

"It is abundantly clear from a review of all of the historical evidence that the first theory to present itself to the state legislators and to the Congress of the United States at the close of the 18th century was that the copyright clause in the Constitution of the United States was intended to protect literal 'writings,' having reference to such objects as books and periodicals — words written in a form comprehensible to all who could read . . ."

At BMI we have predicated our policies entirely on the copyright laws. We believe that composers should be adequately compensated when their music is used. Creative music must be one of the significant concerns of educators, and therefore their cooperation is urgently needed so that the composer may be compensated for performances of his music when and where artists are paid for its performance, or where admissions are charged.

E. WILLIAM DOTY, *Executive Director*
Office of Cultural Affairs
New York City

As the fifth and final member of this panel I shall attempt to summarize the foregoing learned and legal presentations from the standpoint of the needs of music in education.

The chief concern of the music administrators here and the institutions we represent is that the contributions to our American society, which we each in our own distinctive way are making, shall not be handicapped by the proposed revision of the copyright law. Unless the materials needed for the training of musicians are available without undue restrictions, and preferably without any restrictions at all as long as the use is educational, we will be faced with one more hurdle in achieving our maximum efficiency.

Since adequate reference has already been made to the legitimate and illegitimate uses of the opaque projector, I shall not dwell on this point further. One other example which should be presented at this time is

that of a college which purchases or rents a score and parts, paying the performance or rental fee as the case may be, only to discover in the case of a foreign edition, at a date too late to repair damage, that one or more parts are missing or illegible. Is it legitimate at this point to copy a part so the performance can go on? I believe that most of us here would think so. It is also apparent, however, that there should be a legal authorization in terms of an emergency clause in the proposed revision if we are to eliminate all basis for prosecution under the new law in such a case. Perhaps this kind of contingency will be covered. In any case I hope that this example will suggest to a number of you in the audience ways in which the educational process should be protected and not handicapped by the proposed law.

As for the disparity in payment to the serious, or "grim" composer as compared to the "happy" writers of blues, one might observe that the history of music indicates there are sound historical reasons for justifying this arrangement on artistic and financial grounds. These are, namely, that the latter group will find in the productions of the former a rich source of musical ideas from which they can make a disproportionate income, if we are to assume that music in the next half of this century follows the patterns it has in the first half. Thus in one sense ASCAP is really buying futures in musical ideas, to put it in Wall Street terms, and I think they should be highly commended for it as a sound business venture.

In conclusion, it should be apparent to the most reluctant dean or director here if he honestly faces the fact that everyone but the composer is considered more or less equitably in the present economic arrangements, that there will be two changes in the future. First, it is going to be more complicated to perform works under copyright, and second, it is going to cost more than we are accustomed to paying at present.

NEW MUSIC PROGRAM IN THE UNITED STATES OFFICE OF EDUCATION

HAROLD ARBERG, *Music Education Specialist*
Arts and Humanities Branch, U. S. Office of Education

Each of you attending this meeting has received a packet of materials which will provide specific information about our programs of support for music within the United States Office of Education. Among these are the following:

1. *Summary and Application Instructions for Programs Authorized by the Cooperative Research Act of 1954.* These programs are operated under the terms of Public Law 531, Eighty-Third Congress, which authorizes the Commissioner of Education to "enter into contracts or jointly financed cooperative arrangements with universities and colleges and State educational agencies for the conduct of research, surveys, and demonstrations in the field of education." Proposals may be submitted in six program areas:

Basic and Applied Research: This may include controlled experimental research; correlational and methodological surveys and case studies; and developmental and historical studies.

Curriculum Improvement: These projects may deal with a curriculum, a program, a course, a subject, or any aspect of these.

Developmental Activities: These are designed to stimulate new research and development in problem areas, and are conducted on an invitational basis.

Demonstration Program: This program aims to disseminate materials and techniques developed by previous research.

Small Contract Program: Support is available for small-scale research in a variety of areas. Funds are limited to \$7500 plus overhead, and the duration must be 18 months or less.

Research and Development Centers: These are university based centers in which teachers, researchers and administrators work toward the improvement of a major area of education. Centers conduct basic research, translate the findings into procedures, and disseminate information about both.

2. *Application Instructions for Programs Authorized by Title VII of the National Defense Education Act, The Educational Media Pro-*

gram. This program is operated under the provisions of Public Law 864, Eighty-Fifth Congress. It directs the Commissioner of Education to (a) conduct, assist, and foster research and experimentation in the educational uses of communications media; and (b) disseminate information concerning these new media to State and local public school systems and to colleges and universities. In the performance of the first of these functions, the Commissioner may either make grants-in-aid or enter into contracts; he may perform the second either directly, using personnel of the Office of Education, or through contracts. The act establishes an Advisory Committee on New Educational Media to advise, consult with, and make recommendations to the Commissioner on matters relating to the uses of new educational media and on matters of basic policy arising in the administration of Title VII. The Committee also reviews all applications for research grants and proposals for contracts, and certifies approval of those applications and proposals which it believes are appropriate to carry out the provisions of Title VII.

3. *A List of Research Projects in Music Supported by the Office of Education.* Included in this list are 16 projects supported under the Cooperative Research Program, and four projects supported under the Educational Media Program.

These programs then constitute the principal resources currently available to the United States Office of Education to help strengthen music and music education at all levels, and indicate the range of music projects completed or begun. The ultimate effectiveness of these resources must always rest in large measure with the colleges, universities, schools of music, and other educational institutions and agencies which conduct basic research, demonstrate the applications of these research findings to the improvement of music teaching at all levels, and help disseminate the new knowledge which has been gained. The quality of your work in the field is quite obviously crucial to the success of the entire enterprise. The speaker is very pleased to have this opportunity to tell each of you that the Office of Education welcomes the opportunity to work cooperatively with the National Association of Schools of Music toward the achievement of our common goals.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

ROGER L. STEVENS, *Chairman*
Board of Trustees

On December 2, 1964, President Johnson broke ground for the official memorial in the nation's capitol to John F. Kennedy. This is without doubt the most fitting tribute to the late President because it will be a *living* memorial and will house endeavors that Mr. Kennedy felt so deeply to be vital to the well-being of the country.

We are on the threshold of having, at last, a national center for the performing arts in America. Edward Durell Stone has designed four halls under a single roof — a 2200 seat hall for opera, ballet and musical theatre; a 1150 seat theatre; a 2750 seat symphony hall; and a small, 510 seat studio theatre to be used for all types of dramatic productions and experimental theatre.

