

1960

The history and development of the Master's Degree in Music in the United States

<https://hdl.handle.net/2144/17183>

"Downloaded from OpenBU. Boston University's institutional repository."

BOSTON UNIVERSITY

GRADUATE SCHOOL

Dissertation

THE HISTORY AND DEVELOPMENT OF THE MASTER'S DEGREE

IN MUSIC IN THE UNITED STATES

by

Wilbur Dale Fullbright

(B.A., Oklahoma State University; M.F.A., Bob Jones University)

Submitted in partial fulfilment of the

requirements for the degree of

Doctor of Philosophy

1960

PhD
1960
Fu
cop. 1

Approved

by

First Reader Arthur W. Kennedy
Associate Professor of Music

Second Reader W. W. [unclear]
Associate Professor of Music

Third Reader Jack Lemons
Assistant Professor of Music

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE HISTORY AND DEVELOPMENT OF THE MASTER'S DEGREE IN	
MUSIC IN THE UNITED STATES	1
The Problem	1
Methods Employed and Sources of Information	2
Delimitations	3
Organization of the Remainder of the Study	3
II. REVIEW OF RELATED LITERATURE	5
III. THE DEVELOPMENT OF THE CONCEPT OF THE MASTER'S DEGREE	11
Medieval Traditions	11
The Rise of the University	13
Developments in America	17
Influences for Graduate Study in the United States	21
Early Practices in Graduate Schools	24
Recent Developments of the Master's Degree	26
IV. THE DEVELOPMENT OF MUSIC AS A FIELD OF GRADUATE STUDY	32
General Background	32
Music and Degree Status in the United States	36
Influences for a Master's Degree in Music	53
Music Admitted as Graduate Study	55
V. MODERN CONCEPTS IN ADMINISTRATION OF THE MASTER'S DEGREE	
IN MUSIC	66
Patterns of Administration	66

CHAPTER	PAGE
Accreditation	105 ^a
Patterns of Admission	107
VI. MODERN CONCEPTS IN THE CURRICULUM OF THE MASTER'S DEGREE	
IN MUSIC	111
Areas of Concentration	111
Course Requirements for the Master's Degree in Music	124
VII. ANALYSIS AND INTERPRETATION OF DATA	189
Patterns of Administration	189
Accreditation	197
Patterns of Admission	198
Areas of Concentration	201
Terminal Projects	204
VIII. SUMMARY	208
BIBLIOGRAPHY	217
APPENDIX	232

LIST OF TABLES

TABLE	PAGE
I. Colleges and Universities Conferring Master's Degrees in Music, Indicating Control, Accreditation, Degrees, and Conferring Division	68
II. Attendance Plan, Number of Weeks in Term, and Time Allowed for Master's Degrees in Music	80
III. Transfer Hours Allowed and Total Hours Required for the Master's Degree in Music	92
IV. Language Requirements for Master's Degrees in Music	102
V. Grade Requirements for Master's Degrees in Music	104
VI. Admission to Candidacy for the Master's Degree in Music	105
VII. Institutions Requiring the Graduate Record Examination for Admission to Graduate Study in Music	108
VIII. Institutions Requiring Placement Examinations in Theory and/or History for Admission to Graduate Study in Music	109
IX. Areas of Concentration for the Master's Candidate in Music, Indicating Degrees Available	112
X. Course Requirements for the Master's Degrees in Music	125
XI. Terminal Projects for the Master's Degree in Music	161

CHAPTER I

THE HISTORY AND DEVELOPMENT OF THE MASTER'S DEGREE IN MUSIC IN THE UNITED STATES

The colleges and universities in the United States have been held largely responsible for the education of the musician. In an attempt to establish justification for the inclusion of music in the curriculum, and particularly in the graduate curriculum, music degrees have been structured after historical patterns in higher education.

I. THE PROBLEM

Statement of the problem. The purpose of this study was to trace the historical development of the master's degree in the field of music. An attempt was made to discover significant developments from the philosophies and practices of original master's degrees in other fields and to show how music emerged to take its place among them. The trends and practices of existing programs, especially in curriculums and structures, form a major portion of the study.

Importance of the study. Because of a phenomenal growth and development of the basic concepts in graduate education, and more particularly in graduate music education, there is a need for a thorough investigation of the historical development of this interest, as well as the direct growth and development of the philosophy and the implementation of programs in institutions of higher learning in the United States.

Many of the national committees, associations, and conferences have emphasized the urgency of a thorough investigation of music as a field of graduate study.

II. METHODS EMPLOYED AND SOURCES OF INFORMATION

In view of the nature of the study, various techniques of research were employed. The historical approach was utilized in tracing developments from the Middle Ages to the twentieth century. A compilation and analysis of statistical data reported to the United States Office of Education was made in order to determine the increase in the number of students pursuing graduate work and the number of institutions sponsoring master's degrees.

In order to obtain an accurate analysis of trends and practices of the present day, a listing of all American institutions offering graduate study in all subject areas was extracted from a publication issued by the United States Office of Education.¹ A simple questionnaire² was sent to every school which was listed as granting graduate degrees, with the exception of technical schools in which music would not be offered as graduate study.

Data were gathered from catalogs and brochures of the various institutions offering master's degrees in music. This information served as a basis for the compilation of the requisite data. It should be noted

¹Theresa B. Wilkins, Education Directory, 1957-1958, Part 3, Higher Education (Washington: Government Printing Office, 1958).

²See Appendix A, page 233.

that the information given in school bulletins is not always complete. Where such information was lacking, it will be so indicated on the various Tables throughout the study. Bulletins were studied to determine the curriculums and structures of current degrees being offered in American institutions.

III. DELIMITATIONS

While this study is concerned primarily with the master's degree in music, some attention is given to the bachelor's degree in order to show the background out of which graduate study developed. No attempt was made to extend the study to include doctoral degrees in music.

In view of the nature of the problem and the purposes of the study, this investigation was limited to institutions conferring the Master of Arts, Master of Fine Arts, Master of Music, Master of Music Education, Master of Sacred Music, and Master of Science degrees. Institutions offering programs leading to the Master of Education, Master of Arts in Teaching, Master of Arts in Education, and Master of Science in Education degrees are not included, since the major emphasis in these programs is usually in education. It should be noted, however, that a limited amount of course work may be completed in music.

IV. ORGANIZATION OF THE REMAINDER OF THE STUDY

The remainder of the study is organized in four major divisions--the related literature, the historical developments, the current practices, and the summary. Chapter II is a review of the literature related to the

study. Chapters III and IV are concerned with historical developments-- Chapter III with the development of graduate study in general and Chapter IV with the development of music as graduate study. Chapters V and VI present data on the current master's degrees in music, and Chapter VII is an analysis and interpretation of the data presented. Chapter VIII is a summary of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

Because of the importance of parallel concepts developed historically in subjects related to music, an investigation of this body of material seemed necessary. In addition, resumes and comments on literature directly related to the subject are included.

In the late nineteenth century, Rashdall¹ wrote a scholarly treatise on the rise of European universities. He deals extensively with the history and development of all major universities during the Middle Ages. In addition to minute details, attention is given to trends and influences of the period--the influence of one university over another and the influence of the university on society.

In the first decade of the twentieth century, Thwing² wrote A History of Higher Education in America which depicts the struggles of a new nation in developing a system of higher education. While Thwing and other writers do not give specific attention to the subject of music, generalizations can be drawn which are helpful in interpreting the developments in the various periods of educational history. Similarly, Tewksbury³

¹Hastings Rashdall, The Universities of Europe in the Middle Ages, Volumes I, II, and III (Oxford: Clarendon Press, 1895).

²Charles F. Thwing, A History of Higher Education in America (New York: D. Appleton Century Company, 1906).

³D. G. Tewksbury, Founding of American Colleges and Universities Before the Civil War (New York: Bureau of Publications, Teachers College, Columbia University, 1932).

gives a documentary account of the early American college before the Civil War. Storr's volume, The Beginnings of Graduate Education in America⁴ counteracts some misinformation concerning the history of graduate schools in this country. He carefully traces the rise of "the University Idea" and the efforts to establish graduate education in American colleges and universities, beginning around 1800 and ending with the Civil War. With much documentation, he shows how numerous these efforts were, and he adduces explanations for their failure or their slow development.

Standard books on the general history of education, such as A History of Education in American Culture⁵ by Butts and Cremin, A History of American Education⁶ by Good, and The History of Education⁷ by Cubberly furnish background material which was helpful in interpreting various periods in the development of graduate study. Other books dealing specifically with the growth of higher education in the United States have been written by Hughes,⁸ Wills,⁹ and Hofstadter and DeWitt.¹⁰

⁴Richard J. Storr, The Beginnings of Graduate Education in America (Chicago: The University of Chicago Press, 1953).

⁵R. Freeman Butts and Lawrence A. Cremin, A History of Education in American Culture (New York: Henry Holt and Company, 1955).

⁶Ellwood P. Cubberly, The History of Education (Boston: Houghton Mifflin Company, 1920).

⁷H. G. Good, A History of American Education (New York: The Macmillan Company, 1956).

⁸R. M. Hughes, A Study of the Graduate Schools of America (Oxford, Ohio: Miami University Press, 1925).

⁹Elbert Vaughan Wills, The Growth of American Higher Education (Philadelphia: Dorrance and Company, 1936).

¹⁰Richard Hofstadter and C. DeWitt Hardy, The Development and Scope of Higher Education in the United States (New York: Columbia University Press, 1952).

Histories have been written on many of the major colleges and universities in America. Some notable ones include Harvard,¹¹ Cornell,¹² Wisconsin,¹³ Minnesota,¹⁴ Ohio State,¹⁵ and California.¹⁶

The Reports of The Carnegie Foundation for the Advancement of Teaching¹⁷ contain many articles related to graduate study, giving attention to its roots and lines of development from early to present times. Reports to the Governors' Conference¹⁸ contain pertinent information concerning higher education in general. Various bulletins and reports, especially statistical reports, are published by the United States Office of Education.

¹¹Samuel Eliot Morison, Harvard College in the Seventeenth Century: Tercentennial History of Harvard College and University, 1636-1936 (Cambridge: Harvard University Press, 1936).

¹²Carl L. Becker, Cornell University: Founders and the Founding (Ithaca: Cornell University Press, 1944).

¹³Merle Curti and Vernon Carstensen, The University of Wisconsin: A History (Madison, Wisconsin: University of Wisconsin Press, 1949).

¹⁴James Gray, The University of Minnesota, 1851-1951 (Minneapolis: University of Minnesota Press, 1951).

¹⁵Thomas C. Mendenhall, History of the Ohio State University, three volumes (Columbus, Ohio: Ohio State University Press, 1920-1926).

¹⁶W. W. Ferrier, Origin and Development of the University of California (Berkeley, California: Gather Gate Book Company, 1930).

¹⁷The Carnegie Foundation for the Advancement of Teaching, Annual Reports (Boston: Merrymount Press).

¹⁸The Council of State Governments, Reports (Chicago: The Council of State Governments).

In the late nineteenth century, Williams¹⁹ wrote A Short Historical Account of the Degrees in Music at Oxford and Cambridge. Considerable information is given concerning the practices of awarding the English baccalaureates and doctorates from the late Middle Ages to the nineteenth century. Another important work is Carpenter's Music in the Medieval and Renaissance Universities.²⁰

The development of music instruction in higher education is indebted to the work which was done by professional organizations in music. The Music Teachers National Association was formed in the last quarter of the nineteenth century. From time to time, Reports²¹ were published which gave information about this ambitious organization and its activities. Around the turn of the century, annual meetings were devoted exclusively to the discussion of subjects of interest to music educators, and scholarly papers were presented by prominent leaders. These papers were preserved in bound volumes of Proceedings²² and have come to be informative source books on many musical subjects. The Reports and Proceedings furnish invaluable records of the musical developments in the United States.

¹⁹C. F. Abdy Williams, A Short Historical Account of the Degrees in Music at Oxford and Cambridge (London: Novello, Ewer and Company, 1893).

²⁰Nan Cooke Carpenter, Music in the Medieval and Renaissance Universities

The Music Educators National Conference (founded as the Music Supervisors National Conference in 1907) has given leadership in the development and formulation of instruction in music in public schools, as well as in higher education. Yearbooks²³ were published until 1940, and the Journal of Research in Music Education was first published in 1953.

The National Association of Schools of Music was established in 1924 for the purpose of encouraging closer relationships among music schools and to establish programs of cooperation with various educational associations which directly or indirectly affect music. This organization publishes a yearly bulletin of important actions and recommendations concerning study in music.

Dickinson's Music and the Higher Education²⁴ reflects the attitudes of many music educators of his day in pleading for the recognition of music in colleges and universities. An early study of the progress of music in academic circles was Yont's The Status and Value of Music in Education.²⁵ This important study describes the early development of music in the public schools, normal schools, colleges, and universities. Welch's The Study of Music in the American College²⁶ deals with attitudes

²³Music Educators National Conference Yearbook and Music Educators National Yearbook (Chicago: Music Educators National Conference, 1909-1940).

²⁴Edward Dickinson, Music and the Higher Education (New York: Charles Scribner's Sons, 1915).

²⁵Rose Yont, The Value of Music in Education (Boston: Richard G. Badger, 1916).

²⁶Roy Dickinson Welch, The Study of Music in the American College (Northampton: Smith College, 1925).

of the day, and statements are cited by outstanding music leaders across the nation. In 1932, a study of music in thirty colleges and universities was made possible through a grant from the Carnegie Corporation. Thompson²⁷ directed a study for the Association of American Colleges, which was published in 1935. While the study was not designed primarily to reveal the status of graduate instruction in music, important attitudes can be detected which have meaning at the graduate level. Jones²⁸ related some of the general principles of college education to the specific field of music. He briefly surveyed various phases of music which are taught in colleges and universities, suggested some pedagogical procedures, and advanced some basic "philosophies" concerning music study.

There has been no extended treatment of the historical development of the master's degree in music. Kennedy²⁹ has made a detailed study of the doctoral degree in music which contains considerable information pertinent to graduate study at the master's level.

²⁷Randall Thompson, College Music: An Investigation for the Association of American Colleges (New York: The Macmillan Company, 1935).

²⁸Vincent Jones, Music Education in the College (Boston: C. C. Birchard Company, 1949).

²⁹Arthur Ward Kennedy, The Doctoral Degree in Music in Universities and Colleges in the United States. Ph.D. Dissertation, Northwestern University, August, 1955.

CHAPTER III

THE DEVELOPMENT OF THE CONCEPT OF THE MASTER'S DEGREE

While institutions of higher learning existed in ancient times and undoubtedly gave some title of distinction to those who completed a course of study, there is no record of academic degrees before the Middle Ages. The titles of master and doctor were synonyms originally, and they were actually nothing more than licenses to teach. It was only after several centuries of varying usage that the titles came to have the meanings which are attached to them at the present time.

I. MEDIEVAL TRADITIONS

Following the fall of the Roman Empire to the eleventh century, there was little intellectual pursuit. The schools that existed were of low grade in comparison with those of earlier or later centuries. During the five or six centuries which followed the disappearance of Roman rule in the West, Europe was

. . . mainly rural, city life was stagnant and insignificant, there was little moving about, commerce was at a standstill, the land was covered with violence and confusion, small feudal governments were the rule, government and law were local, and the caste of warriors and secular rulers had little need for the education of the schools.¹

The church was the only large system of administration which was able to maintain a continuous existence in Europe during this period.

¹Edward H. Reisner, Historical Foundations of Modern Education (New York: The Macmillan Company, 1927), p. 272.

Monasteries and nunneries which were scattered throughout Europe were directly under its control, and the necessity of administration called for educated men. Cathedral schools were organized to prepare priests and officials for their duties. Monastic schools were formed to teach the tradition, the ritual, and the body of sacred literature which was too extensive for verbal transmission.

From approximately the middle of the eleventh century to the end of the fifteenth century, there was a different set of social circumstances conditioning education. Instead of the dominance of rural life, there was growing importance of towns and cities with the expansion of commerce and manufacturing. The apprenticeship system was developed to perform a social service in the way of vocational education. The craftsmanship of the Middle Ages was fostered exclusively by this means of training, and

. . . viewed from the standpoint of its social importance, it should be regarded as of at least equal significance with the more formal education given in schools and universities and with the chivalric education of the nobility. Viewed from the standpoint of its thoroughness and its success, it is an object of emulation in the twentieth century.²

The origin of the word bachelor is lost in obscurity, but in a general sense, it meant a "young man." From this general meaning developed the use of the word to indicate a young, unmarried man. Originally, however, the word conveyed the meaning of both youth and apprenticeship. When applied to students, it stressed the sense of apprentice or assist-

²Reisner, op. cit., p. 281.

ance.³ There seems to be agreement that the word developed from the Latin baccalarius, which in turn probably came from late Latin and Romantic bacca, for vacca, meaning cow. Baccalarius, then, meant a herdsman serving under a farmer, or a dependent farmer. This word was subsequently altered to baccalaureus, as if connected with bacca lauri, laurel berry, which has sometimes been given as its derivation. This alteration has been perpetuated in current academic terminology since baccalaureus rather than baccalarius is the source of the word "baccalaureate."⁴

II. THE RISE OF THE UNIVERSITY

The development of the university out of the cathedral and other forms of schools represents a long evolution. Cubberly states that ". . . a teacher of some reputation drew around him a group of students. Other teachers joined as a 'studium was created.'"⁵ By the beginning of the thirteenth century, such groups began to organize themselves into associations, and in time, the term universitas, or university was applied to a group of "masters and apprentices in study." The universities at Bologna and Paris emerged as leaders and became types which were followed by nearly all of the universities of Western Europe during the Middle Ages.

³Harry Beck Green, "The Origin of the A. B. Degree," Music Teachers National Association Volume of Proceedings, Series 7 (1912), p. 206.

⁴Ibid., pp. 205-210.

⁵Ellwood P. Cubberly, The History of Education (Boston: Houghton Mifflin Company, 1920), p. 216.

Many universities were founded by a migration of professors from the older universities. A secession of masters from Oxford resulted in the founding of the university at Cambridge, and ". . . Sienna, Padua, Reggio, Vicenza, Arezzo resulted from 'swarmings' from Bologna; and Vercelli from Vicenza."⁶ Cubberly states that

. . . migration from Prague helped establish many of the German universities. In this way the university organization was spread over Europe. In 1200 there were but six studia generalia which can be considered as having evolved into universities--Salerno, Bologna, and Reggio in Italy; Paris and Montpellier, in France; and Oxford in England. By 1300 eight more had evolved in Italy, three more in France, Cambridge in England, and five in Spain and Portugal. By 1400 twenty-two additional universities had developed, five of which were in German lands, and by 1500 thirty-five more had been founded, making a total of eighty. By 1600 the total had been raised to 108.⁷

The early universities had informal developments, and there are few records of their beginnings. Since it was common to establish associations for mutual protection during the Middle Ages, it was natural that the teachers of a given city should form a guild for the purpose of controlling admission to its group. According to Reisner,

. . . only those should be admitted to the guild of masters who had shown themselves fit, and only those might teach in the town who had been so admitted. In its origin the idea of university examinations, which came so completely to dominate higher education in the Middle Ages, as indeed it has all of Western education ever since, was to provide a test of fitness for the privilege of teaching.⁸

Prior to the development of these guilds, local bishops and chancellors of the cathedral schools held the exclusive right to examine all teachers

⁶Ibid., p. 219.