At the time the National Cultural Center was dedicated as a memorial to President Kennedy, Congress authorized the appropriation of \$15.5 million to match funds raised by the public. At the present time, we stand \$2.5 million away from matching the full federal appropriation and all our fund-raising committees are working to raise this last amount in the shortest possible time.

The site is on the banks of the Potomac River in Washington, D.C. Now that ground has been broken we expect to begin construction early next spring with completion within 30 months of that date.

I think I can safely say that this will be the finest national center for the performing arts in the world. This is not a private or a local undertaking. It is one designed to serve every person in the United States, to provide enjoyment for all Americans and to supply the means whereby the entire world can see what we have achieved in our short history in drama, literature, music, opera and poetry. At this moment we can look forward to the day, so long awaited, when we can place our artists on the same national plane as our scientists, heroes and statesmen, a condition and necessity which has been recognized by so many other countries before us.

REPORT OF THE COMMISSION ON CURRICULA

Chairman Earl V. Moore presented the report of the Commission on Curricula which had been previously approved by the Executive Committee. The following recommendations for admission to membership and for change in membership status were approved by vote of the Association on November 27, 1964.

Recommended for admission to Junior College Membership:

1. Odessa College, Odessa, Texas; Mrs. Ethelston P. Chapman, Chairman

Recommended for admission to Associate Membership:

1. Andrews University, Berrien Springs, Michigan; Paul E. Hamel, Chairman
2. Austin-Peay State College, Clarksville, Tennessee; Thomas W. Cowan, Chairman
3. Central State College, Wilberforce, Ohio; Anna Terry, Director
4. Sacramento State College, Sacramento, California; Harvey P. Reddick, Chairman
5. Southern Illinois University, Alton, Illinois; Lloyd C. Blakely, Chairman
6. Southwestern Baptist Theological Seminary, Fort Worth, Texas; James C. McKinney, Dean
7. Temple University, Philadelphia, Pennsylvania; David L. Stone, Dean
8. University of Wisconsin, Milwaukee, Wisconsin; Leroy C. Daniel, Chairman

Recommended for promotion to Full Membership:

1. Arizona State University, Tempe, Arizona; Henry Bruinsma, Chairman
2. Coe College, Cedar Rapids, Iowa; Gordon L. Ohlsson, Chairman
3. Eastern New Mexico University, Portales, New Mexico; Paul Strub, Director
4. Mary Washington College of the University of Virginia, Fredericksburg, Virginia; George E. Luntz, Chairman
5. Northwestern State College of Louisiana, Natchitoches, Louisiana; Joseph Carlucci, Head
6. Oklahoma Baptist University, Shawnee, Oklahoma; Warren Mathewson Angell, Dean
7. San Diego State College, San Diego, California; J. Dayton Smith, Chairman
8. San Francisco Conservatory, San Francisco, California; Robin Laufer, Director
9. University of Vermont, Burlington, Vermont; Frank W. Lidral, Chairman
10. West Virginia Wesleyan College, Buckhannon, West Virginia; C. Buell Agey, Chairman

The Commission on Curricula also reviewed during the year 25 Self-Survey Reports from member institutions and the reports of 10 joint

visitations which had been carried on with the Regional Associations or with NCATE. Several new curricula offered by member institutions were also approved and appear in the *List of Members, 1965*.

REPORT OF THE GRADUATE COMMISSION

Your Graduate Commission began its meetings one day early this year, namely Wednesday at 9:00 A. M., in order to explore (1) the range of problems which it faces, and (2) to discuss 14 master's degree programs, 11 of which were considered jointly with the Commission on Curricula that afternoon.

On the basis of our discussion of the problems which are before us we recommend the following:

(1) By reason of the preparations made under the distinguished leadership of Chairman Howard Hanson, the Commission decided that a comprehensive list of doctoral dissertations, projects and document topics shall be published beginning with the first Doctor of Musical Arts conferred. This list shall be extended to include all dissertations in music as rapidly as seems desirable and possible. It shall be in loose leaf form so it can be kept in a cumulative binder by each library. The topics will be listed by categories which the Commission believes and hopes will prove workable. The cost will be minimal and the service a vital one for the growing number of graduate students in music everywhere.

(2) We are proposing one procedural change for member schools planning to initiate graduate work in music which we believe will insure that the Association renders maximum service at a critical point. This recommendation will be presented to you for action by Thomas Gorton at the time of the Development Council report.

(3) We plan to continue to work closely with the Commission on Curricula under the procedures approved for them, with special reference to the large number of member schools whose master's degree work has not been reviewed and in working with the totality of degrees offered by applicants for associate and full membership. We are also planning to re-examine the present statement on the master's degree.

(4) Finally, on the basis of plans already announced, we shall begin a program of visitation of Doctor of Musical Arts programs, the

purpose of which is the development of information basic to a more adequate statement of philosophy of the doctor's degree than that which the Commission was able to achieve yesterday, working with the information which is now available. At a later time this statement will be presented to the Association for its consideration.

E. WILLIAM DOTY, *Acting Chairman*

REPORT OF THE COMMISSION ON ETHICS

During the past year there were no major problems referred to the Ethics Commission. One meeting was held in Chicago at the National Convention in 1963 at the request of an institution for advice in matters of institutional relationships.

The Commission is always ready and willing to assist member institutions in matters pertaining to ethics and is available for counsel to non-member institutions.

J. PAUL KENNEDY, *Chairman*

REPORT OF THE SECRETARY

Once again I take this opportunity to extend to all of you my sincere gratitude for the fine cooperation you have extended me as your Secretary in the conduct of this office during the past year. With a rapidly increasing membership and a marked increase in the interest of non-member institutions in the affairs of our Association we have experienced a busy and sometimes very trying year. For your continued support and assistance I extend my personal thanks.

This is a significant meeting for our Association and your counsel and advice is particularly requested. As your President so ably stated in his address to you last year: "The NASM does indeed stand today on the threshold of opportunity. We are strong and can look back on a past of real achievement and 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." And solve them we must and shall.

The program before you at this Annual Meeting is probably as important as any we have had during the past forty years. I trust that your response, your interest and your decisions at this meeting will mark a path for our Association which will bear witness to its rightful role in the scheme of higher education in America.

From our Annual Report Forms for 1963-64 I present the following statistics which point up the significance of our group:

1. The total enrollment of music majors in member institutions increased about 15% from 30,447 in 1963 to 32,462 in 1964.
2. There were 6181 music degrees granted in the academic year 1963-64.
3. The total budget for music teaching salaries increased more than 10% from \$33,427,349 in 1963 to \$36,264,485 in 1964.

Missing from our group today are two members who in past years have served our Association and music faithfully and with real devotion: Mrs. Florence Lamont Hinman, founder and director of the Lamont School of Music, Denver, and forerunner of the present School of Music, University of Denver; and Dr. Leo Dvorak, Director of the School of Music, Eastern Illinois University. We shall miss their guiding spirit.

The strength of our organization will always be determined by the support of delegates of each member institution. In a real sense each of you constitutes the Association and the measure of her growth and stature will be determined by your loyalty and support.

THOMAS W. WILLIAMS, *Secretary*

REPORT OF THE TREASURER

Copies of the Annual Report of the Treasurer were put in the hands of each delegate and copies are on file in the Office of the Secretary. A brief summary of the detailed report follows:

The resources of the Association at the beginning of the fiscal year totaled \$40,785.24. This total represented \$37,687.50 in securities and \$3,097.74 in cash. Receipts for the fiscal year totaled \$21,063.67. Expenses for current operation totaled \$17,328.07. The cash balance at the close of the fiscal year was \$6,833.34 and value of securities in the form of bank stock, treasury and savings bonds remained the same as

at the beginning of the year. Total resources at the close of the fiscal year August 31, 1964, were therefore \$44,520.84.*

CARL M. NEUMEYER, 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 adopted its own agenda and reported back to the Second Vice-President. A summary of the topics considered by the Regional groups follows:

1. Topics of common interest and concern
 - a. Fine Arts Councils, Commissions and Associations
 - b. Exchange programs and recitals involving students and/or faculty
 - c. Date change for annual meeting
 - d. ASCAP
 - e. NCATE
 - f. Resumption of publication of NASM library lists
2. Topics of special concern to one or two regions
 - a. Recommendation to Research Committee that it undertake a study of current admissions practices to acquaint high school counselors with the need for thorough musical preparation of students preparing to be music majors. A grant to support such a study might be sought.
 - b. Discussion of National Humanities Foundation and the need for information on possible action
 - c. Music scholarship procedures among NASM institutions
 - d. Need for a study of music in general education
3. Administrative and curricular problems
 - a. Administrative
 - (1) Problem of providing piano accompanists for studio and recital
 - (2) Question of full-time faculty being permitted to take students on personal or off-campus basis
 - (3) Extra fees for applied lessons. Request for survey of entire fee structure.
 - (4) Teaching loads. Recommendation for specific guidance by NASM.

* An auditing committee consisting of Lee Rigsby and Frank S. Stillings, *Chairman* reported that records for the fiscal year 1963-64 had been examined and found accurate as reported and recorded in the Treasurer's Report as of August 31, 1964.

b. Curricular

- (1) Objectives for Freshman and Sophomore Theory
- (2) Tri-mester programs
- (3) Applied hour requirements for Music Education degree
- (4) Discussion of five-year programs in Music Education
- (5) Discussion of grading problems for ensemble
- (6) Problems of fitting ensembles and solo applied work into a unified course credit program or separating them into fractional credit courses

4. Election of Regional Chairmen.*

LAVAHN MAESCH, *Second Vice-President*

REPORT OF THE SUB-COMMITTEE ON MUSIC EDUCATION

At the request of the Commission on Curricula, the Sub-Committee on Music Education undertook in 1962 the development of a statement on five-year programs in Music Education which could serve as a guide to the member institutions of the Association. The Committee included Robert House, Lee Shackson and Henry Bruinsma, Chairman. Warner Lawson replaced Lee Shackson in 1963.

The report which follows is based on a survey of the entire membership. A first draft of the report was referred to all member schools for advice and criticism a year ago. It is proposed as a possible addition to Section III, Minimum Undergraduate Curricula, to be inserted after Part G, Bachelor of Music Education. The Sub-Committee on Music Education will welcome additional comments prior to further action by the Association.

FIVE-YEAR PROGRAMS IN MUSIC EDUCATION**

It must be emphasized that the basic music education program recommended by the NASM is the four-year curriculum adopted by the Association in 1962. It is recognized, however that for a variety of reasons the 120-132 semester hours of credit are sometimes exceeded.

* The List of newly elected Regional Chairmen appears in the preliminary pages of this *Bulletin*.

**Following presentation, it was moved, seconded and passed to accept the report for information and study with action on its adoption to be scheduled for the Annual Meeting of the Association in 1965.

When this is the case, it is suggested that the institution should either re-organize its four-year program or move in the direction of a five-year pattern, of which the following may serve as examples.

I. FIVE-YEAR PROGRAM LEADING TO TWO BACCALAUREATE DEGREES

A. Satisfying the requirements for two differing degree programs, such as:

1. The Bachelor of Music degree, typically comprising one-third general education and two-thirds music

or

2. The Bachelor of Arts (music major) degree, typically comprising one-third general education, one-third music, and one-third electives

and

3. The Music Education degree.

B. The dual degree program must be considered as an integrated plan, not merely the super-imposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period. The total hours of credit for the two degrees will approximate 150-165.

II. POST-BACCALAUREATE STUDIES

The requirement or encouragement of periodic collegiate study by teachers-in-service is established practice in many states and localities. In recent years certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy short-comings and develop new specialization interests discovered on the job.

Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or, a more unstructured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution:

Music theory

Music history-literature

Principal performing field

Secondary performing field(s)

Philosophy, organization, or supervision of music education
Related academic fields
Related areas in professional education

III. THE MASTER'S DEGREE IN MUSIC EDUCATION

Master degree programs in music education are commonly termed the Master of Music Education, the Master of Music (in Music Education), the Master of Science in Music Education, or the Master of Arts in Music Education.

Qualifications to pursue such a program must include (1) a satisfactory undergraduate record indicating understanding of the essential elements of music and education; (2) evidence of teaching ability; (3) evidence of necessary motivation and mental endowment for competent graduate work. Investigation based upon these criteria should be made prior to the student's first term of residence. He may be required to complete certain deficiencies prior to admission.

The inherent purpose of such programs is to develop the candidate's qualities of professional leadership. Therefore, it is important that the curriculum be built upon a core which emphasizes (1) the investigation of important ideas and practices pertaining to school music, and (2) the development of skills, concepts, and plans to meet situations in the field. Further, opportunity should be provided to acquire both greater breadth of musicianship and a useful degree of specialization.

The master's program should require the equivalent of one school year of full-time study (30-36 semester hours).

The following areas should be included in the curriculum:

Music Education. In addition to the knowledge and skills developed as an undergraduate, the future leader in music education must acquire:

- (1) understanding of purposes and tasks of the school and the proper role of music instruction in that context;
- (2) comprehensive knowledge of enlightened practice pertaining to the individual's specific area of instruction;
- (3) ability to arrive at creative solutions to the daily problems of music instruction.