⁷Ibid., p. 220.

⁸Reisner, op. cit., p. 331.

and the right to grant licenses to teach (licentia docendi). This was the source of many problems during the early history of the universities, and eventually the examinations were conducted by the "masters" with licenses being issued by the ecclesiastical authorities.

In the latter part of the thirteenth century, the "bachelorhood" was achieved by a ceremony of "determination" which was an imitation of the disputations of the masters. Green states that around 1275

. . . the examen baccalariandorum was introduced at Paris conducted by a board of examiners who decided whether a candidate might be admitted to determine. . . . the word bachelor, borrowed from the terminology of the guilds and hitherto applied vaguely to any student who was a candidate for the mastership, came to be technically restricted in the faculty of arts to candidates who had, after passing the prescribed examination, been duly admitted to determine and permitted to give 'cursory' lectures.⁹

The "bachelorhood" was not a formal degree at this time; it merely indicated that certain preliminary requirements for the degree of master or doctor had been fulfilled; the bachelor was an apprentice. Eventually, the university gave special recognition to academic achievement by conferring the degree of bachelor of arts. Being a bachelor meant that the student was no longer a pupil and that ". . . he must begin to practice teaching; that is, reading lectures in preparation for his mastership."¹⁰ He became a student teacher who was permitted to teach younger students. If he desired to become a master, it was necessary for him to continue to attend lectures and to ". . . hear all the books prescribed by the faculty. . . ."¹¹

⁹Green, op. cit., p. 208.

¹⁰Ibid., p. 209.

¹¹Ibid.

The requirements of becoming a master teacher varied from guild to guild, but in general, the student remained with the established masters until he had heard a sufficient number of lectures to take the examination for the teaching license. The examination consisted of a public disputation on some stated thesis in the presence of the masters; it was the bachelor's "masterpiece," and it was submitted to a jury composed of the masters in his craft. Upon his defense being adjudged satisfactory, he became a master and was formally admitted to the highest rank in the teaching guild.¹²

At that time the terms master, doctor, and professor were all used synonymously and indicated the possession of a degree. The Master of Arts usually held the degree from the Faculty of Arts, and the Doctor of Civil Law held the degree from the Faculty of Civil Law, but usage varied considerably regarding the terminology adopted.

After the student became a master of arts, he usually undertook duties as a schoolmaster or as a member of the clergy; some students entered one of the higher faculties to serve yet another apprenticeship--this time, in medicine, law, or theology. These professions usually required several additional years of study in order for the student to become a "master."

At Oxford during the fifteenth century, the Bachelor of Arts degree required four years of study. Most students ended their academic careers at this point; however, those who desired the right to teach remained for three additional years in order to obtain the Master of

¹²Cubberly, op. cit., p. 223.

Arts degree. Upon completion of the Master of Arts degree, the student could qualify for the first degree in law or medicine in four additional years of study. According to Harriman, ". . . there is likelihood that the faculties of law in some medieval universities, such as Montpellier and Toulouse, had developed their own system of degrees, from the bachelorship to the doctorate."¹³ In theology, the Master of Arts was expected to study for an additional seven years before being allowed to lecture on Lombard's Sentences. The arts degree gradually became ". . . a sign of fitness for advanced studies or a final degree for those wishing a general education."¹⁴

The establishment of universities in Germany was two hundred years later than in the rest of Europe. During this interim, many Germans enrolled in Italian and French schools. Cooperation is found from the inception of the European university, and the history of medieval culture and civilization is marked by the influence of the universities of one country over the universities of another. Thwing states that ". . . the medieval university took its place with the empire and the papacy as an institution of international relationships."¹⁵

III. DEVELOPMENTS IN AMERICA

When the colonists set up colleges in America, in the main, they followed the pattern of higher education which they had known in their

¹³Philip L. Harriman, "The Bachelor's Degree," Journal of Higher Education, Volume VII (June, 1936), p. 302.

¹⁴Ibid.

¹⁵Charles F. Thwing, A History of Higher Education in America (New York: D. Appleton Century Company, 1906), p. 3.

homelands. Harvard was patterned after the British universities of the seventeenth century, and its first curriculum shows the effect of four streams of influence that had been developing for some four centuries in the European universities. Butts and Cremin state:

The seven liberal arts of the cathedral schools of the Middle Ages consisted of grammar, rhetoric, logic, arithmetic, geometry, astronomy, and music. All of these except music were present in Harvard's curriculum. These were the studies considered to be the complete curriculum necessary for an educated man during the early medieval period. The books used in these fields were all written in Latin, the language of the intellectual classes of Europe in the Middle Ages.

In the later Middle Ages the rediscovery of the philosophy of Aristotle and the translation of his works from Greek into Latin were incidents in the development of the faculty of philosophy and the origin of the universities in the thirteenth century. In Harvard's curriculum the presence of ethics, politics, and physics represented Aristotelian philosophy; metaphysics was also present in the study of theological questions and in the topics for disputation. All of these studies were also carried on in books written in Latin.

The Humanist ideal of the Renaissance of the fourteenth to sixteenth centuries required that a liberally educated man not only know Latin, but it must be the Latin of classical Roman as portrayed best of all by Cicero and Vergil, and to this should be added a knowledge of Greek and perhaps Hebrew and other Eastern tongues. All of these subjects were present in the Harvard curriculum.

Finally, the Reformation ideal insisted that a liberal education should be devoted to the development of the religious doctrines of an orthodox faith. With the development of the several Protestant denominations this meant that orthodoxy depended upon sectarian religion. The presence of divinity in the curriculum and the entire atmosphere of Harvard as a Puritan institution represented this ideal of higher education in the seventeenth century.¹⁶

The native American movement became dominant. The English tradition in academic government and method and content of instruction continued,

¹⁶R. Freeman Butts and Lawrence A. Cremin, A History of Education in American Culture (New York: Henry Holt and Company, 1955), pp. 127-128.

however, until the Revolutionary War. Following the victory at Yorktown, the academic influence of the French began to prevail. French literature and philosophy, as well as government, pervaded American thinking. One great American name which stood for the French intellectual dominance was Thomas Jefferson. He was a scholar of French literature, a man who was in sympathy with French democracy, and a man of international influence who helped to form the base of higher education in the United States. French influence continued into the nineteenth century, but with the fall of Napoleon, French influence gradually diminished.

American colleges possessed remarkable solidarity, despite the fact that most of them were small. There were many different creeds among the colleges, but all of them shared the same source material. The entire body of teachable knowledge was relatively small, and it was largely authoritarian. The bulk of the curriculum consisted of courses in religion, languages, philosophy, and six of the seven liberal arts.

From 1642 until 1851, the Bachelor of Arts was the only degree given in a recognized liberal arts college in America. In the middle of the nineteenth century, the traditional program of studies which led to the degree was called into question by the effects of scientific developments. The arts faculty bitterly resented the attempts to add scientific studies to the time-honored curriculum emphasizing Latin and Greek. However, a number of critical changes came about in the curriculum, and the traditional concept of liberal education was widened to include instruction in English, modern languages, natural sciences, and social

sciences. Much of the change was embodied in the movement to include science and laboratory subjects on an equal basis with the so-called liberal arts. The application of ". . . scientific and technical knowledge in business and industry . . . lent great support to the scientific studies in their bid for recognition."¹⁷

The Bachelor of Science degree was conferred upon four graduates of the Yale Sheffield Scientific School in 1851. The new degree was regarded in low esteem generally, and as late as 1898 President Eliot of Harvard proposed a plan for raising entrance and degree requirements in the Lawrence Scientific School.¹⁸ While defenders of traditionalism struggled to defend the purity of the Bachelor of Arts degree, scientific courses became increasingly rigorous with the result of academic respectability.

The founding of colleges proceeded rapidly in the second quarter of the nineteenth century and continued with unabated speed following the Civil War. Within the thirty years following 1865, over two hundred colleges were founded, bringing the total of American colleges to almost four hundred.

In early America, higher education was controlled by the clergy; no other body possessed the vision, and no other group could supply the human resources. Most schools were church-connected, and the diversity of creeds which characterized the nineteenth century provided the stimulus

¹⁷Butts, op. cit., p. 445.

¹⁸Symposium conducted by W. S. Sutton, School Review, Volume VIII (February, 1900), pp. 92-123.

for the founding of many small colleges. According to Bevis, ". . . this religious soil . . . was the only soil from which higher education would then have developed . . . Without the impetus and drive provided by denominational fervor, few of our many colleges would now exist."¹⁹

IV. INFLUENCES FOR GRADUATE STUDY IN THE UNITED STATES

In the first decades of the nineteenth century ". . . a growing stream of American students began to flow to and from European institutions."²⁰ Many students were attracted to German universities, and consequently, German academic principles began to be infused into American institutions. German instruction embodied the principle of academic freedom instead of the strict curriculum of the liberal arts college; professors had freedom to teach what they thought best, and students had freedom to study what they desired. Often study and research arose out of mere curiosity.²¹

One of the most important steps in university organization in America was the founding of Johns Hopkins University in 1867. Its primary emphasis lay in work beyond the bachelor's degree; strong emphasis was placed on the German ideal of research, and seminar and lecture techniques became prominent in the institution. Gilman indicated a sharp distinction between college and university work. He defined a

¹⁹Howard L. Bevis, "Hang Together or --?" (A Survey of the State of Higher Education), Journal of Higher Education, Volume XV (1944), p. 60.

²⁰Gilbert Betts, "Principles of Graduate Research Emerging from History of Higher Education," Journal of Educational Research, Volume XXXVI (January, 1943), p. 344.

²²Ibid.

university as ". . . a place for advanced and special instruction of youth who had been prepared for their freedom by the discipline of a lower school."²² The college, on the other hand, was an institution which implied ". . . restriction instead of freedom, tutorial rather than professional teaching, and residence within college halls."²³ In his inaugural address as president of Johns Hopkins, Gilman stated that Johns Hopkins would be concerned with

. . . the most liberal promotion of all useful knowledge; the special provision of such departments as are neglected elsewhere in the country . . . the encouragement of research; the promotion of young men; and the advancement of individual scholars, who by their excellence will advance the sciences they pursue and the society where they dwell.²⁴

At Bryn Mawr College in 1885, a faculty of philosophy admitted those who held the bachelor's degree and offered graduate instruction leading to the Master of Arts and Doctor of Philosophy degrees. In 1887, Clark University was founded and organized as a graduate school reflecting German practices of seminar organization, research specialism, and graduate fellowships.

There is evidence to indicate that the Master of Arts degree was conferred at the University of South Carolina in 1812, at the University of Virginia in 1833, at the University of North Carolina in 1856, at the University of Georgia in 1871, and at Princeton in 1879. In 1870-1871 Harvard, Yale, Princeton, Michigan, and Lafayette College reported

²²Butts, op. cit., p. 393.

²³Ibid.

²⁴Daniel Coit Gilman, University Problems in the United States (New York: Century, 1898), p. 41.

forty-four students enrolled in graduate work.²⁵ It should be stated that accurate information on the practices of these early graduate degrees does not seem to be available.

Traditional colleges and universities began to move slowly toward university organization with graduate programs. By the turn of the century Harvard included two undergraduate schools, a graduate school, and six professional schools. Yale, the first American institution to grant a Doctor of Philosophy, also moved toward university status. By 1900, Columbia included faculties of philosophy, political science, pure science, and applied science; and professional schools of medicine, law, mines, chemistry, engineering, and architecture. State universities such as Michigan, Minnesota, Wisconsin, and California were moving in similar directions at the same time.

Throughout the nineteenth century it was difficult to define American institutions of higher learning, particularly the university. There were many institutions with the title of university which in reality were colleges, some whose ". . . instruction barely qualified for the high school level."²⁶ In 1899, a Yale professor wrote:

Any one possessed of the requisite information knows at once what is meant by the university of France, the English university, or a German university; but no one can become so conversant with facts as to tell what an American university is.²⁷

²⁵Edgar W. Knight, Fifty Years of American Education 1900-1950 (New York: The Ronald Press Company, 1952), pp. 186-187.

²⁶Bevis, op. cit., p. 60.

²⁷George Trumbull Ladd, Essays on the Higher Education (New York: Scribner and Sons, 1899).

Although state universities did much to make the name university a stumbling block, the Second Annual Report of the Carnegie Foundation for the Advancement of Teaching²⁸ states that, in many cases, they had ". . . realized the hopes of their founders and have become great centers of college and university education."²⁹

V. EARLY PRACTICES IN GRADUATE SCHOOLS

The ideals of high standards for the master's degree are of comparatively recent origin in higher education. A curious practice of awarding degrees "in course" came from English universities and can be traced back to medieval institutions. The master's degree was awarded after a perfunctory test and the payment of fees to all those who held the bachelor's degree who cared about obtaining it. The first master's degree to be given in the United States was conferred by Harvard in 1642. The Harvard Laws of 1655 state the requirements of proficiency tested by ". . . a written Synopsis, or Compendium of Logicke, Naturall Philosophy, morall philosophy, Arithmeticke, Geometry, or Astronomy."³⁰ It was not necessary for the candidate to spend any time in residence, but it was

²⁸"The Evolution of the American Type University," The Carnegie Foundation for the Advancement of Teaching, Second Annual Report (New York: Carnegie Foundation, 1907).

²⁹Ibid., p. 86.

³⁰Samuel Eliot Morison, Harvard College in the Seventeenth Century: Ter-centennial History of Harvard College and University, 1636-1936 (Cambridge: Harvard University Press, 1936), p. 148.

required that he be of a good reputation.³¹ In 1872, President Eliot conferred the last Master's degree "in course" upon members of the class of 1869 and announced that Harvard would no longer grant the degree in such a manner. However, several respected institutions continued the practice until World War I.

Harvard University was the first American institution to award an honorary degree; the Master of Arts was conferred on Benjamin Franklin gradum causa honoris in 1753.³² While the practice of conferring honorary degrees continues to the present time, such awards generally are restricted to the doctorate.

By the turn of the twentieth century, the tradition that graduate education should emphasize research was generally accepted. This emphasis was primarily the result of three influences:

(1) . . . results of science with its well-organized mathematical and experimental approach; (2) the need for agricultural and industrial research, recognized in the rise of the land-grant college and State universities; and (3) the example of the exacting and meticulous methods of research employed in German universities.³³

The first two decades of the twentieth century were spent in improving methods in research and standardizing procedures and requirements for advanced degrees. Various professional organizations joined forces to accomplish these ends; among them were the Association of American Universities, the National Association of State Universities,

³¹Philip L. Harriman, "The Master's Degree," Journal of Higher Education, Volume IX (January, 1938), p. 27.

³²Ibid.

³³George F. Zook (ed.), Higher Education for American Democracy (Washington, D. C.: President's Commission on Higher Education, 1947), p. 85.

the Association of Land-Grant Colleges and Universities, and the American Association of University Professors. Foundations such as the Rockefeller and Carnegie groups became vitally interested in university efforts to advance the cause of research.

It appears that efforts at standardization were based on the assumption that the programs leading to advanced degrees should aim to prepare individuals who planned to engage in full-time research or who would divide their time between their own investigations and the preparation of other research workers under universities auspices. This singularity of purpose for advanced degrees appears to have been justified in the first decades of the twentieth century. Zook points out that

phenomenal technological advancement, combined with significant social change was creating the need for many more research workers in industry, agriculture, commerce, and government. . . . there was need for more penetrating and fruitful research in the well-established disciplines of the older arts and sciences.³⁴

Most activity in research was confined to the universities; industry and government had not entered the field to any marked degree. Student bodies were comparatively small and homogeneous in both their intellectual capacity and their broad occupational objectives.³⁵

VI. RECENT DEVELOPMENTS OF THE MASTER'S DEGREE

A variety of degrees are offered at the Master's level; the Master of Arts and the Master of Science are the most common. According to Harlan

³⁴Ibid., pp. 85-86.

³⁵Ibid., p. 86.

Horner's survey³⁶ of graduate degrees awarded by schools in New York during the 1936-1937 school year, twenty-eight types of master's and thirteen types of doctor's degrees were awarded. According to Knight,

the number of master's degrees awarded in 1900 was about 1.74 thousand; in 1910 about 2.4 thousand; in 1920 about 3.87 thousand; in 1930 about 14.5 thousand . . . Between 1930 and 1950 graduate enrollments increased enormously, and in the latter year more than 60 thousand master's degrees . . . were conferred.³⁷

In 1936, a committee studying the master's degree reported in the Journal of Higher Education³⁸ that confusion was particularly evident in conceptions of the purposes of the degree, its standards, its nomenclature, and its administration. The committee further reported:

The Master's degree is variously described as a research degree, a professional degree, a teacher's degree, and a cultural degree. The work included in the requirements for the degree is regarded as preparation for further graduate work, as preparation for the practice of some profession including teaching, as an extension of the cultural objectives ascribed to the Bachelor's degree, or as a period of advanced study.³⁹

The committee was of the opinion that the master's degree should represent the culmination of at least five years of work in higher education in the course of which the student attains a special competency in one or more fields of knowledge as

. . . judged by his information and his skills, and develops the power to think independently and constructively, that is, to find, organize, and evaluate evidence on a topic in his special field and to formulate and defend a definite conclusion. In such a program

³⁶Harlan H. Horner, "The State and Higher Education," University of the State of New York Bulletin (April 15, 1939), pp. 24-31.

³⁷Knight, op. cit., p. 187.

³⁸"Problems of the Master's Degree" (Report of the Committee on the Master's Degree), Journal of Higher Education, Volume VII (May, 1936) p. 265.

³⁹Ibid.

the fifth or graduate year should emphasize the attainment of such special competency, encourage independence of study, self-activity, and freedom for development, and arouse, re-create or intensify enthusiasm for some worthy field of human endeavor.⁴⁰

As early as 1915, the Association of American Universities affirmed its belief that the master's degree should stand for at least one full year of bonafide graduate work and that there should be a minimum residence requirement of one year. As summer sessions and university extension services grew and the demand for the certification of teachers increased, practices in graduate schools developed which did not always conform with the resolutions of the Association of American Universities. In 1932, that organization expressed belief that there was widespread dissatisfaction with the status of the master's degree; however, the immediate standardization of requirements was impracticable in view of the several useful purposes which the degree served in different institutions.⁴¹

The Committee on the Master's Degree⁴² emphasized that it did not consider a year of undergraduate work, professional or non-professional, equivalent to a year of graduate work. Concern was expressed regarding prerequisites, residence requirements, transfer credits, and the planning of a unified program with a definite objective. The committee recommended that no course open to freshmen or sophomores should be credited and that the major portion of the work be restricted to courses for graduate students only. It was also recommended that a

⁴⁰"Problems of the Master's Degree," op. cit., p. 265.

⁴¹Knight, op. cit., p. 188.

⁴²"Problems of the Master's Degree," op. cit., p. 266.

thesis, which might be of a research, expository, critical, or creative type, should be included as a requirement for the master's degree. The main purpose of a thesis, according to the committee

. . . should be to encourage the student to use independently and constructively the information, skills, and powers with which he has become acquainted, and to furnish objective evidence of his ability to utilize them.⁴³

There has been a difference of opinion regarding the value of a thesis requirement. While there are other means of serving the purposes stated above, the committee felt strongly that the thesis represents the best feasible means of attaining the objectives indicated. In the competition for able students, some institutions have settled this problem on the basis of expedience. If the strongest institutions in the area did not require a thesis, the smaller colleges fell in line to keep from losing students. However, in theory most administrators seem to agree that the requirement of a thesis is an excellent one.⁴⁴

The committee noted an increasing tendency to establish new master's degrees and reaffirmed the principle contained in the report of the Committee on Academic and Professional Higher Degrees that "the multiplication of degrees is to be avoided."⁴⁵ The committee further recommended that the administration of the master's degree be centralized in the graduate school with care that group interests be properly represented and sympathetically heard.