Pursuit of the above aims implies a selection of courses dealing with educational philosophy and psychology, psychology and sociology of music, curriculum and instruction, supervision and administration, and advanced work in choral or instrumental literature and conducting.

Proper attention to this area of the program will occupy 30-50% of the degree course.

Supporting Fields. To have lasting effect, the student's work in school music must be supported by parallel efforts to strengthen his musical and academic background. The work should provide:

- (1) depth of skill and understanding in the student's principal performing field commensurate with his talent and purpose;
- (2) understanding of principles and methods in other performing fields related to the student's professional intentions, where the need is apparent;
- (3) increased depth in the understanding of musical styles and historical derivations, plus practical skill in composition and arranging, as determined by the student's needs and capabilities;
- (4) specific competence in such field(s) as may relate to the professional intentions of the candidate, such as foreign language, art, literature, theatre, anthropology, acoustics, psychology, and philosophy including aesthetics.

Study designed for these goals usually includes private instruction (with or without recital), courses dealing with specific areas or types of musical composition, advanced work in composition and orchestration, historical research, and courses elected from other disciplines. This phase will require 30-50% of the program.

Independent Study. The master's degree implies an ability to analyze and pursue problems independently. Thus, while the full-scale research problem is usually reserved for the doctoral program, the master's candidate should become oriented to the process of investigation, including:

- (1) familiarity with pertinent studies in music education and related fields;
- (2) understanding of the basic forms and techniques of educational research;
- (3) skill in developing an investigation or creative project of educational import.

Pursuit of these goals may be arranged in terms of courses or seminars dealing with research techniques and bibliography, leading to some form of individual study. This phase is usually assigned 10-20% of the master's program.

HENRY A. BRUINSMA, *Chairman*
ROBERT HOUSE
WARNER LAWSON

REPORT OF THE COMMITTEE ON RESEARCH

FACULTY LOAD FORMULAE

A detailed statement of the outcomes of the Committee's study of Faculty Load Formulae may be obtained by member institutions from the office of the Secretary. Only a brief summary of major findings is presented here.

Proper interpretation of any analysis of the divergent plans for evaluation of faculty loads requires an orientation to the many factors unique to the specific institution of which the reporting music school or department is a member unit. Readers are therefore cautioned against assuming that one can extract "the best" from each of the 16 major headings of the report and concluding that this is the way faculty loads "should" be handled. Equally wrong, of course, would be extraction of the "worst" of each category in the assessment of an equally mythical standard.

Recognizing, then, the need to evaluate internally within a single institution as well as to accumulate the apparent national practices, it is appropriate to note that the analysis of some 220 questionnaires returned reveals the following span of weekly work loads:

1. In terms of credit hours earned by the student

Range: 6.25 to 20

Median: 14.25

Mode: 15

Mean: 13.71

2. In terms of clock-hour contact

Range: 9 to 23

Median: 15

Mode: 15

Mean: 13.93

3. In terms of combining both types of measures

Range: 9 to 18

Median: 13.5

Mode: Bi-modal — $\begin{cases} 12 & (15 \text{ cases}) \\ 15 & (13 \text{ cases}) \end{cases}$

Mean: 13.34

It seems evident that in the great bulk of cases, a standard *class* load

formulae applies to music departments and schools of the same parent institution.

Specific variations in the management of music loads distinct from the class load formulations used by other departments include such matters as applied music, assistance with senior recitals, coaching of small ensembles, directing of major performing ensembles, the presentation of faculty recitals, and the like. The most common relationship between the load constituted for academic work and the weekly load in applied music teaching is the ratio 3:2, although 2:1 and 5:3 are fairly frequent. The following tabulation of the number of clock hours in a week of applied music instruction summarizes the Committee's findings:

Range: 12 to 30
 Median: 22
 Mode: 22.5 (35 cases) — 20 : 32 cases
 24 : 28 cases
 25 : 22 cases

Only about 1/5 of the schools responding provided special load credit for instructional assistance with senior recitals, although the great majority of institutions gave some form of credit for the work involved in coaching small ensembles. There is wide divergence in the number of hours of weekly rehearsal contact between directors of major ensembles and their student groups. However, the tendency might be summarized as follows:

	Hours of Rehearsal Contact	Credit Hours Earned	Credit in Faculty Load
Band	Mean: 3.96	Mean: .87	Mean: 4.17
Orchestra	Mean: 3.37	Mean: .87	Mean: 3.34
Choir	Mean: 3.73	Mean: .84	Mean: 3.75

ROBERT HARGREAVES, *Chairman*

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee, consisting of five of the nine Regional Chairmen with Earl E. Beach 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: Thomas Gorton, University of Kansas

Chairman of Graduate Commission: Robert Hargreaves, Ball State Teachers College

Members of Commission on Curricula: (for three-year terms terminating 1967)
Warner Imig, University of Colorado

Edwin Stein, Boston University

Members of Graduate Commission: (for three-year term terminating 1967)

Karl Ahrendt, Ohio University

James B. Wallace, University of Michigan

Members of Committee on Ethics: (for three-year terms terminating 1967)

Myron Russell, Chairman, State College of Iowa

Edwin Gerschefski, University of Georgia (to complete an unexpired term of Lee Shackson 1966)

REPORT OF THE DEVELOPMENT COUNCIL

At the Thirty-ninth Annual Meeting of the Association in November 1963, the Development Council had presented a statement sketching in broad outlines a plan for restructuring the Association. After discussion and study, the Council was authorized by the Association to continue its work and to bring detailed plans to the Annual Meeting of 1964 for action. The Council, with E. William Doty, LaVahn Maesch and Thomas Gorton present, and with the advice of Thomas W. Williams and Carl M. Neumeyer who were present for a part of a meeting on May 5 and 6, 1964, therefore presents these revised recommendations:

1. That the timetable which follows be activated:

November 30, 1963 — Authority granted by the membership, in convention assembled, for the Development Council to proceed with drawing up detailed plans for restructuring of the NASM.

June 22, 1964 — Present new structure for approval by Executive Committee.

September, 1964 — Circulate details of proposed plan to member schools.

November, 1964 — Present new structure for official action by convention.

November, 1965 — Target date for establishment of full-time secretariat.

2. That an executive secretary be appointed by the Executive Committee and an office be established no later than November, 1965. The Executive Secretary will serve at the pleasure of the Executive Committee and be subject to its annual review.

A salary sufficiently attractive must be provided in order to secure the services of an outstanding administrator. Fringe benefits, such as a TIAA-type retirement plan and hospitalization, shall be provided. Ample clerical assistance must be supplied.

Suggested qualifications:

- A musician with administrative ability and experience
- Experience in public relations
- Dedication to the the many purposes of NASM

The duties of the Executive Secretary shall include the following:

- a. To carry out the policies established by the Association.
- b. To prepare for the annual meeting.
- c. To prepare the agenda, dossiers of individual schools which are to be examined or re-examined, and to make other arrangements for meetings of commissions or committees.
- d. To keep all minutes of the Commission on Curricula.
- e. To serve as archivist for all minutes and records of the Association.
- f. To receive applications for membership and present them to the appropriate commission for action.
- g. To notify all officers, directors, and members of commissions and committees of their election or appointment.
- h. To send out official notices.
- i. To conduct official correspondence of the Association.
- j. To notify all members thirty days in advance of the date and place of annual meetings, and also to notify all members of commissions and committees of the date and place of special meetings whenever called.
- k. To bill and process dues and examination fees, sending duplicate deposit slip and proper auditing identification to the Treasurer.
- l. To countersign, together with the President, all checks issued by the Treasurer. (Note: The Executive Committee will continue to exercise control over expenditures.)

- m. To constitute, with the President and Treasurer, a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.
- n. To represent the NASM at meetings of other educational associations when requested to do so by the President.
- o. To answer inquiries about the NASM and the music profession in general.
- p. To gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about music in higher education through the collation of annual reports from member institutions, from the Committee on Research, and other sources.
- q. To establish liaison with other educational associations and related governmental agencies.

3. The proposal that the present Commission on Curricula and the Graduate Commission be supplanted by three curricular committees and a Board of Review has been withdrawn by the Development Council after careful study. It is the opinion of the Council that the plan originally proposed would be prohibitively expensive, unwieldy in operation, wasteful in man hours, and unnecessarily complex.

4. That the responsibility for the supervision of work at the master's level be returned to the Graduate Commission.

5. That the Commission on Ethics be re-named a Committee on Ethics. It shall be elected to serve staggered terms under the existing provisions of the By-Laws but with a limitation of two consecutive terms. It is recommended that the Executive Committee authorize the printing of the Code of Ethics in a form suitable for posting on bulletins boards.

6. That the officers of the Association be a President, a Vice-President, a Second Vice-President, nine Regional Chairmen, a Recording Secretary, and a Treasurer. There is no change proposed in the duties of the President, the two Vice-Presidents, or the Regional Chairmen.

The Recording Secretary shall keep all minutes of the Executive Committee and of the Annual Meeting. He shall serve as secretary of the Graduate Commission.

The duties of the Treasurer shall be those presently listed except for the collection of membership fees and examination charges, which will be the responsibility of the Executive Secretary.

7. That the following tenure provisions be set forth in the By-Laws:

- a. No person shall be nominated or elected to fill the same office or serve on the same commission for more than two consecutive periods, except the President, the Vice-Presidents, Recording Secretary, and Treasurer. Members of the commissions who have been elected to serve

the unexpired term of a former member shall be eligible to serve two full three-year terms in addition to the partial term already served.

- b. The chairmen of the commissions shall be elected by the members at large for a three-year term and shall be eligible for re-election for one additional term.
- c. The President shall be elected annually and may serve a maximum of four terms.
- d. There shall be an age limit of 70 for the Executive Secretary, the Officers, and the chairmen of commissions. Provision for appointment as special consultants by the Executive Committee may be made for continuing service of key personnel beyond the retirement age.
- e. The positions of Executive Secretary, the Vice-Presidents, the Recording Secretary, and the Treasurer shall be reviewed annually. There is to be no limitation on the number of years in office, except as noted in d. above.

8. That the immediate past president shall be a member of the Executive Committee and shall serve as a consultant to the Commissions.

9. That each region shall establish its own procedures for nominating a Regional Chairman and other officers as needed. It is suggested that such nominations be solicited in advance of the annual meeting. (It is recommended to the President that the Regional Chairmen be invited as observers and consultants at designated sessions of the two commissions with the hope that this will improve the liaison between the regions, the officers, and the working commissions.)

10. That the President consider for a one-year trial inviting the membership to recommend to the Nominating Committee for its consideration nominees for the forthcoming vacant offices, commissions and committees not less than six weeks in advance of the annual meeting.

11. That in the process of electing officers, there must be at least five write-ins to place a candidate on the official ballot. This is to obviate the large number of "withdrawals" on the floor of the convention by write-in candidates, which is sometimes embarrassing to all concerned.

12. That the President shall appoint a chairman from the membership of the Nominating Committee. (This has been done traditionally, but is not now provided for in the By-Laws).

13. That the Treasurer, with the advice of the President and the Executive Secretary, prepare an annual budget for submission to the Executive Committee.

14. That the scale of annual dues be created on the basis of the level of degrees offered:

- a. \$50.00 per year for preparatory school members,
- b. \$50.00 per year for junior college members,
- c. \$75.00 per year for schools offering only the baccalaureate degree in music and/or music education.
- d. \$100.00 per year for schools which offer work through the master's degree or only the master's degree in music and/or music education,
- e. \$150.00 per year for institutions which offer major programs in music and/or music education through the doctorate.

15. In order to make official visitations more nearly self-supporting, the schedule of fees for examinations for associate membership, for promotion to full membership, or for revisitation should be as follows:

- a. \$200.00 plus examiner's expenses for preparatory schools,
- b. \$200.00 plus examiner's expenses for junior colleges,
- c. \$200.00 plus examiner's expenses for schools offering only the baccalaureate degree in music and/or music education,
- d. \$250.00 plus examiner's expenses for schools which offer work through the master's degree, or only the master's degree in music and/or music education,
- e. \$300.00 plus examiner's expense for institutions which offer music and/or music education programs through the doctorate.
- f. When a member institution specifically requests an official NASM examiner as a part of a joint visitation in which neither associate nor full membership is involved, the institution will be responsible to NASM for all expenses incurred: travel, lodging, meals, and in addition a per diem stipend of \$25.00, not to exceed a maximum of \$50.00 total stipend.

16. That on-campus visitations be instituted in connection with the study of doctoral programs.

17. That a regular program of revisitation of member schools be instituted on a ten-year cycle, subject to a shorter interval if an individual situation warrants an earlier examination, this revisitation program to be instituted beginning in 1965-66. The usual examination fee and expenses of the examiner will be charged to the institution.

18. That there be no change in the name of the Association.

19. It is recommended to the Executive Committee that the Honorary Membership category be listed separately on the Roster, that the names of Howard Hanson and Frank Jordan be added to the present list and that others be designated by the Executive Committee as appropriate.