⁴³"Problems of the Master's Degree," op. cit., p. 267.

⁴⁴Philip L. Harriman, "The Master's Degree," Journal of Higher Education, Volume IX (January, 1938), p. 25.

⁴⁵"Problems of the Master's Degree," loc. cit.

In 1943, McDonald⁴⁶ stated that the privileges of the various schools to confer degrees should be re-examined and asked that the quality of the faculty and educational equipment be made the basis on which approval for the granting of degrees be given. McDonald feels that

the degrees of 'master' and 'doctor' should be maintained, in all fields, on a graduate level, and not be merely a continuation of undergraduate work. In too many cases, the course of study for advanced degrees lacks unity and point, requiring merely an accumulation of a certain number of courses or credits.⁴⁷

Improvement in the situation is made difficult by the double function of many of the degrees, some having professional rather than academic connotations.

Questions of standards and practices in graduate work have been under discussion for a long time. Since the founding of the Association of American Universities in 1900, there has been continuous discussion of the vexatious problems of graduate work. The organization has formulated standards for the graduate degree, as well as for its administration.

Knight states:

By 1950 the ways in which the master's degree could be obtained were more numerous than ever, and most institutions seemed to enjoy freer enterprise in its award than they had had since it was handed out as an honorary degree. Advanced degrees especially appealed to teachers. The relation between degrees and better salaries became closer, and the institutions that provided the easiest ways to degrees generally had the largest enrollments. . . . When the certificating bureaus of state departments of education began to increase requirements for teaching in the public schools, better salaries for advanced degrees were guaranteed, and the boom and boon for the teacher-education institutions were on.⁴⁸

⁴⁶Hugh J. McDonald, "The Doctorate in America," Journal of Higher Education, Volume XIX (April, 1943), p. 194.

⁴⁷Ibid.

⁴⁸Knight, op. cit., p. 189.

In observing graduate study in the United States, Stoke says that ". . . a good graduate school must provide an atmosphere which is suffused with a belief in, a respect for, and time for, basic scholarship."⁴⁹ Such an atmosphere is essential. Colleges and universities must sense its importance, and they must provide the needed time and opportunity in order for graduate work to be successful.

⁴⁹Harold W. Stoke, "Some Observations on Graduate Study," Journal of Higher Education, Volume XXV (June, 1954), p. 291.

CHAPTER IV

THE DEVELOPMENT OF MUSIC AS A FIELD OF GRADUATE STUDY

I. GENERAL BACKGROUND

In ancient Greece, music and gymnastics formed the course of study; and with the development of Greek thought, poetry and letters were included in the subject of music. Plato and Aristotle regarded music as an important subject in the scheme of education in both the elementary and secondary divisions. During the reign of Alexander the Great, a course of instruction was established around the seven liberal arts; it was divided into two parts--the Trivium and the Quadrivium. Grammar, rhetoric, and dialectic formed the Trivium; arithmetic, geometry, music, and astronomy formed the Quadrivium.

The Romans were strongly influenced by Greek education. Varro endeavored to found a system of Roman education based on Greek ideas. He wrote treatises on all subjects taught in the Greek curriculum; his Disciplinarum Libri Novem consisted of nine books, the seventh of which was devoted to music. This curriculum was adopted only in part until the latter part of the Empire when a marked reversion to the entire Greek curriculum occurred. By the end of the third century, its form was firmly fixed in the pagan schools.

With the triumph of Christianity at the beginning of the fourth century, church authorities looked with disdain upon pagan ideas. It was during the fifth and sixth centuries that church authorities admitted

the pagan studies into their curriculum. Augustine justified the study of the pagan curriculum by the scriptural injunction of "spoiling the Egyptians," and Cassiodorus (the first to use the term "seven liberal arts") quoted the text: "Wisdom builded her house; she has hewn out her seven pillars."¹

The authority of Augustine and Cassiodorus was sufficient to determine the course of study which was maintained for several hundred years. Many writers of the period wrote about music, but Boethius (a contemporary of Cassiodorus) went deeper into the subject than any other writer of the period. His De Re Musica became ". . . the acknowledged text-book for the scientific study of music throughout the Middle Ages."²

To the medieval mind, music was entirely mathematical in character, and it was studied as a theoretical subject. In Geschichte der Music by Ambros, the following statement appears: "The tendency of the Middle Ages to class music as a theoretical science, a part of mathematics, to be studied after arithmetic, has been carefully traced to Roman writers as far back as Cicero."³ In De Re Musica, Boethius presents the viewpoint that the mastery of music did not mean that one was a musician in the strict sense of the word. It must be said that while music was regarded generally as a science, there were practical teachers such as Hucbald, Hermannus, and Guido.

¹Charles H. Mills, "The History of Music Degrees," Music Teachers National Association Volume of Proceedings, Series VII (1912), p. 160

²Ibid., p. 161.

³Ambros, Geschichte der Music, Volume II as quoted in Mills, op. cit., p. 161.

It was not until the Renaissance that the term musician meant one who possessed a knowledge of both the science and the art of music.

Mills states:

Although it is true that a singer was not always a musician in the medieval ages, and that a knowledge of the theory of numbers was of more value to the student of music than a good voice, it is also true that in the period preceding the universities, the science of music as a quadrivial subject was taught best in those schools which were noted for their practical work in music, such as Metz and St. Gall.⁴

Most subjects of the seven liberal arts went through various accumulative processes during the time of the Crusades, with new knowledge being absorbed in the curriculum. However, in music the situation was different. Practical aspects, such as singing, were developed rather than the philosophic and scientific. According to Mills,

Advance was only possible after the Greek theories, which had been to a certain extent incorrectly transmitted by the writings of Boethius, were discarded. There is no doubt that the Boethian influence was a decided obstacle to the development of music throughout the Middle Ages.⁵

It took a long period of experimenting with combinations of intervals, chiefly by means of singing, to arrive at a satisfactory basis for music. This time has been referred to as a "prolonged experiment in sight-singing and ear-training."⁶ The first school of music composition did not appear until the fifteenth century.⁷ The early

⁴Mills, loc. cit.

⁵Ibid., p. 163.

⁶Ibid.

⁷The Burgundian School included composers such as Dufay, Binchois, and Dunstable.

universities were well advanced by this time. Music as a science had been studied as part of the course in the earlier universities, particularly at Vienna, Oxford, and Salamanca. In discussing the University of Salamanca, Rashdall says ". . . an interesting feature . . . is that a Master of the Organ is provided,"⁸ and that salaries for music were provided in the Bull of 1313. Rashdall continues: "The University of Salamanca appears to be the first which gave both degrees and practical instruction in Music. A Master of Music was always included among its Professors."⁹ The German universities and Oxford required the studying of De Re Musica for the master's degree, probably in keeping with the theory that the arts course consisted of the complete Trivium and Quadrivium.¹⁰

Records do not clearly state when Oxford and Cambridge recognized music as a special study and conferred a special degree, and there are conflicting accounts of the first person holding a musical degree. It has been said that Dunstable was a Doctor of Music.¹¹ Cambridge is known to have conferred the Bachelor of Music degree on Henry Habyngton in 1463 and the Doctor of Music degree on Thomas Saintwix at about the same time.¹² The first person to hold the Bachelor of Music degree from Oxford was Robert Wydon (probably 1499).¹³

⁸Hastings Rashdall, The Universities of Europe in the Middle Ages, Volume II, Part I (Oxford: Clarendon Press, 1895), p. 75.

⁹Ibid.

¹⁰Ibid.

¹¹Mills, op. cit., p. 166

¹²Ibid.

¹³Ibid.

In discussing the requirements for the music degrees at Oxford and Cambridge, Mills states:

At first it was only necessary to read Boethius, and to deliver a public lecture on some of the points which he treats, but this was soon discontinued and the performance of an exercise took its place. In the sixteenth century we find these exercises taking definite shape, and five-part writing was required for the Doctorate. The men who took these degrees were for the most part connected with the universities or the Church as organists, and were competent performers.¹⁴

The University of Dublin granted its first music degree in 1615. During the next 250 years the granting of music degrees was confined largely to Oxford, Cambridge, and Dublin.¹⁵ Thompson states:

Until the close of the Elizabethan Era, while the accepted style of composition was purely choral, the requirements for degrees were adequate, and it is not too much to say that the graduate equaled the musicians of any other country in composition; but with the beginnings of opera and the instrumental forms they soon got out of date and required a rigidity and formality that proved a deterrent rather than a stimulant to original composition.¹⁶

II. MUSIC AND DEGREE STATUS IN THE UNITED STATES

A common attitude toward music in the American college of the nineteenth century is illustrated in a story told by James T. Quarles:

When David Bispham entered Haverford College shortly after the close of the Civil War, . . . he took among other impedimenta his beloved zither upon which he was accustomed to while away his spare moments. He had not counted on the strict authorities of Haverford forbidding such harmless music as was possible on this rather

¹⁴Ibid.

¹⁵Oscar Thompson, The International Encyclopedia of Music and Musicians, (Seventh edition Revised, edited by Nicolas Slonimsky) (New York: Dodd, Mead, and Company, 1956), p. 425.

¹⁶Mills, loc. cit.

primitive instrument, but to his great chagrin he was soon informed that music was against the rules, and that if he must need to play at all, he would have to do so off the college grounds. He therefore packed the zither in its little case and took it over to the Haverford station on the Pennsylvania Railroad, where through the kindness of the ticket seller he was enabled to keep it, and where he went daily to practice. He never took it back to the college.¹⁷

It is interesting to note a change in the attitude toward music. In 1914, Haverford College conferred the Doctor of Laws degree on David Bispham ". . . for his eminent services to the art of music."¹⁸

Until the last quarter of the nineteenth century, music had little standing in institutions of higher learning in America. The general opinion of college authorities was that the status of music did not rank in educational value with other branches of learning. Further difficulty was encountered in evaluating music studies by academic credits. Gantvoort says: "This deterred and discouraged all concerned. The problem seemed insurmountable for many years."¹⁹ In reporting on the early history of music in American colleges, Gantvoort states that there was ". . . almost complete ignorance on the part of the Dons of educational value of the various branches of music study. These factors retarded action for many years on the part of college authorities."²⁰ "It seems fairly clear that music got into the schools and colleges of America by the back door," says Kendall who further states that "liberal arts institutions

¹⁷James T. Quarles, "Music in the Life of the Average College Student," Music Teachers National Association Volume of Proceedings, Series 25 (1930), p. 50.

¹⁸Ibid.

¹⁹Arnold J. Gantvoort, Letter to M.T.N.A. Convention reporting on the early history of music in the colleges of America, Music Teachers National Association Volume of Proceedings, Series 23 (1928), p. 235.

²⁰Ibid.

with religious affiliations had chapel services which required, at the minimum, an organist and, in better circumstances, a regular choir."²¹

In spite of misgivings concerning music instruction in the college, a remarkable development occurred from the time of the Pierian Sodality²² and its offspring, the Harvard Musical Association²³ to the turn of the century. By 1900 many of the larger colleges and some of the smaller ones had increased their curriculums by adding a music department and a chair of music. According to Thompson,

Landmarks in college music development were the appointments of Gustav J. Stoeckel and John K. Paine as instructors in music at Yale (1854) and Harvard (1862) respectively, although Oberlin had offered instruction under George N. Allen as early as 1837, and Ohio Wesleyan had also added music courses in 1854. Other notable signs of the extension of musical offerings on the collegiate level were the following appointments:

1861 Karl Merz, Oxford College for Women
 1875 Willard Kimball, Grinnell
 1878 Hiram G. Tucker, Wheaton
 1878 Benjamin C. Blodgett, Smith
 1882 Karl Merz, Wooster
 1882 George A. Parker, Syracuse
 1884 James H. Howe, De Pauw
 1885 William Bentley, Knox
 1889 Henri W. J. Ruifrok, Valparaiso
 1891 Peter C. Lutkin, Northwestern
 1892 Rossiter G. Cole, Ripon
 1894 William P. Bigelow, Amherst
 1895 George C. Gow, Vassar
 1895 Joseph N. Ashton, Brown
 1895 Leo R. Lewis, Tufts²⁴

²¹Raymond Kendall, "Professional Training in Music," National Association of Schools of Music Bulletin No. 40 (April, 1955), p. 18.

²²Pierian Sodality founded at Harvard in 1807.

²³Harvard Musical Association established in 1837.

²⁴Thompson, op. cit., p. 357.

After touring Europe and gaining recognition as an organist, John Knowles Paine was appointed organist and music director at Harvard. In 1862, he offered to give without compensation, a series of lectures on music forms to interested students. Despite much opposition, permission was granted with the stipulation that no college credit could be earned. Consequently, attendance was small, and the plan was abandoned. In 1870, when Charles Eliot became president, the lectures were attempted again, and a course in harmony was also added. Two years later a course in counterpoint was included, but still without college credit and without compensation to the instructor. The courses were successful and became so popular that it was necessary to recognize officially the work of Paine. In 1873, he was made an associate professor, and with the appointment came the sanction of the faculty for credits and compensation. Two years later he was promoted to full professor.²⁵ This led to the establishment of the music department at Harvard which has been maintained to the present time. Elson describes the Harvard course at the turn of the century as follows:

. . . does not teach piano playing, singing, or any technical musical work whatever. Music 1 . . . gives harmony lessons to the freshmen; Music 2 adds counterpoint during the sophomore year. There is a course in vocal counterpoint which analyzes the old masterpieces and allows some composition on the part of its students; there is a course on musical history and aesthetics; there are advanced courses in canon and fugue, sonata and chamber-music composition; and finally there is a course in orchestral composition.²⁶

²⁵Gantvoort, op. cit., p. 236.

²⁶Louis Elson, The History of American Music (New York: The Macmillan Company, 1904), p. 353.

The Harvard curriculum served as a model for other universities, and Paine was a pioneer in the organization of music courses in the American college. Concerning his teaching, John Howard said:

Some of his pupils have told me that his teaching was as dry as dust, and that they could find no inspiration in his classes. . . . Probably if he had not been academic, even to the point of dryness, he would never have been tolerated in a nineteenth-century university.²⁷

In 1875, the same year in which Paine was appointed full professor of Music at Harvard, a chair of music was established by the University of Pennsylvania, and Hugh Archibald Clark was appointed Professor of the Science of Music.²⁸ The title seems to be significant--music was introduced into the American college as a scientific study, and not as an art. In that respect early instruction in music in this country was not really unlike that of the Middle Ages.

During the years when music was being introduced into the colleges as an academic subject, several of the larger cities began the development of independent schools and conservatories of music ". . . whose avowed purpose was to present a more complete, a more comprehensive and better-rounded scheme of musical development than was to be obtained in the studios of private teachers."²⁹ Moore further states that these several schools of music in widely separated geographical areas were founded

²⁷John Tasker Howard, Our American Music, One Hundred Years of It (New York: Crowell Company, 1930), p. 320.

²⁸Gantvoort, loc. cit.

²⁹Earl V. Moore, "The Growth and Changing Status of Independent Schools of Music Since 1876," Music Teachers National Association Volume of Proceedings (1928), Series 23, p. 228.

". . . to counteract and combat the then prevalent feeling that the study of music could be pursued only in Europe."³⁰

The New England Conservatory of Music in Boston was founded in 1867 by E. B. Tourjee. In 1870, it was incorporated by a special legislative act of the Commonwealth of Massachusetts, and under the provision of its charter, "any profits must be devoted exclusively to the interests of the institution." Moore cites this as one of the significant steps of college music programs in this country since "it represents one way in which the benefits of the heavily endowed or State supported conservatories of Europe would be insured to students of music in a country where endowment and governmental support were yet to be evolved."³¹

The Cincinnati College of Music was founded in 1878 with Theodore Thomas as director. In outlining his program of studies in music, he stressed the ". . . concentration of professional talent, methodical training such as we have in other branches of learning."³² This school became the leading musical institution of the "West" for many years. In 1904, Elson observed:

It has done great work for Cincinnati and for the entire West. It has been active in the musical festivals of the city . . . it has gathered together a band of excellent musicians who have been like the leaven in the meal throughout the musical West.³³

³⁰Ibid.

³¹Ibid.

³²Ibid.

³³Elson, op. cit., p. 344.

Other successful conservatories included the Chicago Musical College, the Cincinnati Conservatory of Music, the Oberlin Conservatory of Music, and the Philadelphia Academy of Music.³⁴

In the early part of the twentieth century, "so-called" conservatories sprang up all over the country, and almost every town of a few thousand had its own "conservatory of music." The term "conservatory" soon lost its distinction, for the high ideals with which the movement started in the latter part of the nineteenth century were obscured, if not lost. Music study was exploited on a commercial basis, and the lowering of standards and the weakening of the curriculum were inevitable.

The Music Teachers National Association was organized in the last quarter of the nineteenth century with its first meeting being held in 1876. For many years, the annual meetings took the form of early "music conventions," particularly those of New England, in which lectures and discussions were interspersed with concerts and recitals. It was within its ranks that the ambitious American College of Musicians was started in 1884. This "college" was an examining and certifying body patterned after the London Guild of Organists. In 1881, Edward Bowman wrote a letter to the president of the Music Teachers National Association encouraging the establishment of a board of examiners who were ". . . empowered to pass upon the merits of applicants for associational honors, and to

³⁴It is interesting to observe that many of the independent schools and conservatories have attached themselves to colleges and universities. The Chicago Musical College is now a part of Roosevelt University; the Cincinnati Conservatory of Music merged with the Cincinnati College of Music and is now affiliated with the University of Cincinnati. The Oberlin Conservatory of Music is a part of Oberlin College.

confer suitable degrees."³⁵ At the Chicago meeting in 1882 Bowman was elected president, and in 1883 a recommendation was made that at the next annual meeting an attempt would be made to organize a "college" under the name "National College for Teachers." At the 1883 meeting Edward Bowman asked the question: "Is it desirable to extend to all branches of the musical profession the system of examination adopted by the London College of Organists? . . . in other words, ought the teacher of music be certificated?"³⁶ Bowman answered the question affirmatively for two reasons, "to protect the public from incompetent teachers; and to protect the teachers who have made adequate preparations."³⁷

After lengthy discussions, the Association appointed a committee of ten officers to consider the feasibility of establishing a "National College for Teachers" and to report at the next meeting. The report of the committee was as follows:

Whereas, on the one hand, the pernicious and debasing influence of the incompetent, ill prepared teacher of music has become a burden to the long-suffering public, and a stumbling-block to the best efforts of the profession, and

Whereas, it seems eminently proper and equitable that some means should be devised of substantiating the prior claims of the competent, well-prepared teacher to public and professional recognition, it is hereby

Resolved, that in order, first, to protect the public from incompetent teachers, and, second, to protect the teachers who have made an adequate preparation, it is the sense of the M. T. N. A., in

³⁵Edward M. Bowman, "History of the Organization of the American College of Musicians," Music Teachers National Association Volume of Proceedings, Series 7 (1912), p. 118.