THOMAS GORTON, *Chairman*
 E. WILLIAM DOTY
 GEORGE HOWERTON
 LAVAHN MAESCH

REVISION OF CONSTITUTION AND BY-LAWS

To implement the plans for restructuring the Association, the Development Council had prepared and submitted to delegates prior to the Annual Meeting a proposal to amend the Constitution and By-Laws. The following amendments were approved by the delegates on November 28, 1964.

CONSTITUTION

Page 5*, Article II—Change to read: The object shall be to establish closer relationship between departments, divisions and schools of music, and between them and state and national agencies and the various educational associations which may directly or indirectly affect the cause of music.

Page 5, Article III—It is understood that all decisions of the Association bearing on the policy and management of departments, divisions and schools of music are to be advisory in character.

BY-LAWS

Page 6, Article I, Section 1—In line 2 substitute the words "of the national" for the word "after."

Page 7, Article II, Section 1—In line 4 substitute the word "approved" for the words "four-year."

Page 7, Article II, Section 2—Change to read: Schools which can show evidence of permanence and stability and which meet in full the standards of the Association for all the music curricula offered by the institution and which have maintained them for a period of years may be granted full membership.

Page 7, Article II, Section 4—Change to read: Preparatory divisions connected with conservatories or other schools of music, independent pre-college music academies, high schools of music and other pre-college institutions which are approved by one or more regional accrediting associations, etc.

Page 7, Article II, Section 5—Delete the words: "of high standing" and "of membership."

Page 7, Article II, Section 7—Member schools which fail to maintain the required standards may have their membership temporarily suspended or revoked by vote of the Association upon the recommendation of the appropriate Commission or Committee and the Executive Committee, etc.

Page 8, Article II, Section 8—Change to read: Application for membership, accompanied by the examination fee in the form of a check made payable to the Association shall be filed with the Executive Secretary. The schedule of fees for examinations for associate membership, for promotion to full membership, or for revisitation are as follows: \$200.00 plus examiner's expenses for preparatory schools; \$200.00 plus examiner's expenses for junior colleges; \$200.00 plus examiner's expenses for schools offering only the baccalaureate degree in music and/or music education; \$250.00 plus examiner's expenses

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

for schools which offer work through the master's degree, or only the master's degree in music and/or music education; \$300.00 plus examiner's expenses for institutions which offer music and/or music education programs through the doctorate. The expense reimbursement is due and payable when requested by the Treasurer. After formal examination and recommendation by the Commission on Curricula, and upon approval by the Executive Committee, the application shall be voted upon by the Association at its next annual meeting. Membership shall become effective after election and the payment of annual dues.

Page 8, Article II—Add new Section 9 to read: 9. JOINT VISITATIONS.

When a member institution specifically requests an official NASM examiner as a part of a joint visitation in which neither associate nor full membership is involved, the institution will be responsible to NASM for all expenses incurred including travel, lodging, meals, and in addition a per diem stipend of \$25.00, not to exceed a maximum of \$50.00 total stipend.

Page 8, Article III, Section 1—Insert the word "Recording" before the word "Secretary."

Page 8, Article III, Section 2—Change to read: The Executive Committee of the Association shall consist of the President, the Vice-President, the Second Vice-President, the Recording Secretary, the Treasurer, the immediate Past President, and the chairman of each of the standing commissions provided for in Section 3 of this Article. The officers of the Association shall be the officers of the Executive Committee.

The Executive Committee, etc.

Page 9, Article III, Section 2—In line 1, after the word "officers" add the words "and other elected officials."

Page 9, Article III, Section 3—Delete the words "and (c) Commission on Ethics."

Page 9, Article III, Section 3a—Change the first sentence to read: The Commission on Curricula shall consist of seven members, six of whom shall be elected, etc.

Page 9, Article III, Section 3a—Change the second paragraph to read: There shall also be elected by the membership at large a chairman of this Commission who shall be elected for a three-year term and shall be eligible for reelection for one additional term. The chairman should have served one or more terms on the Graduate or Curriculum Commissions. His term or terms as chairman should be in addition to the time he has already served on a commission.

Page 9, Article III, Section 3a—Delete from the second paragraph the sentence: "The retiring president shall automatically become an additional member of the Commission on Curricula."

Page 9, Article III, Section 3a—Add paragraph 3 to read: The Nominating Committee should take into consideration the representation of the various types of educational institutions (e.g. public and private colleges and universities, junior colleges, women's colleges, conservatories and teachers colleges) on the Commission with an appropriate geographical distribution.

Page 9, Article III, Section 3b—Change to read: The Graduate Commission shall consist of seven members, six of whom shall be elected, etc.

Page 9, Article III, Section 3b—Change the second paragraph to read: There shall also be elected by the membership at large a chairman of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The chairman should have served one or more terms on the Graduate or Curricula Commissions. His term or terms as chairman should be in addition to the time he has already served on a commission.

Page 9, Article III, Section 3b—Change the first sentence of paragraph three to read: The duties of the Commission shall be to study standards and requirements for graduate degrees in music; it shall consider and recommend for approval or disapproval by the Association the standards of the graduate work of any member school. Proposals for new graduate programs shall be submitted in writing at least a year in advance for tentative approval by the Commission.

Page 9, Article III, Section 3b—Add paragraph 3 to read: The Graduate Commission may consider applications for membership from institutions offering only graduate work in music.

Page 10, Article III, Section 3c—Renumber Section 4 and change to read: The Committee on Ethics shall consist of three members who shall be elected to serve terms of three years each. At each annual meeting one member shall be elected to fill the vacancy caused by the completed term of the retiring member. The Committee on Ethics shall periodically review the *Code of Ethics* . . . etc.

Page 10, Article III, Section 3c—Change the word "Commission" to the word "Committee" wherever it appears in the renumbered Section 4.

Page 10, Article III, Section 3c—Add a paragraph to the renumbered Section 4 to read: The chairman shall be appointed from the membership of the Committee by the President.

Page 10, Article III, Section 4—Change number to Section 5 and change title to ELECTIONS. Substitute the following five paragraphs for the first three paragraphs of the Section:

The President shall appoint a Nominating Committee consisting of five of the Regional Chairmen. The chairman shall be appointed from the membership of the committee by the President. The committee shall prepare nominations for all offices, commissions, and committees which are not otherwise provided for in the by-laws. In the election process there must be at least five write-ins to place a candidate on the official ballot. Independent nominations may also be made from the floor.

No person shall be nominated or elected to fill the same office or serve on the same commission for more than two consecutive periods, except the President, Vice-President, Second Vice-President, Recording Secretary and Treasurer.

The President shall be elected annually and may serve a maximum of four terms. Members of commissions who have been elected to serve the unexpired

term of a former member shall be eligible to serve two full three-year terms in addition to the partial term already served.

No member shall normally be nominated for service on the national ballot in more than one capacity.

There shall be a limit of age 70 for the Executive Secretary, the officers, and the chairmen of the commissions. Provision for appointment as consultants may be made by the Executive Committee to provide for continuing service of key personnel beyond the retirement age.

Page 10, Article III, Section 4 (renumbered Section 5)—Change fourth paragraph to new Section 6 and title **RECALL OF OFFICIALS** and to read: **When the Association receives a petition, etc.**

Page 11, Article III, Section 5—Renumber Section 7 and change title to **REGIONAL ORGANIZATION AND REGIONAL CHAIRMEN**. In the second paragraph change the words "Regional Vice-President" to "Regional Chairman."

Page 11, Article III, Section 5 renumbered Section 7—Add a third paragraph to read: Each region shall establish its own procedures for nominating and electing the regional chairmen and other officers as needed. Such nominations may be solicited in advance of the Annual Meeting.

Page 11, Article III, Section 6—Renumber Section 8 and insert the word "Recording" before the word "Secretary."

Page 12, Article III, Section 7—Renumber Section 9.

Page 12, Article IV, Section 1—Insert the word "Executive" before the word "Secretary."

Page 12, Article IV, Section 2—Delete the word "National" in the two places it appears.

Page 12, Article IV, Section 3—Substitute the following for the entire paragraph: The Recording Secretary shall keep all minutes of the Executive Committee and of the Annual Meeting. He shall serve as secretary to the Graduate Commission.

Page 12, Article IV, Section 4—Combine paragraph and *Note* into single paragraph to read: The Treasurer shall have charge of the funds of the Association (delete the words "and their collection") and shall pay out by checks which have been approved by himself and countersigned by the President and Executive Secretary. He shall keep an itemized account of all receipts and expenditures and shall present a report in full to the Association at each regular meeting, or at any time a report may be requested by the Executive Committee. He shall with the advice of the President and the Executive Secretary, prepare an annual budget for submission to the Executive Committee. The President, Executive Secretary and Treasurer are designated a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.

Page 13, Article IV, Section 5—Change the words "Vice-President of each Region" to the words "Chairman of each Region" and, in paragraphs b. and g. delete the word "national" before Vice-President.

Page 14, Article IV, Section 5—Change the words "Regional Vice-President" to

"Regional Chairman" in each place where they appear in paragraphs b., c. and d.

Page 14—Insert a new Article V titled THE EXECUTIVE SECRETARY with the following eight new paragraphs.

It shall be the primary duty of the Executive Secretary to carry out the policies established by the Association. He shall serve as Archivist for all minutes and records of the Association.

He shall conduct the official correspondence of the Association and send out official notices. He shall notify all members thirty days in advance of the date and place of annual meetings, and also notify all members of commissions and committees of the date and place of special meetings whenever called. He shall notify all officers, directors, and members of commissions and committees of their election or appointment.

The Executive Secretary shall prepare for the annual meeting. He shall prepare the agenda, dossiers of individual schools which are to be examined or re-examined, and to make other arrangements for meetings of commissions or committees. He shall keep all minutes of the Commission on Curricula.

He shall receive applications for membership and present them to the appropriate commission for action. He shall bill and process dues and examination fees, sending duplicate deposit slips and proper auditing identification to the Treasurer.

He shall countersign, together with the President, all checks issued by the Treasurer. He shall constitute, with the President and Treasurer, a Finance Committee to act for the Executive Committee in any financial emergency requiring prompt settlement.

The Executive Secretary shall represent the NASM at meetings of other educational associations when requested to do so by the President and shall establish liaison with other educational associations and related governmental agencies.

He shall answer inquiries about the NASM and the music profession in general. He shall gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about music in higher education through the collation of annual reports from member institutions, from the Committee on Research, and other sources.

The Executive Secretary shall be appointed by the Executive Committee. He shall serve at the pleasure of the Executive Committee and be subject to its annual review.

Page 14, Article V—Renumber Article VI and substitute for Section 1 the following paragraph:

The annual dues for institutional members are scaled on the basis of the level of degrees offered. They are: \$50.00 for preparatory school members; \$50.00 for junior college members; \$75.00 for schools offering only the baccalaureate degrees in music and/or music education; \$100.00 for schools which offer work through the master's degree or only the master's degree in music and/or music education; \$150.00 for institutions which offer major programs in music and/or music education through the doctorate. The annual dues for individual members are \$10.00. Dues are payable upon notification

- of election to membership and annually thereafter on October first of each year.
- Page 14, Article VI—Renumber as Article VII.
- Page 15, Article VII—Renumber as Article VIII.
- Page 15, Article VIII—Renumber as Article X.
- Page 15, Article IX, Section 1—Change to read: Full members of the Association are (delete the words “restricted to and are”) requested to print in their catalogs and other official publications the following, etc.
- Page 15, Article IX, Section 2—Change to read: Associate members are (delete the words “restricted to and are”) requested to print in their catalogs and other official publications the following, etc.
- Page 15, Article IX, Section 3—Change to read: Junior College members of the Association are (delete the words “restricted to and are”) requested to print in their catalogs and other official publications the following, etc.
- Page 15, Article IX, Section 4—Change to read: Preparatory School members of the Association are (delete the words “restricted to and are”) requested to print in their catalogs and other official publications the following, etc.
- Page 15, Article IX, Section 5—Change to read: In any advertising carried by an institutional member of the Association, such member is limited to making mention of this Association by using the phrase: “Member of the National Association of Schools of Music” (or Associate, or Junior College, or Preparatory Member, according to status).

SUMMARY OF ANNUAL REPORTS

The material of this report to the membership is a summary of data supplied by member institutions of the Association in the Annual Report, 1964. The findings included were prepared by Earl V. Moore, Chairman of the Commission on Curricula. In addition to current data, several comparisons are made which involve information provided in the Annual Report for the academic year 1963-64.

Two major divisions in this summary are devoted to enrollment statistics and to financial expenditures for selected aspects of the operation of member institutions. Further studies of the Annual Reports are in progress and additional findings will be made available at a later date.

ENROLLMENT

The 275 responses used in this summary constitute more than 98 percent of the total institutional membership of the Association. Table I presents the distribution of institutional members responding by classification of membership and type of institution.