³⁶Ibid., p. 150

³⁷Ibid.

convention assembled, that it is desirable to provide a system of examination for those desiring to practice the profession of teaching--an examination which shall fairly and impartially draw the line between the incompetent and competent; and be it therefore further

Resolved that a committee be appointed by this Association, with power to add to their number such other substantial musicians as they may see fit, with instructions to inquire into and adopt a plan of procedure looking for the establishment of a National College of Teachers, who shall annually select from their number a board of examiners, whose duties shall be to examine all candidates for teachers' certificates; and be it further

Resolved, that this committee shall be empowered, if, after due deliberation, they deem it advisable, to resolve themselves into the charter members of such National College of Teachers, and elect a board of examiners for the next annual meeting at Cleveland, Ohio, and provide a suitable formula of examination, to the end that the work contemplated in this movement may be as speedily inaugurated as is consistent with mature deliberation and preparation.³⁸

A committee appointed to report on the method and degrees of examination recommended that there should be three degrees of examination--the first examination conferring a certificate without title, and the second and third, diplomas with titles. With the passing of the first examination, the candidate was adjudged competent to teach "the elementary branches of musical art" in his specialty (later this level was known as Associate). With the passing of the second examination the candidate was accepted as a Fellow of the American College of Musicians, and with the third examination the title of Master of Musical Art was conferred.

It was the feeling of Bowman that the system of giving examinations and awarding diplomas and titles

. . . did more to set forth and establish high ideals as to a standard of musicianship and of preparation for the noble vocation of teaching

³⁸
Ibid.

than any other document ever issued in this country. For the first time in our history we had before us the consensus of opinion of experts in regards to what a musician and teacher should know and be able to do in order to merit the confidence and patronage of the public and the respect of the musical profession.³⁹

Under the energetic leadership of Albert Parson (elected president of M. T. N. A. in 1891), an alliance with the Board of Regents of the State of New York was effected. New syllabuses of examinations were written in cooperation with the Board of Regents. A new prospectus was issued, and it was felt that the American College of Musicians was about to enter a greater field of usefulness. The examinations now required the passing of forty-eight credits in academic subjects, as well as forty-eight credits in musical subjects. Under the new charter granted by the New York Board of Regents, the American College of Musicians was empowered to grant the Bachelor of Music, the Master of Music, and the Doctor of Music degrees. Because of the significant information contained in an advertisement which appeared in the 1897 issue of the Official Report⁴⁰ of the Music Teachers National Association, quotation is made in full:

The American College of Musicians which was organized in 1884 is continued as a charter member of the University of the State of New York.

The following credentials are issued to candidates successfully passing the examinations: A pass card (for any subject), certificates, diplomas, and degrees of Bachelor, Master, and Doctor of Music.

³⁹Ibid., p. 153.

⁴⁰Official Report of the Nineteenth Annual Meeting of the Music Teachers National Association (1897), p. 3.

Examinations are also held for Associateship and for Fellowship in manner similar to that of former years. These examinations afford an opportunity through which students may prove their qualifications and obtain recognition therefor from a regularly constituted University Institution.

A plan has been adopted by which those who have passed the Associateship or Fellowship examinations of the College will receive credit therefor toward a University Degree as Bachelor of Music.

An important feature of the College is a department called Bureau of Registration or Teachers' Registry. The registration is made upon satisfactory evidence of qualification based both on experience and advantages are worthy the consideration of all serious teachers and students of music.

Although the conditions appeared to be honorable and desirable, the examinations were so difficult that few could pass them, and the number of applicants rapidly decreased. The system of awarding degrees on the basis of a candidate having passed proficiency examinations did not originate in America; it came directly from England, and it is not difficult to link this system with that of medieval times.

In the late nineteenth century the National Conservatory of New York was founded, and it was hoped that it would become one of the great music schools of the world. However, after a few years such a hope was abandoned, and the conservatory ceased to exist. Horatio William Parker, an important teacher of the National Conservatory, was invited to head the music department of Yale University in 1894. Parker was responsible for organizing the New Haven Symphony Orchestra which was subsidized by the University. An illuminating article concerning the educational facilities at Yale appeared in a London newspaper in 1902. It is interesting to note certain excerpts:

Professor Parker teaches counterpoint, composition, and instrumentation. He gives lectures on the history of music, and conducts six orchestral concerts every season. An additional orchestral

concert is devoted chiefly to the compositions of the students. No anxiety is felt in regard to the financial result of these concerts. The orchestra is supported by the University as a laboratory for the Department of Music, where, as in a chemical laboratory the students may, by means of their compositions, blow themselves up. Courses in orchestration are offered . . . and common sense requires that the means of practical exemplification of the results of studies in such courses should be available. Where have we in old England, or even in Auld Reekie, anything to approach such a boon and privilege as is enjoyed by the students in music at Yale.⁴¹

In 1896, the Music Teachers National Association created a committee on music in the college and university. Having been elected chairman of the new committee, George Gow told the convention, "No like deliberations have to my knowledge ever been held in this country, and the event is significant both as representing a tendency and as offering an unexampled opportunity."⁴² By this time, many institutions had established departments of music, and many had remodeled previously existing departments. Among schools that had no departments of music, some were sympathetic toward the view that music has a place in liberal culture. A decided change in the attitude of colleges toward the study of music was in evidence.

The new committee reported the results of a revealing survey at the 1897 convention. Questionnaires were sent to 900 institutions, and approximately 300 of them replied. There were 172 schools which reported departments of music, and 128 schools reported no departments. Of the 172 schools offering instruction in music, sixty-six awarded degree credit, and 106 afforded opportunities for the study of applied music without credit. Of the sixty-six institutions allowing degree credit in music,

⁴¹The Musical Times (September 1, 1902), London, as quoted in Howard, op. cit., p. 300.

⁴²George Coleman Gow, "Conference of Music in the College and University," Music Teachers National Association Official Report (1897), p. 33.

twenty-five offered instruction only in theoretical courses, five offered instruction in applied music, and thirty-six offered instruction in both theoretical and applied music.

Many arguments were advanced concerning the rightful place of music within the college framework. It was not so difficult for curriculum committees to accept courses in theory and history of music, but instruction in applied music was open to question. Henderson stated:

the moment that the university makes piano or violin playing or composition a part of its academic or musical course it loses sight of the vital fact that its business is to provide general culture, and invades the domain of the specialist.⁴³

It was Gow's feeling that music should be approached as literature and art, with the goal of developing sympathetic understanding. Henderson emphatically stated that "an educated man should learn music in a college on precisely the same plan he learns poetry, art, and architecture. He should learn to appreciate, not to produce."⁴⁴

The attitude of an administrator is seen in an address given by Butler (president of Columbia) in 1907:

We here are convinced believers . . . in that theory of education . . . which regards music, with its power of expression and its emotional as well as its intellectual appeal, as an integral element in a sound and well-sustained culture. . . . we have committed ourselves officially to the theory and to the policy that there should be built up in the University as part of its normal work a strong Department of Music, one which is not to deal merely, or indeed at all, with the techniques of musical expression or musical processes, but one which is to interpret the underlying principles of musical art and the various sciences on which it rests, and to set out and

⁴³W. J. Henderson, "The Place of Music as Literature, and of the Aesthetics of Music in a College Curriculum," Music Teachers National Association Official Report (1897), p. 41

⁴⁴Ibid.

illustrate . . . what these principles signify, how they may be brought helpfully and inspiringly into intellectual life and what part they should play in the public consciousness of a cultivated and civilized nation.⁴⁵

American universities gave comparatively few music degrees before 1900, although some colleges gave recognition to music in a curriculum leading to the Bachelor of Arts degree. The first appearance of the Bachelor of Music degree was at Boston University in 1876. By 1907, only five institutions of importance recognized music as worthy of baccalaureate dignity and conditions of granting the degree were peculiar to the institution concerned.⁴⁶

Much of the 1907 convention of the Music Teachers National Association was occupied in the discussion of music and degree status. It was admitted that music had been on probation, in a certain sense, among the established academic subjects. It had been necessary for music to win respect in the face of constant criticism. The title of Bachelor of Music was questioned, and Cole reminded the convention of Schumann's maxim, "while good music is not harmed by a descriptive title, it is a bad indication if the composition needs one."⁴⁷ Cole further stated that

the profession is not particularly in need of more Bachelors of Music . . . but it does need thorough, well-grounded and well-equipped musicianship, a musicianship that recognizes the essential unity of all art-expression, the essential unity of all educational processes, no matter what the specific mode of utterance may be--a musicianship that can meet the increasing demands that are being made by an ever-

⁴⁵Nicholas Murray Butler, "Address of Welcome," Music Teachers National Association Volume of Proceedings, Series 2 (1907), p. 10.

⁴⁶Possetter G. Cole, "Musical Degrees in American Colleges," Music Teachers National Association Volume of Proceedings, Series 2 (1907), p. 30.

⁴⁷Ibid., p. 39.

broadening consciousness that music is a rational art, not rhapsodical or fantastical, that it can be taught and studied and enjoyed by the application of the same general principles and processes that are operative in any other education endeavor or aesthetic enjoyment.⁴⁸

Cole concluded by saying: "When the colleges and universities can guarantee a goodly proportion of all this, it may with propriety reward its graduates with the well-earned and honorable title of Bachelor of Music."⁴⁹

Northwestern University was one of the first institutions to establish a School of Music with reciprocal relations with the College of Liberal Arts, where its students could receive instruction in modern languages, English, history, and other fields. It was felt that music students should do as well in general academic subjects as their associates. With this type of arrangement, the Bachelor of Music degree assumed more status than in less favorable conditions. The Bachelor of Music degree was restricted to theoretical courses, and the Graduate in Music degree was available in applied music.

In 1919, the United States Government Bureau of Education sent a questionnaire to all colleges and universities in the United States to obtain data regarding admissions and college credits. Of the 419 institutions which replied, 194 allowed entrance credit in some type of music. Theoretical music was recognized for entrance credit in 190 schools, credit in music appreciation was recognized in 154 schools, and applied music credit was recognized in seventy-six schools. Credit for chorus, glee club, orchestra, and other musical organizations was allowed in thirty-eight

⁴⁸ Ibid.

⁴⁹ Cole, op. cit., p. 39.

colleges; this seems to indicate that admission officers did not feel these courses were sufficiently organized or developed to warrant college entrance credit. The report indicated that 232 colleges offered courses in music leading to degree credit; only 187 colleges had no courses in music.⁵⁰

One of the most important events of the twentieth century with respect to schools of music was the formation of the National Association of Schools of Music. It developed from a conference of a group of directors of some of the leading conservatories who felt there was need for an organization to deal with various problems of standards for education in the field of music. At first, the progress of the Association was slow. Problems of the independent school and the fully endowed or state-supported school were brought to a common conference table. The Carnegie Foundation recognized the need for the young Association to study the problems in the field of music and provided funds for a survey. In 1928, it was reported that, as a result of the association's meetings, "slightly less than fifty of the leading schools of music scattered from coast to coast have agreed on minimum requirements for the degree of Bachelor of Music."⁵¹

In 1929, the Association issued a booklet describing minimum requirements for the Bachelor of Music and the Master of Music degrees. Requirements for majors in piano, voice, organ, orchestral instruments, and composition were set forth in detail. Basic requirements in theory,

⁵⁰United States Bureau of Education Bulletin (1921), p. 241.

⁵¹Earl V. Moore, "The Growth and Changing Status of Independent Schools of Music Since 1876," Music Teachers National Association Volume of Proceedings, Series 23 (1928), p. 231.

history, and ensemble also were set forth. The requirements in liberal arts were to be not less than eighteen hours and not more than thirty hours in cultural or academic courses. The booklet contained specimen examinations in harmony, keyboard harmony, counterpoint, analysis, and ear training. In 1930, the curriculum commission of the Association presented a four-year program with public school music as a major, leading to the Bachelor of Music degree.

Moore, who has been active in the curriculum commission from the beginning, stated the primary considerations underlying the formulation of the requirements for the Bachelor of Music degree:

(1) that the outlined program should be practical and suitable for professional training in the two types of institutions granting music degrees, viz., college and conservatory;

(2) that the levels of achievement be sufficiently high to bring about respect for the degree among professional musicians as well as educators in general;

(3) that the program should be elastic enough within broad limits to permit the adequate training of individual talents.⁵²

Higher education of the twentieth century has been marked by the founding of national associations whose primary purpose has been that of considering problems at all levels and in practically all subject matter fields. It seems only natural that such an organization such as the National Association of Schools of Music would arise and exert influence with far-reaching effects. It has become the central agency for the consideration of curriculum requirements, ethical practices, and other

⁵²Earl V. Moore, "The Standardization of the Bachelor of Music Degree in the United States," Music Teachers National Association Volume of Proceedings, Series 25 (1930), p. 32.

pertinent problems. From its inception, the organization included representatives with divergent points of view. The adoption of the reports of the various commissions at the annual meetings has served to codify practices and standards as they are found in leading institutions of various types in different geographical locations.

III. INFLUENCES FOR A MASTER'S DEGREE IN MUSIC

Little is known about the first master's degrees in the field of music. It seems quite likely that they consisted of programs planned around the individual needs of the student, with no attempt to follow a particular curriculum. It is doubtful whether the early student actually completed what would now be considered as legitimate graduate work. It is possible that most programs consisted of additional undergraduate courses, with degrees being awarded on the basis of accumulated credit hours.

Probably the greatest influence on a master's degree in music was teacher education. The acceptance of music in academic circles had given it status in the educational system of this country; with this new status came the responsibility of supplying adequately-prepared teachers. The education of music teachers had to compare favorably with that of other teachers. In addition to having a general education, they had to be specialist in their own field. In order to be on the same basis as other teachers, musicians had to give serious attention to graduate study. Many of the better positions began to demand graduate degrees, and college administrators were under considerable pressure to offer graduate programs in music.

With increased enrollments in the various music departments throughout the country, the need for qualified teachers at the college level became a problem. Some of the better students were "hand-picked" to do graduate work with the view that they would be suitable candidates for teaching positions in higher education.⁵³

Following World War I, changing social conditions brought a need for scholarly personnel prepared in many fields of activity. This need in fields such as business and public administration, education, social work, journalism, library science, psychology, and others exerted a powerful pressure on colleges and universities to provide graduate instruction leading to advanced degrees. George Zook said, "This pressure was strongly reinforced by the desire of the members of . . . new professions to raise the social prestige of their occupations by winning academic respectability for them."⁵⁴

The universities of central Europe, particularly the University of Berlin and the University of Vienna, became centers of musical research in the late nineteenth and early twentieth century. Available areas of study included the history of music, musical literature, psychology of music, philosophy of music, acoustics, comparative musicology, and the broad fields of music pedagogy; areas such as performance and composition were not included.⁵⁵

⁵³There was never a real program for the preparation of college teachers, but graduate degrees have always been an attractive feature to the administrator of higher education.

⁵⁴George F. Zook (ed.) Higher Education for American Democracy Washington: President's Commission on Higher Education, 1947), p. 103.

⁵⁵Howard Hanson, "Some Suggestions Concerning Graduate Study in Music," Music Teachers National Association Volume of Proceedings, Series 28 (1933), p. 100.

The quest for knowledge was a significant factor in the creation of graduate departments in music. In addressing the 1933 convention of the National Association of Schools of Music, Hanson said:

Music as a subject for research represents a practically untilled soil. There are literally thousands of problems in every phase of the subject which cry aloud to the scholar for investigation. Many of our fondest theories are nothing but a glib repetition of our opinions of other days, opinions which may themselves have been founded on the flimsiest of facts and which have never been subjected to the search and impartial gaze of the scholar.⁵⁶

IV. MUSIC ADMITTED AS GRADUATE STUDY

The conception of music as an academic study was still in its infancy when the first graduate programs in music came into being. As might be expected, music as a graduate study was a subject of great differences of opinion. In making suggestions concerning graduate study in music, Hanson observed:

. . . Its youth carries with it both an advantage and a disadvantage. The disadvantage comes from the fact that there is comparatively little precedent upon which to base procedure in the field of graduate study. At the same time, this very lack of precedent gives to music a freedom from tradition which may become its great asset. Certainly it holds a challenge for every serious music educator in the United States--the challenge to build up a conception of graduate study in music which is vital and productive, unfettered by a scholasticism which might rob it of its most valuable qualities.⁵⁷

Institutions such as Northwestern, Iowa, Indiana, Oberlin, and Wisconsin were among the first to establish graduate programs in music leading to the Master of Music degree. Most of the programs of study

⁵⁶Howard Hanson, "Some Suggestions Concerning Graduate Study in Music in the United States," Music Teachers National Association Volume of Proceedings, Series 28 (1933), p. 104.

⁵⁷Ibid., p. 99.

were in the areas of history, theory, and composition; only a few made definite provisions for music education.

In 1925, Dykema reported that students at Northwestern who obtained a Bachelor of Music Education degree, must ". . . return to the bachelor status and include all of the items of the Bachelor of Music degree which were omitted from his Bachelor of Music Education degree"⁵⁸ in order to proceed to the master's degree. Dykema further stated that, in order to achieve ". . . a higher state of expertness in the field of teaching music, he must have the qualifications of the student who is preparing to become not a teacher but a performer of music."⁵⁹

At Indiana, either the Bachelor of Music or the Bachelor of Public School Music were conferred at the end of four years. Students who wished to obtain both degrees could do so in six years. The Master of Public School Music degree was awarded upon the completion of thirty hours of graduate work beyond the requirements for the bachelor's degree.

At institutions which awarded master's degrees in music education, there was an almost equal preference for the Master of Arts and the Master of Science degrees. The prerequisites were usually a bachelor's degree, which included as much work in music as was required for the bachelor's degree by the institution in which the graduate work was to be pursued. Iowa required students to have a Bachelor of Arts or Bachelor of Science degree and ". . . our undergraduate courses or their equivalents in both major and minor departments."⁶⁰

⁵⁸Peter W. Dykema, "Higher Degrees in Music Education," Music Teachers National Association Volume of Proceedings, Series 20 (1925), p. 70.

⁵⁹Ibid.

⁶⁰Ibid.

In 1925, Dykema made a study of institutions which offered graduate work in music. He reported:

The actual courses to be taken for the master's are not clearly outlined in many institutions and most of the replies on this question indicate a tendency to parallel a tendency toward dividing the work into majors and minors with about half of the work assigned to the major, about a third to a minor, with the rest elective. At Iowa ten credits are assigned to research and the thesis, ten to courses prescribed by the adviser, and ten to courses in the minor.⁶¹

Dykema further stated that a large amount of freedom was allowed at Teachers College, Columbia University, ". . . on account of the large number of graduate students, many of whom are already teaching and can with difficulty pursue study at times other than the summer, and on account of the unusual maturity of these students."⁶² Requirements were set forth as follows:

1. Provided the work for the bachelor's degree is satisfactory, thirty points additional are sufficient for the master's degree. This is the work of one full year or at least four summer sessions.

2. All courses must be of graduate character (number above 100).

3. Sixteen of the thirty points must be taken in Teachers College. The remaining graduate courses may be taken in other departments of the university. Three courses shall be of three or more points each and of advanced graduate standing (numbered over 200).

4. The program for the degree of master of arts must include three general courses chosen from the fields of history of education, philosophy of education, educational sociology, educational psychology, and comparative education.

5. The program of studies for the degrees of master of science must include a total of sixteen points of related technical courses in science, or practical arts, the remaining fourteen points being in education or other fields. The difference therefore between the

⁶¹Ibid.