TABLE I.
NUMBER AND CLASSIFICATION OF INSTITUTIONS REPORTING

	Tax		Church	Total
	Supported	Independent	Related	
Full Members	85	56	89	230
Associate Members	23	0	12	35
Jr. College Members	2	2	6	10
Total	110	58	107	275

The 275 institutions represented in the study had total institutional enrollments in 1964 of 1,428,668 students in all divisions. Institutions holding Full Membership status accounted for 1,195,093 of this total, or approximately 83 percent. Associate and Junior College members accounted for 222,473 and 11,102 students respectively.

A comparison of the music major enrollments in the 275 institutions included in the study for the years 1963-64 and 1964-65 reveal the over-all growth. The extent of that growth is shown in Table II.

TABLE II.
ENROLLMENTS OF MUSIC MAJORS AT THE BACHELOR'S DEGREE LEVEL

	1964-65				1963-64			
	B.M.	A.B.	B.M.E.	Total	B.M.	A.B.	B.M.E.	Total
Full	9,409	2,050	17,223	28,682	9,034	2,128	15,878	27,040
Assoc.	502	351	2,513	3,366	488	373	2,183	3,044
Jr. Col.	241	51	122	414	214	43	106	363
Total	10,152	2,452	19,858	32,462	9,736	2,544	18,167	30,447

The 6.6 percent increase in music major enrollments in 1964-65 as compared with the preceding year resulted from greater enrollments in the Bachelor of Music and Bachelor of Music Education programs. A slight decrease is apparent in the enrollment in the Bachelor of Arts program.

Tables III and IV which follow present similar data for the 138 institutions offering work at the master's degree level and for the 36 institutions offering work at the doctor's degree level.

TABLE III.
ENROLLMENTS OF MUSIC MAJORS AT THE MASTER'S DEGREE LEVEL

	1964-65				1963-64			
	M.M.	A.M.	M.M.E.	Total	M.M.	A.M.	M.M.E.	Total
Full	2,241	429	1,268	3,938	1,916	344	1,295	3,555
Assoc.	76	85	275	436	51	113	241	405
Total	2,317	514	1,543	4,374	1,967	457	1,536	3,960

TABLE IV.
ENROLLMENTS OF MUSIC MAJORS AT THE DOCTOR'S DEGREE LEVEL

	1964-65	1963-64
Full Members	952	862
Associate Members	17	10
Total	969	872

Table V which follows is a composite of the total enrollment figures from the three preceding presentations and includes all undergraduate and graduate programs offered by member institutions. Table VI is derived from material of Table V and the preceding material and shows the increase in enrollments during the current academic year.

TABLE V.
ENROLLMENTS OF MUSIC MAJORS
IN UNDERGRADUATE AND GRADUATE PROGRAMS

	1964-65				1963-64			
	Bachelor	Master	Doctor	Total	Bachelor	Master	Doctor	Total
Full	28,682	3,938	952	33,572	27,040	3,555	862	31,457
Assoc.	3,366	436	17	3,819	3,044	405	10	3,459
Jr. Col.	414	0	0	414	363	0	0	363
Total	32,462	4,374	969	37,805	30,447	3,960	872	35,279

TABLE VI.
INCREASE OF ENROLLMENTS OF MUSIC MAJORS IN 1964

	Bachelor's Level	Master's Level	Doctor's Level
Increase in Students	2,015	414	97
Increase in Percent	6.6	10.45	11.12
Average Student Increase per Institution	7.3	3	2.7

All tabulations above concern enrollments in the various undergraduate and graduate curricula offered by member institutions and therefore include students at all levels of completion of the programs of study. The Annual Report reveals that during the academic year 1963-64 a total of 6,453 degrees were granted. The division by levels was as follows: Bachelor's Degrees 4,895, Master's Degrees 1,431, Doctor's Degrees 127.

EXPENDITURES

The Annual Reports show that there was an increase in instructional salaries from a total of \$33,427,349 in 1963-64 to \$36,264,485 in

1964-65. This increase of 8.4 percent involved the total faculties in the 275 member institutions reporting. The total number of faculty members involved in each of the various ranks is presented in Table VII. These totals include some part-time teachers not equated to full time.

TABLE VII.
DISTRIBUTION OF FACULTY 1964-65

Professors	1,221
Associate Professors	1,113
Assistant Professors	1,206
Instructors	1,921
Others	1,077
Total	6,538

The following table summarizes expenditures for the year 1963-64 and budgeted amounts for the year 1964-65 in three categories. *Library* budgets and expenditures include books, records, periodicals and scores. *Music* includes expenditures and budgets for multiple copies of music for ensemble performance. *Equipment* includes all expenditures and budgets for new or replaced equipment.

TABLE VIII.
BUDGETS AND EXPENDITURES IN MEMBER INSTITUTIONS

	Library	Music	Equipment
Budgeted 1964-65	\$650,349*	\$325,521	\$2,012,222
Expenditures 1963-64	667,205	323,064	1,815,948

MEETINGS OF STANDING COMMITTEES

In addition to the scheduled meetings of the Executive Committee, the Commissions and the various Sub-Committees of the Commission on Curricula, meetings of a number of standing committees not presenting formal reports to the Association as a whole were held during the Fortieth Annual Meeting. Committees and delegates acting as chairmen were as follows: Aims and Objectives, Thomas Gorton; Music in General Education, Leigh Gerdine; State Certification and Legislation, Thomas Stone; Research, Robert Hargreaves; Publicity and Public

* Some institutions could not report this figure as of October 1964.

Relations, Walter A. Erley; Junior Colleges, C. Burdette Wolfe; Library, Edwin Gerschefski; Pre-Collegiate and Non-Credit Music Activities, J. Roger Miller; Teacher Education in Music, Robert House; Improvement of Teaching, Everett Timm; Liaison Committee, Robert Trotter.

All written reports filed by the above committees have been reproduced and are available in the Office of the Secretary.

FORTIETH ANNUAL MEETING

Attendance at the Fortieth Annual Meeting of the National Association of Schools of Music held in St. Louis, November 27 and 28, 1964 was again at peak level. Registration totals reveal that 265 member institutions were officially represented and a large number of guests were present at the sessions.

In addition to the usual reports and a number of addresses and panel discussions reported in this *Bulletin*, extensive plans for reorganization of the Association were presented by the Development Council, Thomas Gorton, Chairman. The report met with unanimous approval and was followed by the adoption of amendments to the *Constitution and By-Laws* designed to implement the plan. This action marks another important milestone in the long and distinguished history of the Association.

Publicity prior to and during the meetings was planned and administered by the Publicity Committee which consisted of Walter A. Erley, Chairman and Arthur Wildman, Edward Cording, and Leigh Gerdine. The Committee provided wide coverage by television, radio and press of activities and programs of the Fortieth Annual Meeting.

The Forty-first Annual Meeting will be held in Chicago November 26 and 27, 1965.