⁶²Ibid.

requirements for the M. A. and the M. S. lies in the stressing, and, in the latter, of technical courses in science or practical arts. In music this would mean theoretical or practical work in music itself rather than in teaching of music. Students, of course, may qualify for either degree.

6. In addition to the thirty points a thesis must be presented, or in lieu thereof, a digest of six so called unit courses. Candidates for the M. A. are permitted to offer an extra graduate course of two or more points in Teachers College.

7. The Faculty may require additional evidence of fitness for the degree aside from the completion of courses and the preparation of an essay.⁶³

In 1924, the National Association of Schools of Music had formed the Commission on Curriculum, which had been endeavoring to establish basic standards for the bachelor's degree. It was felt that any curriculum leading to a degree in music should be based on sound fundamentals with logical and consistent stages of growth. In 1933, the Commission made the following recommendations concerning the Master of Music degree:

The degree, Master of Music, shall be granted for not less than one year's work in residence after the degree, Bachelor of Music has been granted by a school recognized by the Association.

At least two years spent in the study or practice of music must elapse between the granting of the Bachelor and Master degree.

The degree, Master of Music, may be granted with applied music as the major subject and with composition as a secondary subject, or it may be granted for composition as a major subject.⁶⁴

The Master of Music degree was more difficult to obtain than the average Master of Arts or Master of Science degrees which could be earned in one year of graduate study, predicated on a bachelor's degree of the same kind. The professional degree did not require courses outside the

⁶³Ibid.

⁶⁴Moore, op. cit., p. 27.

field of music, but it did require the identical minimum hours credit to assure the same general standards as were required for other master's degrees. In addition, there was the provision that two years, spent in the study or practice of music, must have elapsed after the granting of the Bachelor of Music degree. This lapse of time enabled the graduate school to check on the professional capacities of the candidate. The purpose of the Master of Music degree was to ". . . provide recognition for capacities of leadership and attainments in scholarship of a high order."⁶⁵

The demand of many school systems that all members of the faculty secure graduate degrees created a problem for those administering graduate programs in music leading to the Master of Music degree. In most instances, it was possible for a student to obtain a Master of Arts degree more quickly and more easily than the Master of Music degree. The Association encouraged schools to maintain high standards and ". . . to hold firmly to what we believe to be the ultimate good of the art, and not the immediate, personal needs of an unqualified student, or the pecuniary gain of a single institution."⁶⁶ In the next few years, considerable attention was given to a check on the quantity and quality of work comprising the new degree.

In a joint convention in December of 1933, the Music Teachers National Association and the National Association of Schools of Music authorized the appointment of a committee to give serious consideration to the problems involved in graduate study in music. The members of this

⁶⁵Ibid.

⁶⁶Ibid.

committee consisted of a representation from the various areas of music commonly concerned in graduate study and representing different points of view. The purpose of the committee was not to point the direction which graduate instruction should take, but rather to make suggestions which might be of assistance to graduate schools in arriving at suitable objectives.

The committee began its work by studying the catalogues of all institutions which were conducting graduate work in music. It suggested a distinct difference between the Master of Arts and the Master of Music degrees as was implied in the suggested outline for plans of study leading to each degree. It was felt that the Master of Music degree should be considered a professional degree involving greater concentration in music, while the Master of Arts degree should involve a broader background of general study.

In general, the committee felt that the Master of Arts degree was probably more suitable for the student in musicology; while the Master of Music degree was thought to be more suitable for the student in composition. It was indicated that the Master of Music degree should also be available to those majoring in applied music. The terminology used in describing degrees in music education varied so greatly that no attempt was made to suggest a preference.

No definite statement was made concerning the requirement of a comprehensive examination in the major field before the awarding of the master's degree; however, the committee felt that a comprehensive examination in the major field would serve as an aid in the evaluation of the

attainments of the candidate, and that it would serve as a barrier against the too-easily acquired degree. In 1934, Hanson reported:

The members of the committee have assumed that in planning graduate courses the most important consideration is the interest and need of the individual student. There must, of course, be norms and standards in order that the standing of the graduate degree may be safeguarded; but, granting that the student is prepared for graduate work, in the last analysis it is his capacities, interest, and needs, that ought to determine the nature of at least the major portion of his program; rather than a slavish adherence to customs, traditions, and regulations. ⁶⁷

In the light of current practices in admission procedures and curriculum requirements (which are to be presented and discussed in the following chapters), it is especially important to review the recommendations which were made by the National Association of Schools of Music more than a quarter of a century ago.

In order to qualify for full graduate standing in any area of music, the student should present evidence of the completion of a four-year curriculum in a recognized school or college. It was stipulated that musicology majors should have passed the usual courses in English composition and literature, and that he should have facility in the organization and expression of ideas in English. It is interesting to observe that this requirement was not specified for any other major. Further, musicology majors should possess a reading knowledge of at least one modern foreign language.

All entering graduate students should be given examinations in theory and history in order to demonstrate their skills and capacities.

⁶⁷Howard Hanson, "Report of the Committee on Graduate Study in Music," Music Teachers National Association Volume of Proceedings, Series 29 (1934), p. 330.

The theory examination should include harmony (written, aural, and keyboard) and sight singing (including melodic and rhythmic dictation). In addition, musicology, composition, and applied music majors should demonstrate proficiency in counterpoint; composition and music education majors should demonstrate proficiency in orchestration; and music education majors should demonstrate proficiency in conducting. The history examination should cover the various periods in music history with emphasis on literature and analysis.

Musicology, composition, music education, and applied voice majors should demonstrate competency in piano. The musicology major should be able to play at sight from the simpler Haydn string quartets or the Bach chorales in the original clefs. Composition majors should be able to read a simple orchestral score of the difficulty of a Haydn symphony. In music education, the general supervisor should be able to perform works such as the two- and three-part Inventions by Bach and the easier sonatas by Haydn and Mozart; the instrumental supervisor should be able to play easy accompaniments, folk songs, and chorales. For the applied voice major, the same requirements as specified for the general supervisor in music education were recommended. No requirement in piano was recommended for instrumentalists who major in applied music.

It was recommended that composition and music education majors should have studied applied music throughout the undergraduate course of study. No recommendation was made concerning the undergraduate musicology curriculum. In addition, composition and music education majors should have studied representative instruments of the string, woodwind, and brass

sections of the orchestra (the instrumental supervisor in music education should have a working knowledge of all orchestral instruments). The general supervisor in music education should have acquired sufficient skill in voice to be able to demonstrate a knowledge of recitative and the singing of several standard songs and an aria from an opera or oratorio.

The student should have had sufficient undergraduate preparation in his major area of concentration. The Commission recommended that, in addition to the major area of concentration, the student should have at least one minor area of study.

It was recommended that musicology majors should earn approximately two-thirds of the total credit hours in the major area, culminating with a thesis. In the Master of Music degree program, approximately one-sixth of the total requirement should be in applied music, and one-sixth should be in theoretical music; in the Master of Arts degree program, approximately one-third of the total requirement should be in the humanities or sciences.

It was recommended that composition majors should earn approximately one-half of the total credit hours in the major area, and that an original composition in one of the larger forms should be submitted in lieu of a thesis. Approximately one-fourth of the total credits should be earned in advanced theory courses (including canon and fugue and orchestration). The recommendations for the Master of Arts degree were the same as the above specifications, with the exception that students should earn

approximately one-fourth of the total credit in humanities or sciences instead of credit in applied music.

It was recommended that music education majors should earn approximately one-fourth of the total credit in music education courses, culminating with a thesis. Three-fourths of the credit should be earned in minor subjects, including applied music, theory or musicology, and any field in which the student is interested and in which the student is prepared by his undergraduate study.

It was recommended that applied instrumental majors should earn at least one-half, but not more than two-thirds, of the total credit in applied music. This study should culminate in a public recital or a performance before a faculty committee. The remaining credits should be earned in one or more minors, the first of which should be in theory or musicology, and the second should be in any field in which the student is interested and in which he is prepared by his undergraduate study.

It was recommended that applied voice majors should earn not more than one-third of the total credit in the major area. This study should culminate in a public recital. Approximately one-third of the total credit should be devoted to study of the piano, and one-third of the credit should be earned in theory, musicology, and modern foreign languages. It was recommended that a student should demonstrate a reading knowledge of at least two modern foreign languages, and that he should have a satisfactory diction in a third language.

The above recommendations were presented to the member schools of the National Association of Schools of Music with the knowledge that all

recommendations for the master's degree could not be put into practice immediately. The Committee's purpose was to set forth a general plan and to provide the beginnings of a body of fundamental principles upon the basis of which all graduate work in music might be organized, guided, and evaluated. When the recommendations were presented to the convention, Hanson said:

It should be clearly understood that the recommendations embodied in this report are merely the first results of the committee's labors, and should be regarded as tentative. The committee desires the benefit of the criticisms and suggestions of educators interested in the problems of graduate study in music.⁶⁸

It is interesting to note that virtually no changes have occurred in the recommendations which were made in 1934. Current practices and procedures, which are presented in Chapters V and VI, have been strongly influenced by the Committee's recommendations.

Music as a field of graduate study has witnessed a phenomenal growth during the last several decades. Because of the importance of this growth, it seems that now is the proper time to examine a complete survey of exactly what is happening in graduate music. The succeeding chapters are practices and procedures of the current master's degrees in music in the United States.

CHAPTER V

MODERN CONCEPTS IN ADMINISTRATION OF THE MASTER'S DEGREE IN MUSIC

Music enrollments in institutions of higher learning in the United States have witnessed a phenomenal growth since 1900. Almost all of the 1389¹ degree-granting institutions offer some instruction in music, and a large percentage offer bachelor's degrees with music as a major. Of the 442² colleges and universities offering graduate degrees, 185 of them offer programs of instruction leading to the master's degree in music. This chapter attempts to define the administrative aspects of the current master's degree in music as it appears in the United States.

I. PATTERNS OF ADMINISTRATION

Practices in administering the master's degree have been the object of much criticism. In 1935, after several years of investigation, a Committee on the Master's Degree in the Association of American Universities, reported that ". . . confusion is particularly evident in conceptions of the purposes of the degree, the standards of the degree, and the administration of the degree."³ However, persistent efforts on the part of the

¹Theresa B. Wilkins, Education Directory, 1957-1958, Part 3, Higher Education (Washington: United States Government Printing Office, 1958), p. 8.

²Ibid.

³Problems of the Master's Degree, a report presented to the Association of American Universities, November, 1935 (Minneapolis: University of Minnesota Press).

national associations (and particularly the National Association of Schools of Music), and of individual institutions have resulted in considerable improvement.

The graduate school in the American university normally is charged with the administration of non-professional studies which form a part of post-baccalaureate degree requirements. In a number of institutions the graduate school is further concerned with the actual administration of the professional studies themselves. It should be noted that many master's degrees are conferred in schools or divisions other than those designated as "graduate schools." Table I furnishes a listing of all institutions in the United States which confer the master's degree in music. Also, it indicates the particular school, college, division, or department which is responsible for the administration of the degree. It further indicates whether the institutions are under public or private control.

The numbers and symbols in Table I should be interpreted as follows:

1. For complete names and addresses of institutions used in this succeeding Tables, see Appendix B, page 235.

2. Accreditation symbols should be interpreted as follows:

E	New England Association of Colleges and Secondary Schools
M	Middle States Association of Colleges and Secondary Schools
N	North Central Association of Colleges and Secondary Schools
NW	Northwest Association of Secondary and Higher Schools
S	Southern Association of Colleges and Secondary Schools
W	Western College Association
NASM	National Association of Schools of Music

3. Degree abbreviations should be interpreted as follows:

M.A.	Master of Arts
M.F.A.	Master of Fine Arts
M.Mus.	Master of Music
M.MusEd.	Master of Music Education
M.S.M.	Master of Sacred Music
M.S.	Master of Science

4. Divisional designations should be interpreted as follows:

Graduate Music	Graduate School (or College) School (or College) of Music (includes conservatories of music)
Arts and Sciences	School (or College) of Arts and Sciences
Fine Arts	School (or College) of Fine Arts
Theology	School of Theology

TABLE I

COLLEGES AND UNIVERSITIES CONFERRING MASTER'S DEGREES IN MUSIC,
INDICATING CONTROL, ACCREDITATION, DEGREES,
AND CONFERRING DIVISION

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Alabama	Public	S NASM	M.Mus.	Arts & Sciences
American Conservatory	Private	NASM	M.Mus.	Music
American University	Private	M	M.A.	Graduate
Arizona	Public	N NASM	M.A. M.Mus. M.MusEd.	Fine Arts Fine Arts Fine Arts
Arkansas	Public	N NASM	M.Mus.	Graduate
Baylor	Private	S NASM	M.A. M.S. M.Mus.	Arts & Sciences Music Music
Birmingham-Southern	Private	S NASM	M.Mus.	Music

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Bob Jones University	Private		M.A.	Fine Arts
Boston University	Private	E NASM	M.A. M.Mus. M.F.A. M.S.M.	Graduate Fine Arts Fine Arts Theology
Brandeis University	Private	E	M.F.A.	Graduate
Brigham Young	Private	NW	M.A.	Graduate
Brown	Private	E	M.A.	Graduate
Bryn Mawr	Private	M	M.A.	Graduate
Buffalo	Private	M	M.A.	Graduate
Butler University (Jordan Conservatory)	Private	N NASM	M.S. M.Mus.	Graduate Graduate
California (Berkeley)	Public	W	M.A.	Graduate
California (Los Angeles)	Public	W	M.A.	Graduate
Carnegie Institute	Private	M NASM	M.F.A.	Fine Arts
Catholic University	Private	M NASM	M.A. M.Mus.	Graduate Graduate
Chicago	Private	N	M.A.	Graduate
Chicago Conservatory	Private	NASM	M.Mus.	Music
Claremont	Private	W	M.A.	Graduate
Cleveland Institute	Private	NASM	M.Mus.	Music
College-Conservatory (Cincinnati)	Private	NASM	M.Mus.	Music

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
College of Holy Names	Private	W NASM	M.A. M.Mus.	Graduate Graduate
College of Pacific	Private	W NASM	M.A. M.Mus.	Graduate Graduate
Colorado	Public	N NASM	M.Mus. M.MusEd.	Graduate Graduate
Colorado College	Private	N NASM	M.A.	Graduate
Colorado State College	Public	W	M.A.	Graduate
Columbia	Private	M	M.A. M.A.	Graduate Teachers College
Connecticut	Public	E	M.A.	Graduate
Conservatory of Music (Kansas City, Mo.)	Private	NASM	M.Mus.	Music
Converse College	Private	S NASM	M.Mus.	Music
Cornell	Private	M	M.A.	Graduate
Cosmopolitan (Chicago)	Private	NASM	M.Mus.	Music
Curtis Institute	Private		M.Mus.	Music
Danbury State Teachers	Public	E	M.S.	Graduate
Denver	Private	N NASM	M.A.	Graduate
DePaul	Private	N NASM	M.Mus.	Music
DePauw	Private	N NASM	M.Mus.	Music
Drake	Private	N NASM	M.Mus. M.MusEd.	Graduate Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Duquesne	Private	M	M.S. M.Mus. M.MusEd.	Graduate Graduate Graduate
Eastern New Mexico	Public	N	M.A.	Graduate
East Texas State	Private	S	M.A. M.S.	Graduate Graduate
Fisk	Private	S NASM	M.A.	Graduate
Florida State	Public	S NASM	M.Mus. M.MusEd.	Graduate Graduate
Fort Hays Kansas State	Public	N NASM	M.S.	Graduate
George Peabody	Private	S NASM	M.A. M.Mus.	Music Music
Georgia	Public	S NASM	M.F.A. M.MusEd.	Graduate Graduate
Hardin-Simmons	Private	S NASM	M.Mus.	Graduate
Hartt College	Private	E NASM	M.Mus. M.MusEd.	Music Music
Harvard	Private	E	M.A.	Graduate
Houston	Private	S NASM	M.Mus.	Graduate
Howard	Private	M NASM	M.Mus. M.MusEd.	Graduate Graduate
Hunter	Public	M	M.A.	Graduate
Idaho	Public	NW NASM	M.A. M.S. M.Mus. M.MusEd.	Graduate Graduate Graduate Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Illinois	Public	N NASM	M.S. M.Mus.	Graduate Graduate
Illinois Wesleyan	Private	N NASM	M.Mus. M.MusEd.	Fine Arts Fine Arts
Immaculate Heart	Private	W NASM	M.Mus.	Graduate
Indiana	Public	N NASM	M.A. M.S. M.Mus. M.MusEd.	Graduate Graduate Music Music
Indiana State	Public	N	M.A. M.S.	Graduate Graduate
Iowa	Public	N NASM	M.A. M.F.A.	Graduate Graduate
Ithaca	Private	M NASM	M.S. M.Mus.	Graduate Graduate
Juilliard	Private	M	M.S.	Music
Kansas	Public	N NASM	M.A. M.Mus. M.MusEd.	Graduate Graduate Graduate
Kansas City	Private	N	M.A.	Graduate
Kansas State College Ag & App Science	Public	N	M.S.	Graduate
Kansas State Teachers (Pittsburgh)	Public	N NASM	M.S.	Graduate
Kent State	Public	N	M.A.	Graduate
Kentucky	Public	S NASM	M.Mus.	Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Lewis and Clark	Private	NW NASM	M.Mus. M.MusEd.	Music Music
Long Beach State	Public	NW	M.A.	Graduate
Los Angeles Conservatory	Private	NASM	M.Mus. M.MusEd.	Music Music
Los Angeles State	Public	W	M.A.	Graduate
Louisiana State	Public	S NASM	M.A. M.Mus. M.MusEd.	Graduate Graduate Graduate
Louisville	Public	S NASM	M.Mus. M.MusEd.	Graduate Graduate
MacPhail College	Private	NASM	M.Mus.	Music
Manhattan School	Private	M NASM	M.Mus.	Music
Marshall College	Public	N	M.A.	Graduate
Miami University	Public	N NASM	M.A. M.Mus.	Music Music
Miami, University of	Private	S NASM	M.Mus.	Graduate
Michigan	Public	N NASM	M.A. M.Mus.	Graduate Music
Michigan State	Public	N NASM	M.Mus.	Arts & Sciences
Midwestern	Public	S NASM	M.Mus. M.MusEd.	Graduate Graduate
Millikin	Private	N NASM	M.Mus. M.MusEd.	Graduate Graduate
Mills	Private	W	M.A.	Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Minneapolis College of Music	Private	NASM	M.Mus.	Music
Minnesota	Public	N NASM	M.A.	Graduate
Mississippi	Public	S NASM	M.Mus.	Graduate
Mississippi Southern	Public	S NASM	M.Mus. M.MusEd.	Graduate Graduate
Missouri	Public	N NASM	M.A.	Graduate
Montana State	Public	NW NASM	M.Mus.	Graduate
Mount St. Mary's	Private	NW W NASM	M.A. M.Mus.	Graduate Graduate
Nazareth College	Private	M	M.A.	Graduate
Nebraska	Public	N NASM	M.Mus.	Graduate
Nebraska State (Chadron)	Public	N	M.A.	Graduate
New England Conservatory	Private	E NASM	M.Mus.	Music
New Jersey State (Trenton)	Public	M	M.A.	Graduate
New Mexico	Public	N NASM	M.A. M.Mus.	Graduate Graduate
New Mexico Highlands	Public	N	M.A.	Graduate
New Orleans Baptist	Private		M.S.M.	Theology
New York University	Private	M	MA.	Graduate
New York State Univ Tchrs C. (Fredonia)	Public	M	M.S.	Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
New York State Univ Tchrs C. (Potsdam)	Public	M NASM	M.S.	Graduate
North Carolina	Public	S NASM	M.A. M.Mus.	Graduate Graduate
North Carolina Woman's	Public	S	M.F.A.	Graduate
North Carolina College (Durham)	Public	S	M.A.	Graduate
North Texas State	Public	S NASM	M.A. M.Mus. M.MusEd.	Graduate Graduate Graduate
Northeast Missouri State Teachers College	Public	N NASM	M.A.	Professional Education
Northwestern	Private	N NASM	M.Mus.	Music
Northwestern State C. of Louisiana	Public	S	M.MusEd.	Graduate
Notre Dame	Private	N	M.Mus. M.MusEd.	Graduate Graduate
Occidental	Private	W	M.A.	Graduate
Ohio University	Public	N NASM	M.S. M.F.A.	Music Music
Ohio State	Public	N NASM	M.A.	Graduate
Ohio Wesleyan	Private	N NASM	M.A.	Graduate
Oklahoma	Public	N NASM	M.Mus.	Graduate
Oregon	Public	NW NASM	M.A. M.S. M.Mus.	Graduate Graduate Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Peabody Conservatory	Private	M NASM	M.Mus.	Music
Pennsylvania	Public	M	M.A.	Graduate
Pennsylvania State	Public	M	M.A.	Graduate
Philadelphia Musical Academy	Private	NASM	M.Mus.	Music
Pittsburgh	Private	M	M.A.	Graduate
Portland	Private	NW	M.A. M.Mus. M.MusEd.	Graduate Graduate Graduate
Prairie View	Public	S	M.A.	Graduate
Princeton	Private	M	M.F.A.	Graduate
Radcliffe	Private	E	M.A.	Graduate
Redlands	Private	W NASM	M.Mus.	Arts
Rochester (Eastman)	Private	M NASM	M.A. M.Mus.	Music Music
Roosevelt (Chicago Musical College)	Private	N NASM	M.Mus. M.MusEd.	Music Music
Sacramento State	Public	NW W	M.A.	Graduate
Sam Houston State	Public	S	M.A.	Graduate
San Diego State	Public	W	M.A.	Graduate
San Francisco State	Public	W	M.A.	Graduate
San Francisco Theological Seminary	Private		M.A.	Theology

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
San Jose State	Public	W	M.A.	Graduate
Sarah Lawrence	Private	M	M.A.	Graduate
Sherwood Music School	Private	NASM	M.Mus.	Music
Smith	Private	E	M.A.	Graduate
Southern Baptist	Private		M.S.M.	Theology
South Dakota	Public	N	M.Mus.	Graduate
Southern California	Private	W NASM	M.A. M.Mus.	Graduate Music
Southern Illinois	Public	N NASM	M.Mus.	Fine Arts
Southern Methodist	Private	S NASM	M.Mus.	Music
Southwestern Baptist	Private		M.S.M.	Theology
Stanford	Private	W	M.A.	Humanities and Sciences
St. Louis Institute	Private	NASM	M.Mus.	Music
Stephen Austin State	Public	S	M.A.	Graduate
Sul Ross State	Public	S	M.A.	Graduate
Syracuse	Private	M NASM	M.Mus.	Graduate
Tennessee	Public	S	M.S.	Graduate
Texas	Public	S NASM	M.Mus.	Graduate
Texas Christian	Private	S NASM	M.A. M.Mus. M.MusEd.	Graduate Graduate Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Texas College of Arts and Industry	Public	S	M.A.	Graduate
Texas Southern	Public	S	M.A. M.MusEd.	Graduate Graduate
Texas Tech	Public	S NASM	M.A.	Graduate
Texas Woman's	Public	S NASM	M.A.	Graduate
Tulane	Private	S	M.A.	Graduate
Tulsa	Private	N NASM	M.Mus. M.MusEd.	Graduate Graduate
Union	Private		M.S.M.	Music
Utah	Public	NW NASM	M.A. M.S. M.Mus.	Graduate Graduate Fine Arts
Utah State	Public	NW	M.S.	Graduate
Vandercook	Private		M.MusEd.	Music
Vassar	Private	M	M.A.	Graduate
Virginia	Public	S	M.A.	Graduate
Washington Musical Institute	Private		M.Mus.	Music
Washington, State College of	Public	NW	M.A.	Graduate
Washington	Public	NW NASM	M.A.	Graduate
Washington University	Private	N NASM	M.A. M.Mus.	Graduate Graduate

(continued on the following page)

TABLE I (continued)

Name of Institution	Control	Accreditation	Degrees	Division Confer- ring Degree
Wayne State	Public	N	M.A. M.Mus.	Graduate Graduate
Wellesley	Private	E	M.A.	Graduate
West Texas State	Public	S	M.A.	Graduate
West Virginia	Public	N	M.Mus.	Graduate
Western Michigan	Public	N	M.A.	Graduate
Western Reserve	Private	N	M.A.	Graduate
Western State College of Colorado	Public	N	M.A.	Graduate
Westminster	Private	NASM	M.Mus.	Music
Wichita	Public	N NASM	M.Mus. M.MusEd.	Graduate Graduate
Willamette	Private	NW NASM	M.MusEd.	Music
Winthrop	Public	S NASM	M.A.	Graduate
Wisconsin	Private	N	M.A. M.Mus.	Graduate Graduate
Wisconsin Conservatory	Private	NASM	M.Mus.	Music
Wyoming	Public	N NASM	M.A.	Graduate
Yale	Private	E NASM	M.A. M.Mus.	Graduate Music

With one exception, all of the 185 institutions offering graduate degrees in music use conventional calendar terms, either the semester or the quarter plan. An academic school year consists of two semesters or of three quarters.

Table II lists the 185 institutions considered in the basic survey, and indicates the attendance plans and calendar time. Further, the maximum time allowed for the completion of degrees from the date of initial enrollment is included.

TABLE II
ATTENDANCE PLAN, NUMBER OF WEEKS IN TERM, AND TIME
ALLOWED FOR MASTER'S DEGREES IN MUSIC

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Alabama	Semester	17	Not listed
American Conservatory	Quarter	9	Not listed
American University	Semester	17	Not listed
Arizona	Semester	17	6 years
Arkansas	Semester	18	6 years
Baylor	Quarter	17	6 years
Birmingham-Southern	Quarter	12	6 years
Bob Jones	Semester	18	Not listed
Boston University	Semester	17	5 years
Brandeis	Semester	18	4 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Brigham Young	Quarter	13	6 years
Brown	Semester	18	5 years
Bryn Mawr	Semester	17	5 years
Buffalo	Semester	18	4 years
Butler (Jordan)	Semester	18	5 years
California (Berkeley)	Semester	18	Not listed
California (Los Angeles)	Semester	18	Not listed*
Carnegie Institute	Semester	17	6 years
Catholic University	Semester	17	Not listed
Chicago	Quarter	10	Not listed
Chicago Conservatory	Semester	18	Not listed
Claremont	Semester	17	5 years
Cleveland Institute	Semester	18	Not listed
College-Conservatory (Cincinnati)	Semester	18	Not listed
College of Holy Names	Semester	18	9 years
College of Pacific	Semester	18	7 years
Colorado	Semester	18	Not listed

*All work must be completed within one calendar year after completion of course work.

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Colorado College	Semester	18	Not listed
Colorado State	Quarter	13	*
Columbia (Graduate) (Teachers C.)	Semester Semester	17 17	+ 5 years
Connecticut	Semester	17	6 years
Conservatory of Music (Kansas City, Mo.)	Semester	18	5 years
Converse College	Semester	17	Not listed
Cornell	Semester	18	Not listed
Cosmopolitan	Semester	19	Not listed
Curtis	Semester	16	Not listed
Danbury State Tchrs	Semester	18	9 years
Denver	Quarter	12	Not listed
DePaul	Semester	18	6 years
DePauw	Semester	18	5 years
Drake	Semester	18	5 years
Duquesne	Semester	18	6 years

*Thesis must be completed within two years after completion of all course work.

*No time limit, but student must meet requirements in force at time of graduation.

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Eastern New Mexico	Semester	18	Not listed
East Texas State	Semester	17	Not listed
Fisk	Semester	18	Not listed
Florida State	Semester	18	6 years
Fort Hays Kansas State	Semester	18	5 years
George Peabody	Quarter	13	Not listed
Georgia	Quarter	13	6 years
Hardin-Simmons	Semester	18	5 years
Hartt College	Semester	18	5 years
Harvard	Semester	17	Not listed
Houston	Semester	18	8 years
Howard	Semester	18	5 years
Hunter	Semester	17	5 years
Idaho	Semester	17	8 years
Illinois	Semester	17	Not listed
Illinois Wesleyan	Semester	18	5 years
Immaculate Heart	Semester	18	8 years
Indiana	Semester	18	Not listed
Indiana State	Quarter	13	7 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Iowa	Semester	18	Not listed
Ithaca	Semester	16	Not listed
Juilliard	Semester	16	Not listed
Kansas	Semester	18	Not listed
Kansas City	Semester	17	7 years
Kansas State College (Manhattan)	Semester	18	6 years
Kansas State Teachers (Pittsburgh)	Semester	18	6 years
Kent State	Quarter	13	6 years
Kentucky	Semester	17	8 years
Lewis and Clark	Semester	18	Not listed
Long Beach State	Semester	18	7 years
Los Angeles Conservatory	Semester	19	5 years
Los Angeles State	Semester	17	7 years
Louisiana State	Semester	18	Not listed
Louisville	Semester	17	6 years
Mac Phail	Semester	19	Not listed
Manhattan	Semester	17	Not listed
Marshall College	Semester	18	5 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Miami University	Semester	17	5 years
Miami (Florida)	Semester	18	6 years
Michigan	Semester	18	6 years
Michigan State	Quarter	11	6 years
Midwestern	Semester	18	Not listed
Millikin	Semester	17	5 years
Mills	Semester	18	8 years
Minneapolis College of Music	Semester	18	5 years
Minnesota	Quarter	12	6 years
Mississippi	Semester	18	6 years
Mississippi Southern	Quarter	12	6 years
Missouri	Semester	18	8 years
Montana State	Quarter	13	8 years
Mount St. Mary's	Semester	17	5 years or 9 consecutive summers
Nazareth College	Semester	17	Not listed
Nebraska	Semester	18	6 years
Nebraska State	Semester	18	7 years
New England Conservatory	Semester	17	5 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
New Jersey State (Trenton)	Semester	18	6 years
New Mexico	Semester	18	5 years
New Mexico Highlands	Quarter	12	5 years
New Orleans Baptist	Semester	19	Not listed
New York University	Semester	18	5 years
N. Y. State University Tchrs C. (Fredonia)	Semester	18	6 years
N. Y. State University Tchrs C. (Potsdam)	Semester	19	6 years
North Carolina	Semester	17	Not listed
North Carolina Womens	Semester	18	6 years
North Carolina College (Durham)	Semester	18	6 years
North Texas State	Semester	17	Not listed
Northeast Missouri	Quarter	12	6 years
Northwestern	Quarter	12	5 years
Northwestern State (Louisiana)	Semester	18	6 years
Notre Dame	Semester	17	All requirements must be met 2 years after completion of residence (2 sem. or 4 summers)
Occidental	Semester	18	5 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Ohio	Semester	18	6 years
Ohio State	Quarter	12	6 years
Ohio Wesleyan	Semester	18	Not listed
Oklahoma	Semester	18	Work over 5 years old bears only half credit and work 10 years old will not count except by exam (then only half credit)
Oregon	Quarter	13	7 years
Peabody Conservatory	Semester	17	Not listed
Pennsylvania State	Semester	18	6 years
Pennsylvania	Semester	17	6 years
Philadelphia Musical Academy	Semester	18	5 years
Pittsburgh	Semester	16	4 years
Portland	Semester	17	4 years
Prairie View	Semester	18	Not listed
Princeton	Semester	17	Not listed
Radcliffe	Semester	17	Not listed
Redlands	Semester	18	5 years
Rochester (Eastman)	Semester	18	5 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Roosevelt (Chicago Musical College)	Semester	17	6 years
Sacramento State	Semester	18	7 years
Sam Houston State	Semester	17	Not listed
San Diego State	Semester	18	7 years
San Francisco State	Semester	18	Not listed
San Francisco Theological Seminary	Quarter	11	Not listed
San Jose State	Semester	17	7 years
Sarah Lawrence	Quarter	17	Not listed
Sherwood Music School	Semester	17	5 years
Smith	Semester	17	4 years
Southern Baptist Theological Seminary	Semester	17	Not listed
South Dakota	Semester	18	Not listed
Southern California	Semester	18	7 years
Southern Illinois	Quarter	13	6 years
Southern Methodist	Semester	18	5 years (Must complete degree within 2 years after admission to candidacy)

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Southwestern Baptist Theological Seminary	Semester	17	Not listed
Stanford	Quarter	12	5 years
St. Louis Institute	Semester	18	6 years
Stephen Austin State	Semester	18	6 years
Sul Ross State	Semester	17	6 years
Syracuse	Semester	17	Not listed
Tennessee	Quarter	13	6 years
Texas	Semester	18	Not listed
Texas Christian	Semester	18	Not listed
Texas College of Arts and Industry	Semester	18	5 years
Texas Southern	Semester	18	6 years
Texas Tech	Semester	17	6 years
Texas Woman's Univ	Semester	18	5 years
Tulane	Semester	18	5 years
Tulsa	Semester	18	5 years
Union Theological Sem	Semester	17	Not listed
Utah	Quarter	13	6 years
Utah State	Quarter	12	6 years

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Vandercook College of Music	Semester	18	Not listed
Vassar	Semester	18	Not listed
Vermont	Semester	18	3 years (7 years if done in summer only)
Virginia	Semester	18	5 years (7 years if done in summer only)
Washington Musical Institution	Semester	18	Not listed
Washington, State C.	Semester	17	6 years
Washington, Univ of	Quarter	12	6 years
Washington University	Semester	17	Not listed
Wayne State	Semester	18	6 years
Wellesley	Semester	18	Not listed
West Texas State	Semester	17	6 years
West Virginia	Semester	17	Not listed
Western Michigan	Semester	17	6 years
Western Reserve	Semester	17	7 years
Western State College of Colorado	Quarter	12	5 years
Westminster	Semester	17	Not listed
Wichita	Semester	18	6 years
Willamette	Semester	18	Not listed

(continued on the following page)

TABLE II (continued)

Name of Institution	Attendance Plan	Number of Weeks in Term	Maximum Time Allowed for Completion of Degree
Winthrop	Semester	18	6 years
Wisconsin	Semester	17	Not listed
Wisconsin Conservatory	Term (four per year)	9	Not listed
Wyoming	Semester	18	6 years
Yale	Semester	18	Not listed

Of the 185 institutions offering the master's degree in music, a large percentage of the number permit a student to transfer credits toward his program providing the hours were earned at the appropriate level in an "approved" institution. While some institutions make no statements concerning transfer credits, others indicate a willingness to accept work done at other schools without specifying the amount of credit transferable.

The minimum hours required vary according to the basic structure of the degree and the administrative organization of the school conferring the degree. Table III lists the amount of transfer hours allowed and the minimum number of hours required for master's degrees in music.

TABLE III

TRANSFER HOURS ALLOWED AND TOTAL HOURS REQUIRED
FOR THE MASTER'S DEGREE IN MUSIC

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Alabama	?	2½ Sem
American Conservatory	?	30 Sem
American University	6	30 Sem
Arizona	6	30 Sem
Arkansas	6	3½ Sem
Baylor	yes	45 Qtr
Birmingham-Southern	9	45 Qtr
Bob Jones	?	30 Sem
Boston University	M.A. 6	30 Sem
	M.Mus. 8	32 Sem
	M.F.A. 8	32 Sem
	M.S.M. ?	60 Sem
Brandeis	?	36 Sem
Brigham Young	15	45 Qtr
Brown	yes	8 Courses
Bryn Mawr	?	3 Units
Buffalo	6	30 Sem
Butler (Jordan)	yes	30 Sem
California (Berkeley)	4	20 Units

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
California (Los Angeles)	4	20 Units
Carnegie	18	96 Units
Catholic University	0	26 Sem
Chicago	?	Not listed
Chicago Conservatory	?	30 Sem
Claremont	6	30 Sem
Cleveland Institute	?	30 Sem
College-Conservatory (Cincinnati)	?	30 Sem
College of Holy Names	6	24 Sem
College of Pacific	6	30 Sem
Colorado	?	30 Sem
Colorado College	8	30 Sem
Colorado State College	8	45 Qtr
Columbia	?	30 Sem
Connecticut	0	15 Sem
Conservatory of Music (Kansas City, Mo.)	?	30 Sem
Converse	?	Not listed
Cornell	?	2 Units

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Cosmopolitan School	?	Not listed
Curtis Institute	?	30 Sem
Danbury State Teachers	10	30 Sem
Denver	10	45 Qtr
De Paul	0	30 Sem
De Pauw	8	32 Sem
Drake	8	30 Sem
Duquesne	6	32 Sem
Eastern New Mexico	9	24 Sem
East Texas State	2 courses	30 Sem
Fisk	?	30 Sem
Florida State	6	30 Sem
Fort Hays Kansas State	8	32 Sem
George Peabody	M.A. 6 M.Mus. ?	42 Qtr 48 Qtr
Georgia	M.F.A. 10 M.MusEd 10	40 Qtr 50 Qtr
Hardin-Simmons	6	30 Sem
Hartt	?	30 Sem
Harvard	0	4 full courses
Houston	6	32 Sem

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Howard	0	30 Sem
Hunter	6	30 Sem
Idaho	10*	30 Sem
Illinois	?	4 Units
Illinois Wesleyan	6	30 Sem
Immaculate Heart	6	30 Sem
Indiana	0*	33 Sem
Indiana State Teachers	16	48 Qtr
Ithaca	8	32 Sem
Iowa	?	30 Sem
Juilliard	6	32 Sem
Kansas	?	30 Sem
Kansas City	6	30 Sem
Kansas State (Manhattan)	?	30 Sem
Kansas State (Pittsburgh)	8	30 Sem
Kent State	9	48 Qtr
Kentucky	6	24 Sem
Lewis and Clark	?	30 Sem
Long Beach State	6	30 Sem

*15 hours for those holding undergraduate degrees from Idaho

*6 hours for those holding undergraduate degrees from Indiana

(continued on the following page)

TABLE III (continued)

Institution		Transfer Hours Allowed	Minimum Hours Required for Degree
Los Angeles Conservatory		6	30 Sem
Los Angeles State College		6	30 Sem
Louisiana State			
Louisville		6	30 Sem
MacPhail		?	30 Sem
Manhattan		?	30 Sem
Marshall College		6	32 Sem
Miami University		8	30 Sem
Miami (Florida)		6	30 Sem
Michigan	M.A.	6	24 Sem
	M.Mus.	6	30 Sem
Michigan State		12	45 Qtr
Midwestern		12	30 Sem
Millikin		8	32 Sem
Mills		6	27 Sem
Minneapolis College of Music		?	30 Sem
Minnesota		0	45 Qtr
Mississippi		6	30 Sem
Mississippi Southern		9	46 Qtr
Missouri		8	32 Sem

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Montana State	12	45 Qtr
Mount St. Mary's	6	24 Sem
Nazareth	?	30 Sem
Nebraska	6	30 Sem
Nebraska State (Chadron)	9	36 Sem
New England Conservatory	0	30 Sem
New Jersey State (Trenton)	6	32 Sem
New Mexico	6	30 Sem
New Mexico Highlands	16	48 Qtr
New Orleans Baptist	?	70 Sem
New York University	?	30 Sem
N. Y. State Univ Tchrs College (Fredonia)	8	32 Sem
N. Y. State Univ Tchrs College (Potsdam)	8*	32 Sem
North Carolina	?	30 Sem
North Carolina Womens	6	36 Sem
North Carolina College (Durham)	?	30 Sem
North Texas State	?	32 Sem

*12 for those holding undergraduate degrees from Potsdam

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Northeast Missouri State	6*	32 Sem
Northwestern	0	36 Sem
Northwestern State (La.)	6	30 Sem
Notre Dame	?	30 Sem
Occidental	?	24 Sem
Ohio	8	32 Sem
Ohio State	?	45 Qtr
Ohio Wesleyan	?	30 Sem
Oklahoma	8	30 Sem
Oregon	15	45 Qtr
Peabody	?	Not listed
Pennsylvania	0	24 Sem
Pennsylvania State	10	30 Sem
Philadelphia Musical Academy	?	36 Sem
Pittsburgh	6	30 Sem
Portland	8	30 Sem
Prairie View	?	30 Sem
Princeton	?	Not listed
Radcliffe	0	4 full units

*10 for those holding undergraduate degrees from Northeast Mo.

(continued on the following page)

TABLE III (continued)

Institution		Transfer Hours Allowed	Minimum Hours Required for Degree
Redlands		6	30 Sem
Rochester (Eastman)	M.A.	6	30 Sem
	M.Mus.	?	30 Sem
Roosevelt (Chicago Musical College)		9	30 Sem
Sacramento State		6	30 Sem
Sam Houston State		6	30 Sem
San Diego State		6	30 Sem
San Francisco State		6	30 Sem
San Francisco Theo		?	96 Qtr
San Jose State		?	30 Sem
Sarah Lawrence		?	Not listed
Sherwood Music School		?	30 Sem
Smith		6	24 Sem
Southern Baptist Theo		?	62 Sem
South Dakota		9	30 Sem
Southern California	M.A.	8	28 Sem
	M.Mus.	4	30 Sem
Southern Illinois		16	48 Qtr
Southern Methodist		?	30 Sem
Southwestern Baptist Theo		18*	37 Sem

*Maximum of 18 hours--6 each in music, religious education, and theology.

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Stanford	6	40 Qtr
St. Louis Institute	6	30 Sem
Stephen Austin	6	30 Sem
Sul Ross	6	30 Sem
Syracuse	yes	30 Sem
Tennessee	0	45 Qtr
Texas	0	30 Sem
Texas Christian	?	30 Sem
Texas College of Arts and Industry	6	30 Sem
Texas Southern	6	30 Sem
Texas Tech	6	30 Sem
Texas Woman's	6	24 Sem
Tulane	12	24 Sem
Tulsa	6	30 Sem
Union	?	60 Points
Utah	9	45 Qtr
Utah State	9	45 Qtr
Vandercock College	?	32 Sem
Vassar	Yes*	30 Sem

*Up to one-half of course work.

(continued on the following page)

TABLE III (continued)

Institution	Transfer Hours Allowed	Minimum Hours Required for Degree
Vermont	8	30 Sem
Virginia	0	24 Sem
Washington, State C. of	6	30 Sem
Washington	9	45 Qtr
Washington University	6	24 Sem
Wayne State	6	32 Sem
Wellesley	?	24 Sem
West Texas State	6	30 Sem
West Virginia	6	30 Sem
Western Michigan	6	30 Sem
Western Reserve	6	30 Sem
Western State (Colorado)	9-12	36-45 Qtr
Westminster	?	30 Sem
Wichita	6	30 Sem
Willamette	?	30 Sem
Winthrop	6	30 Sem
Wisconsin	?	18 Sem
Wisconsin Conservatory	?	30 Sem
Wyoming	?	30 Sem
Yale	?	40 Units

The question of proficiency in foreign languages as a requirement for graduate study has been a subject of much discussion. In some instances, the decision concerning its requirement is made by the Graduate School Faculty, while in others, the decision is left to the divisional or departmental faculties--this latter, sometimes, even when the Graduate School sponsors the degree. Table IV lists the schools offering graduate programs according to degrees and majors with the number of foreign languages required for the various programs. (It should be noted that most of the schools offering programs in applied music require language proficiency (German, French, and Italian) for voice majors. However, since it is possible for a singer to learn the pronunciation of a foreign language without learning grammatical construction, and since few schools require proficiency examinations, Table III excludes foreign language as a requirement for applied music majors unless it is a general requirement for all.)

TABLE IV

LANGUAGE REQUIREMENTS FOR MASTER'S DEGREES IN MUSIC

Degree	Major	1 lang- uage	2 lang- uages	3 lang- uages	No re- quirement specified	Total Insti- tutions
M.A.	Applied Mus	1		1	11	13
	App Mus Ped				1	1
	Theory	4			10	14
	Composition	9			11	20
	Theory-Comp	1	1		4	6
	Hist & Lit	20	3	1	14	38

(continued on the following page)

TABLE IV (continued)

Degree	Major	1 lang- uage	2 lang- uages	3 lang- uages	No re- quirement specified	Total Insti- tutions
M.A. (cont'd)	Music Ed	2			32	34
	Church Music				6	6
	Theory-Hist				2	2
	Mus Librarian				1	1
	Mus Therapy				2	2
	Opera				1	1
	Not specified	9	4		32	45
M.F.A.	Applied Mus				4	4
	Composition		1		5	6
	Theory-Comp		1			1
	Instrumentation				1	1
	Hist & Lit		2		3	5
	Music Ed				1	1
	Music Theatre				1	1
Not specified		1			1	
M.Mus.	Applied Mus	7	1		70	78
	App Mus Ped				2	2
	Theory	3			38	41
	Composition	4			51	54
	Theory-Comp	3			9	12
	Hist & Lit	12	1		21	34
	Music Ed	3			36	39
	Conducting	1			3	4
	Church Music	2			10	12
	Music Therapy				4	4
	Opera				3	3
Not specified				6	6	
M.MusEd	Music Education				29	29
M.S.M.	Sacred Music				5	5
M.S.	Applied Mus				3	3
	Composition				1	1
	Music Education				16	16
	Conducting				1	1
	Music Therapy				2	2
Not specified	1			1	2	

The usual grades given for graduate work are the same as those given for undergraduate work: A, B, C, D, and F. Some schools include marks such as P (Passing) and S (Satisfactory) which are intended simply as passing grades. Table V shows the current practices concerning grade requirements for graduate work in music.

TABLE V
GRADE REQUIREMENTS FOR MASTER'S DEGREES IN MUSIC

Grade Requirements	Number of Institutions
<u>B</u> or <u>B-</u> lowest grade allowed for credit	29
<u>B+</u> average with some <u>C</u> 's allowed for credit	1
<u>B</u> average (no indication whether or not grades of <u>C</u> are allowed for credit)	51
<u>B</u> average with some <u>C</u> 's allowed for credit	26*
<u>B</u> average with no grade lower than <u>B</u> in major area	5
<u>B</u> average with no more than half <u>C</u> 's	1
<u>C+</u> average required	3
<u>C</u> accepted as passing in upper level courses with <u>B-</u> passing in graduate courses	1
No grade lower than <u>C</u>	1
No grade requirement specified	69

*D lowest passing grade at one school.

Admission to a graduate program in music normally does not mean that the student is admitted to candidacy for the degree. Ordinarily, this is a separate administrative act. Practices concerning the admission to candidacy for a master's degree vary considerably as indicated in Table VI.

TABLE VI
ADMISSION TO CANDIDACY FOR THE MASTER'S DEGREE IN MUSIC

Requirements	Number of Institutions
Completion of all prerequisites for admission to graduate study	2
Passing of language examinations	1
Passing of placement examinations (given at time of admission to graduate study)	1
Successful completion of 6-10 semester hours (or equivalent in quarter hours)	10
Successful completion of 18 semester hours	2
Successful completion of 12-15 semester hours (or equivalent in quarter hours) and passing of oral examinations	
Successful completion of 12-15 semester hours (or equivalent in quarter hours), passing of placement examinations, language examinations, and all prerequisites (In some cases the recommendation of the major department is needed)	3

(continued on the following page)

TABLE VI (continued)

Requirements	Number of Institutions
Successful completion of one semester and passing the Graduate Record Examination	1
Enrollment in final semester	9
No indication of time of admission to candidacy	99

II. ACCREDITATION

The National Association of Schools of Music serves as the accrediting association for music in higher education. Procedures for the evaluation of an institution applying for membership include a self-survey report on administration, faculty qualifications, curriculums, enrollment, library, physical plant, equipment, and finance. If basic requirements are being met, a team arranges to visit the school in order to evaluate actual accomplishments. All schools which are members of the National Association of Schools of Music are required to submit annual reports including information about enrollment, number of degrees granted, faculty, expenditures for books, scores, recordings, equipment, et cetera. Should questions arise concerning the stability and permanence of a school or department, a visit by an accreditation team is arranged for the specific purpose of offering assistance.

The National Commission on Accrediting, which was established in 1950, has named the National Association of Schools of Music as the

accrediting association for music in higher education. It should be pointed out that graduate programs in music are not accredited by the National Association of Schools of Music; rather, they are approved.

A cooperative relationship has been established between the National Association of Schools of Music and three of the six regional accrediting associations. There are the Middle States Association of Colleges and Secondary Schools, the Northwest Association of Secondary and Higher Schools, and the Western College Association. Representatives of the National Association of Schools of Music serve on the evaluating team when one of these associations is examining a school which offers degrees in music. The recommendations on music accreditation are included in the overall report of the regional association. In these three regions, membership in the National Association of Schools of Music is contingent upon membership in the regional association.

The National Association of Schools of Music has worked closely with the Southern Association of Colleges and Secondary Schools since 1930, and has been the official consultant for all schools offering degrees in music. When the National Association of Schools of Music examines a school in the North Central region, an officer from the North Central Association of Colleges and Secondary Schools is invited to accompany the music officials. Negotiations are being made with the New England Association of Colleges and Secondary Schools.

III. PATTERNS OF ADMISSION

A bachelor's degree granted by a college or university of recognized standing is normally a requisite for admission to any program of study leading to the master's degree. As a general rule, the Bachelor of Music degree is required of those seeking admission to programs leading to the Master of Music degree, while the Bachelor of Arts degree usually precedes the Master of Arts degree. An evaluation of an applicant's academic record at the undergraduate level is made to determine whether he has established a strong affirmative case in regard to the character of his general education, and his fitness for graduate work in music.

A B average in all undergraduate work is commonly required of applicants, although some schools will accept a student who has earned a B average in the junior and senior years. In some cases, upon recommendation of the department, an applicant may be admitted on probation. Such students are allowed to register for a limited amount of work. Upon the successful completion of the work, the student is generally given regular status, while if the work has been unsatisfactory, he is usually denied further enrollment.

It is not unusual for the admissions officer to require letters of recommendation from persons who are in a position to analyze the applicant's abilities and to estimate his potential in graduate work. In the consideration of applicants, schools commonly require a "character" reference as well as a statement concerning scholastic achievement.

The Graduate Record Examination is sometimes used as a supplementary objective check on the applicant's aptitude and knowledge. Table VII indicates

the number of institutions requiring the Graduate Record Examination or a similar examination, such as the Miller Analogies Test, as part of the admissions procedure.

TABLE VII

INSTITUTIONS REQUIRING THE GRADUATE RECORD EXAMINATION*
FOR ADMISSION TO GRADUATE STUDY IN MUSIC

Degree	G.R.E. Required	G.R.E. Not Required
Master of Arts	18	82
Master of Fine Arts	5	3
Master of Music	17	72
Master of Music Education	4	26
Master of Sacred Music	1	4
Master of Science	1	20

*Or similar examination.

As part of the admissions procedure for students entering programs leading to the master's degree in music, examinations in the areas of history and literature of music and theory of music are sometimes administered. As a general rule, these examinations are given for placement purposes and do not constitute a basis for actual admission to graduate work. If prerequisite courses are deemed necessary, such courses are taken according to the stipulation of the department involved, and are

not credited toward the degree requirements. The number of institutions, according to degrees, requiring placement examinations in music is indicated in Table VIII.

TABLE VIII

INSTITUTIONS REQUIRING PLACEMENT EXAMINATIONS IN THEORY AND/OR
HISTORY FOR ADMISSION TO GRADUATE STUDY IN MUSIC

Degree	Theory and/or History Examinations Required	Theory and/or History Examinations Not Required
Master of Arts	25	74
Master of Fine Arts	1	7
Master of Music	31	58
Master of Music Education	11	19
Master of Sacred Music	3	2
Master of Science	6	15

Probably without exception, all schools offering graduate degrees in applied music require an audition, either in person or by tape recording. It should be stated, however, that many institutions do not include a catalog statement concerning an audition. Similarly, a student applying for admission to a program in composition generally is required to submit manuscripts of original works representative of his best ability.

As part of the admissions procedure, the student is generally assigned an advisor. The graduate dean or the chairman of graduate

studies (depending on the structure of a department or school) usually serves as a general advisor to all graduate students. After a student's initial registration, and sometimes before, he is assigned a departmental advisor. If a student has a minor field, sometimes a member of the minor department is assigned to an advisory committee. While a student may apply to many responsible officials for guidance, most schools seem to feel that the student must bear full responsibility for his own progress toward the degree intended.

CHAPTER VI

MODERN CONCEPTS IN THE CURRICULUMS OF THE MASTER'S DEGREE IN MUSIC

The curriculums of the masters degrees in music have been influenced by the structure of general graduate curriculums in other fields of study. Courses of study for early graduate degrees in music were superimposed upon the courses required for the bachelor's degree, and in many cases, the result was simply an additional year of study. Over a period of time, inevitable changes have occurred. This chapter attempts to define current curriculums in music as they appear in American institutions of higher learning.

I. AREAS OF CONCENTRATION

The graduate student in music has a number of areas from which to choose a concentration. Further, within an area of concentration, a student often has a choice of degrees, depending on his background and preparation. For example, a student in music history and literature may pursue his area in a program culminating with a Master of Arts, a Master of Fine Arts, or a Master of Music degree. Table IX lists the 185 institutions offering graduate degrees in music, indicating the specific names of the degrees along with the areas of concentration available in each.

TABLE IX

AREAS OF CONCENTRATION FOR THE MASTER'S CANDIDATE
IN MUSIC, INDICATING DEGREES AVAILABLE

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Alabama	M.Mus.		M.Mus.	M.Mus.		
American Conservatory	M.Mus.	M.Mus.	M.Mus.		M.MusEd	
American U.						M.A. (Music)
Arizona	M.Mus.	M.Mus.	M.Mus.		M.MusEd	M.A. (Music)
Arkansas	M.Mus.	M.Mus.				
Baylor	M.Mus.	M.A. M.Mus.	M.Mus.		M.S.	M.Mus. (Conduct)
Birmingham-Southern	M.Mus.					
Bob Jones	M.A.					M.A. (Sac Music)
Boston U.	M.Mus.	M.Mus.	M.A. M.Mus.	M.A. M.Mus.	M.A. M.Mus.	M.A. (ChurchMus) M.Mus (ChurchMus) M.S.M. (ChurchMus) M.F.A. (Mus Th)
Brandeis			M.F.A.	M.F.A.		
Brigham Young						M.A. (Music)
Brown						M.A. (Music)
Bryn Mawr						M.A. (Th-Hist)
Buffalo						M.A. (Music)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Butler (Jordan)	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus. M.S.	
California (Berkeley)						M.A. (Music)
California (Los Angeles)		M.A.	M.A.	M.A.	M.A.	
Carnegie	M.F.A.		M.F.A.	M.F.A.	M.F.A.	
Catholic U.	M.Mus.		M.Mus.	M.A.	M.A.	M.Mus. (LiturgMus)
Chicago			M.A.	M.A.		M.A. (Music Librarianship)
Chicago Conservatory	M.Mus.				M.Mus.	M.Mus. (Th-Comp)
Claremont	M.A.		M.A.	M.A.	M.A.	
Cleveland Institute	M.Mus.	M.Mus.	M.Mus.	M.Mus.		
College-Conservatory (Cincinnati)	M.Mus.		M.Mus.	M.Mus.		
College of Holy Names	M.Mus.				M.A. M.Mus.	
College of Pacific	M.Mus.		M.Mus.	M.Mus.	M.A. M.Mus.	M.A. (Music) M.Mus. (MusTherapy)
Colorado	M.Mus.		M.Mus.		M.MusEd	M.Mus. (ChurchMus)
Colorado College						M.A. (Music)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Colorado State					M.A.	M.A. (Music)
Columbia			M.A.	M.A.	M.A.	
Connecticut						M.A. (Music)
Conservatory (Kansas City)	M.Mus.	M.Mus.	M.Mus.			
Converse	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	
Cornell		M.A.	M.A.	M.A.		
Cosmopolitan	M.Mus.		M.Mus.			
Curtis			M.Mus.			
Danbury					M.S.	
Denver					M.A.	M.A. (Music)
De Paul	M.Mus.	M.Mus.	M.Mus.		M.Mus.	
De Pauw	M.Mus.	M.Mus.	M.Mus.		M.Mus.	
Drake	M.Mus.		M.Mus.		M.MusEd	
Duquesne	M.Mus.	M.Mus.	M.Mus.		M.S. M.MusEd	
Eastern New Mexico	M.A.	M.A.		M.A.	M.A.	M.A. (Combination)
East Texas State						M.A. (Music) M.S. (Music)
Fisk						M.A. (Music)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Florida State	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.MusEd	M.Mus. (Sac Mus) M.Mus. (Therapy)
Fort Hays					M.S.	
George Peabody	M.Mus.			M.A. M.Mus.	M.A. M.Mus.	M.A. (Th-Comp) M.Mus. (Th-Comp)
Georgia	M.F.A.		M.F.A.	M.F.A.	M.MusEd	
Hardin-Simmons					M.Mus.	M.Mus. (Th-Comp)
Hartt	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.MusEd	M.Mus. (Ch Mus) M.Mus. (Opera)
Harvard						M.A. (Music)
Houston	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	
Howard	M.Mus.		M.Mus.	M.Mus.	M.MusEd	
Hunter				M.A.		M.A. (Th-Comp)
Idaho					M.S. M.MusEd	M.Mus. (Majors not indicated)
Illinois	M.Mus.		M.Mus.	M.Mus.	M.S.	M.Mus. (Th-Comp)
Illinois Wesleyan	M.Mus.	M.Mus.			M.MusEd	
Immaculate Heart	M.Mus.					
Indiana	M.Mus.	M.A. M.Mus.	M.A. M.Mus.	M.A. M.Mus.	M.A. M.MusEd	M.Mus. (Ch Mus) M.Mus. (Conduct) M.S. (Therapy)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Indiana State					M.A. M.S.	
Iowa	M.Mus. M.F.A.	M.Mus.	M.Mus. M.F.A.	M.Mus.	M.Mus.	M.F.A. (Instrumentation)
Ithaca	M.Mus.	M.Mus.		M.Mus.	M.S.	
Juilliard	M.S.		M.S.			M.S. (Conducting)
Kansas	M.Mus.		M.Mus.	M.Mus.	M.MusEd	M.A. (Music) M.A. (Functional Music)
Kansas City						M.A. (Music)
Kansas State (Manhattan)	M.S.				M.S.	
Kansas State (Pittsburgh)					M.S.	
Kent State						M.A. (Music)
Kentucky	M.Mus.	M.Mus.	M.Mus.		M.Mus.	
Lewis and Clark					M.MusEd	M.Mus. (Majors not indicated)
Long Beach State						M.A. (Music)
Los Angeles Conservatory	M.Mus.		M.Mus.	M.Mus.	M.MusEd	
Los Angeles State						M.A. (Music)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Louisiana State					M.MusEd	M.A. (Music) M.Mus. (Music)
Louisville	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.MusEd	
Mac Phail	M.Mus.				M.Mus.	
Manhattan	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	
Marshall					M.A.	
Miami U.						M.A. (Music) M.Mus. (Majors not indicated)
Miami (Fla.)	M.Mus.				M.Mus.	
Michigan	M.Mus.	M.Mus. M.A.	M.Mus. M.A.	M.Mus. M.A.	M.Mus.	M.A. (Music)
Michigan St.						M.Mus. (Majors not indicated)
Midwestern	M.Mus.				M.MusEd	M.Mus. (Th-Comp)
Millikin	M.Mus.				M.MusEd	M.Mus. (Th-Comp)
Mills			M.A.	M.A.		
Minneapolis C. of Music					M.Mus.	M.Mus. (Music)
Minnesota		M.A.		M.A.	M.A.	
Mississippi	M.Mus.	M.Mus.	M.Mus.		M.Mus.	
Mississippi Southern	M.Mus.	M.Mus.		M.Mus.	M.MusEd	M.Mus. (Therapy)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Missouri			M.A.	M.A.		
Montana St.	M.Mus.		M.Mus.		M.Mus.	
Mt. St. Mary's	M.Mus.		M.A. M.Mus.	M.A.	M.Mus.	
Nazareth						M.A. (Music)
Nebraska	M.Mus.				M.Mus.	
Nebraska St.						M.A. (Music)
New England Conservatory	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus. (Pedagogy) M.Mus. (Therapy) M.Mus. (Opera Dir) M.Mus. (Ch Music)
New Jersey St. (Trenton)					M.A.	
New Mexico	M.Mus.		M.Mus.	M.A.		
New Mexico Highlands						M.A. (Music)
New Orleans Baptist						M.S.M. (SacMus)
New York U.				M.A.		
N.Y. St. U. Tchrs (Fredonia)					M.S.	
N.Y. St. U. Tchrs (Potsdam)					M.S.	
North Carolina			M.Mus.	M.A.		

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
N. Car. Womens			M.F.A.			
N. Car. College (Durham)						M.A. (Music)
N. Texas St.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus. M.MusEd	M.A. (Music)
NE Missouri						M.A.
Northwestern	M.Mus.			M.Mus.	M.Mus.	M.Mus. (Ch Mus) M.Mus. (Th-Comp)
Northwestern State (La.)					M.MusEd	
Notre Dame	M.Mus.	M.Mus.	M.Mus.		M.MusEd	M.Mus. (Lit Mus)
Occidental						M.A. (Music)
Ohio	M.F.A.		M.F.A.	M.F.A.	M.F.A.	M.S. (Therapy)
Ohio State				M.A.	M.A.	M.A. (Ch Mus) M.A. (Pedagogy) M.A. (Th-Comp)
Ohio Wesleyan						M.A. (Music)
Oklahoma	M.Mus.	M.Mus.	M.Mus.			
Oregon	M.Mus.	M.A.		M.A.	M.S. M.Mus.	M.Mus. (Th-Comp)
Peabody	M.Mus.	M.Mus.	M.Mus.		M.Mus.	M.Mus. (Ch Mus)
Penn		M.A.	M.A.	M.A.		
Penn State	M.A.	M.A.	M.A.	M.A.		M.A. (Combination)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Philadelphia Mus Academy	M.Mus.					M.Mus. (Th-Comp)
Pittsburgh				M.A.		
Portland					M.MusEd	M.Mus. (Majors not indicated)
Prairie View	M.A.	M.A.			M.A.	
Princeton				M.F.A.		M.F.A. (Music) M.F.A. (Th-Comp)
Radcliffe						M.A. (Music)
Redlands	M.Mus.		M.Mus.	M.Mus.	M.Mus.	
Rochester (Eastman)	M.Mus.	M.A. M.MUS.	M.A. M.Mus.	M.A.	M.A. M.Mus.	
Roosevelt (Chicago Mus)	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.MusEd	
Sacramento St.					M.A.	
Sam Houston State						M.A. (Music)
San Diego St.					M.A.	
San Francisco State	M.A.			M.A.	M.A.	M.A. (Th-Comp)
San Francisco Theo Sem						M.A. (Sac Mus)
San Jose St.	M.A.			M.A.	M.A.	M.A. (Th-Comp)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Sarah Lawrence						M.A. (Music)
Sherwood	M.Mus.					
Smith			M.A.	M.A.		
Southern Baptist Theo						M.S.M. (Sac Mus)
S. Dakota	M.Mus.	M.Mus.			M.Mus.	
S. California	M.Mus.	M.Mus.	M.A. M.Mus.	M.A. M.Mus.	M.Mus.	M.Mus. (Conduct) M.Mus. (Opera) M.Mus. (Ch Mus)
S. Illinois						M.Mus. (Majors not specified)
S. Methodist	M.Mus.	M.Mus.	M.Mus.		M.Mus.	M.Mus. (Th-Comp)
Southwestern Baptist Theo						M.S.M. (Sac Mus)
Stanford			M.A.	M.A.	M.A.	
St. Louis Inst.	M.Mus.	M.Mus.	M.Mus.		M.Mus.	M.Mus. (Ch Mus) M.Mus. (Mus Tchg)
Stephen Austin State	M.A.					
Sul Ross St.					M.A.	
Syracuse	M.Mus.		M.Mus.	M.Mus.	M.Mus.	
Tennessee					M.S.	
Texas	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Texas Christian	M.Mus.	M.Mus.		M.Mus.	M.Mus.	M.A. (Music)
Texas College of A & I						M.A. (Music)
Texas Southern	M.A.	M.A.	M.A.	M.A.	M.MusEd	
Texas Tech	M.A.				M.A.	
Texas Woman's	M.A.			M.A.	M.A.	M.A. (Ch Music) M.A. (Therapy)
Tulane						M.A. (Music)
Tulsa	M.Mus.		M.Mus.		M.MusEd	
Union	M.M					M.S.M. (Sac Mus)
Utah	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.Mus.	M.A. (Music) M.S. (Music)
Utah State	M.S.				M.S.	
Vandercook					M.MusEd	
Vassar						M.A. (Music)
Vermont						M.A. (Music)
Virginia						M.A. (Hist-Th)
Washington Musical Inst.	M.Mus.		M.Mus.	M.Mus.	M.Mus.	
Washington State College					M.A.	M.A. (Music)
Washington	M.A.	M.A.	M.A.	M.A.	M.A.	M.A. (Opera)

(continued on the following page)

TABLE IX (continued)

Name of Institution	Applied Music	Theory	Composition	History & Literature	Music Education	Other
Washington U.	M.Mus.			M.A.	M.A.	M.A. (Th-Comp)
Wayne State	M.Mus.		M.Mus.	M.A.		
Wellesley				M.A.		
West Texas St.						M.A. (Music)
West Virginia	M.Mus.				M.Mus.	M.Mus. (Th-Comp)
Western Mich.					M.A.	
Western Reserve		M.A.	M.A.	M.A.	M.A.	M.A. (Ch Music)
Western State (Colorado)						M.A. (Music)
Westminster	M.Mus.					M.Mus. (Conduct)
Wichita	M.Mus.				M.MusEd	M.Mus. (Th-Comp)
Willamette					M.MusEd	
Winthrop						M.A. (Music)
Wisconsin		M.Mus.		M.Mus.		M.A. (Music)
Wisconsin Conservatory	M.Mus.	M.Mus.	M.Mus.			
Wyoming	M.A.				M.A.	
Yale	M.Mus.	M.Mus.	M.Mus.	M.A.		

II. COURSE REQUIREMENTS FOR THE MASTER'S DEGREE IN MUSIC

A school's curriculum is largely determined by its philosophy concerning the purposes of education. In most instances, the student is required to select from the field of music an area of study in which he must concentrate. Information concerning course requirements is furnished in Table X. Completeness or extent of the information provided in the table is limited only when the programs are not clearly defined in the college or university catalogs. It should be pointed out that several schools offering a graduate degree in music do not indicate an area of concentration. In such cases, the major is implied as "music."

TABLE X

COURSE REQUIREMENTS FOR THE MASTER'S DEGREES IN MUSIC

Institution	Degree	Major	Appl Mus*	Th Comp*	Hist Lit*	Mus Ed*	Mus Org*	Ped*	Prof Ed*	Res Meth*	Cond*	Elec*	Term Proj*	Other	Total Hours	
ALABAMA	MMus	AppMus	8-16	-----6---			NC					6 ←-NC	2-6 Adv Ensemble		24 [†] Sem	
		HistLit	6	6	12								6 ←-NC			30 Sem
		Comp	0-6	15-18	3-6											24 Sem
AMERICAN CONSERVATORY	MMus	AppMus	16	8	4							2 ←-NC			30 Sem	
		Voice	14	4	4							4-6 ←-NC	4-6 Piano		30 Sem	
		Theory		8-10	4			12					6		30 Sem	
		Comp	6	14									4	6	30 Sem	
	MMusEd	MusEd	6	6			6					6	6		30 Sem	
AMERICAN UNIVERSITY	MA	Music												Not specified	30 Sem	
ARIZONA	MA	Music												Not specified	30 Sem	
		MMus	AppMus											Not specified	30 Sem	
		Comp												Not specified	30 Sem	
		Theory												Not specified	30 Sem	
	MMusEd	Music Ed												Not specified	30 Sem	

*A description of these headings appears at the end of the Table, page 160.

†May elect 6 additional hours in lieu of thesis.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Cond	Elec	Term Proj	Other	Total Hours
ARKANSAS	MMus	AppMus Theory	10	8	8		NC				8	←-NC		34 Sem
			4	14	4		NC	4			8	←-NC		34 Sem
BAYLOR	MA	Th&Lit		25	-----35						10-20	←-NC		45 Qtr
	MS	MusEd										←-NC	Individual planning	55 Qtr
	MMus	AppMus	16-24		9						13-20	←-NC		45 Qtr
		Conduct		9	9				6	21	←-NC			45 Qtr
	Comp		12	9					19	5			45 Qtr	
	Th&Lit			14						5		26 not specified	45 Qtr	
BIRMINGHAM-SOUTHERN	MMus	AppMus	20									5	3 Ens; 17not spec	45 Qtr
BOB JONES	MA	AppMus	8	4	10			4			4	←-NC		30 Sem
		Voice	6	4	10			8			2	←-NC		30 Sem
		SacMus	4	4	10			4			←-NC	8 Sacred Music		30 Sem
BOSTON UNIVERSITY	MA	Comp		18	6						6	←-NC		30 Sem
		Musicol			16						14	←-NC		30 Sem
		MusEd		-----9	-----	12					9	←-NC		30 Sem
		ChMus			6						12	←-NC	12 Church Music	30 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped Ed	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
BOSTON U (continued)	MMus	AppMus	12				2						10* ←-NC		32 Sem
		Theory	4-6	12	9		2						1-3 ←-NC		32 Sem
		Comp	4-6	12	9		2						1-3 ←-NC		32 Sem
		HistLit	4-6		9	12		2					1-3 ←-NC		32 Sem
		ChM(Hist)	4-6			6		2			4	0-2 ←-NC		6 ChMus; 6 ReligLit	32 Sem
		ChM(Perf)	8-12			6		2			4	0-4 ←-NC		6 ReligLit	32 Sem
		MusEd	4-6		-----6----		12	2		3	2			1-3 ←-NC	
MFA	MusTheatre											9 --NC	12 Opera; 9 Related; 2 Theatre Practice	32 Sem	
MSM	Church M	12-16		4	6						4	7-11	23 Theology	60 Sem	
BRANDEIS	MFA	HistComp												Not specified	36 Sem
		HistCrit												Not specified	36 Sem
BRIGHAM YOUNG	MA	Music												23 Major; 15 Minor	45 Qtr
BROWN	MA	Music												8 courses	
BRYN MAWR	MA	ThHist												Not specified	

*Voice majors must elect piano for 4 credits.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
BUFFALO	MA	Music											10	20 not specified	30 Sem	
BUTLER (JORDAN)	MMus	AppMus	8	4	2		NC	2				8	6		30 Sem	
		Theory	6	13	4		NC					7	←-NC		30 Sem	
		Comp	6	14			NC					10	←-NC		30 Sem	
		MusLit-1	4-12	4-12	15-22		NC							←-NC	*	30 Sem
		MusLit-2	8-12	8	10		NC					6-10				36 Sem
		MusEd	4		2	11	NC					13	←-NC	*		30 Sem
	MS	MusEd			4	8			12			12	←-NC	*	30 Sem	
CALIFORNIA (Berkeley)	MA	Music												Not specified	20 ⁺ Sem	
CALIFORNIA (LosAngeles)	MA	Theory												Not specified	20 ⁺ Sem	
		Comp												Not specified	20 ⁺ Sem	
		Musicol												Not specified	20 ⁺ Sem	
		MusEd												Not specified	20 ⁺ Sem	
CARNEGIE INSTITUTE	MFA	AppMus	16									10	←-NC	6 LibArts	32 Sem	
		Comp		16								10	←-NC	6 LibArts	32 Sem	
		Musicol			16							10	←-NC	6 LibArts	32 Sem	
		MusEd				12						12	←-NC	8 LibArts	32 Sem	

*May elect 6 additional hours in lieu of thesis

*24 without thesis

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
CATHOLIC UNIVERSITY	MA	Musicol	4	4	10							2 ←-NC	6 Allied field	26 Sem	
		MusEd	4	4	4	6						2 ←-NC	6 Allied field	26 Sem	
	MMus	AppMus	6	4	4							6 ←-NC	6 Allied field	26 Sem	
		Comp	2	14	4							←-NC	6 Allied field	26 Sem	
		Liturg Mus	4	4								4 ←-NC	8 LitMus; 6 Allied	26 Sem	
CHICAGO	MA	Comp HisCrit Librarian- ship		3* 3*	2* 2*							4* ←-NC 4* ←-NC	Not specified		
CHICAGO CONSERVATORY	MMus	AppMus	15	6	4							3	4	32 Sem	
		Comp-Th	4	12	4			4				4	4	32 Sem	
		MusEd	6	6		6						6	6	30 Sem	
CLAREMONT	MA	AppMus History Comp MusEd	10										Not specified Individual programs Individual programs	30 Sem 30 Sem 30 Sem	
				3	6	9		3-4				9-12* ←-NC		30-34	
CLEVELAND INSTITUTE	MMus	AppMus	12-16				NC					14-18	2	30 Sem	
		Theory		16			NC	6					8	30 Sem	
		Comp		16			NC					14 ←-NC		30 Sem	
		Musicol			12		NC					10	8	30 Sem	

*Figure pertains to number of courses and not the amount of credit.

*Applied Music and Music Education electives, including Conducting.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
COLLEGE- CONSERVATORY (Cincinnati)	MMus	AppMus	10	4							2	12	2		30 Sem
		Comp		4							2	4	←-NC		30 Sem
		Musicol		4	6						2		←-NC		30 Sem
COLLEGE OF HOLY NAMES	MA	MusEd	2		2-4	6-8				2		10-12	2-4		24 Sem
	MMus	AppMus	8	2	2					2		8	←-NC	2 Ensemble	24 Sem
		MusEd	8		2-6	6-8				2		4	←-NC		24 Sem
COLLEGE OF PACIFIC	MA	Gen Mus	2		4							4	4	6 Cultural Subj	30 Sem
		MusEd	2		4	4						8	4	4 CultSubj; 4 GenEd	30 Sem
	MMus	AppMus	8	4-8	4							6-10	4		30 Sem
		Comp	4	8	4							10	4		30 Sem
		Musicol	4	4	8				2				4	4 LibArts; 4 CultSubj	30 Sem
		PubSchMus Therapy	4		4	2-4						10 17-22	4	4 CultSubj; 4 GenEd 2-6 Mus Therapy	30 Sem 30 Sem
COLORADO	MMus	AppMus	18				NC					5	2	5 outside music	30 Sem
		Comp	5	20									←-NC	5 outside music	30 Sem
		ChMus	8										←-NC	15 ChMus; 7 non-music	30 Sem
MMusEd	MusEd	6			10			6	2			4	2 non-music	30*Sem	

*May elect 6 additional hours in lieu of thesis.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
COLORADO COLLEGE	MA	Music											6	16 Music; 8 Elective	30 Sem
COLORADO STATE	MA	Music Supervision											4 4	Individual programs Individual programs	45 Qtr 45 Qtr
COLUMBIA	MA	Comp Musicol MusEd		14	8 20								8 ←-NC 10 ←-NC ←--NC	24 Music by advisem't	30 Sem 30 Sem 30 Sem
CONNECTICUT	MA	Music												Not specified	*
CONSERVATORY KANSAS CITY	MMus	AppMus Theory Comp	12 5 5	4-5 12 14	5 5 5		NC NC NC	4-5 4					3 4 6	2 Lang&Dict (Voice)	30 Sem 30 Sem 30 Sem
CONVERSE	MMus	AppMus Comp Musicol MusEd												Not specified Not specified Not specified Not specified	

*15 semester hours with thesis, 24 without thesis; student may be required to attend several seminars without credit.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
CORNELL	MA	Theory												Not specified	2 Units	
		Comp												Not specified	2 Units	
		Musicol												Not specified	2 Units	
COSMOPOLITAN	MMus	AppMus Comp											All work private study with instructors; no specifications given			
CURTIS	MMus	Comp											Not specified	30 Sem		
DANBURY	MS	MusEd				12-15			12				3-6 ←-NC		30 Sem	
DENVER	MA	Music												5 25 Major area; 15 min	45 Qtr	
		MusEd												5 25 Major area; 15 min	45 Qtr	
DE PAUL	MMus	AppMus	12	2	4	2								2 2 Acoustics;6 LibArts	30 Sem	
		Theory		10	4	2								2 2 Acoustics;6 LibArts	30 Sem	
		Comp		14	2			4						2 2 Acoustics;6 LibArts	30 Sem	
		MusEd	4		2	11			3	3				2 2 Acoustics;3 LibArts	30 Sem	
DE PAUW	MMus	AppMus	6		6							8	6 6 Minor		32 Sem	
		Theory	4	8	6								8 6 Minor		32 Sem	
		Comp		12	6									8 6 Minor		32 Sem
		Mus Ed	4		6	8								8 6 Minor		32 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
DRAKE	MMus	AppMus	12	6-10			NC					4-8	4		30 Sem
		Comp	6	12								4	8		30 Sem
	MMusEd	Music Ed	6-8	6-8		7	NC		6			2	3		32 Sem
DUQUESNE	MMus	AppMus	6	8	8			2		2			6		32 Sem
		Theory	6	12	4			2		2			6		32 Sem
		Comp	6	16				2		2			6		32 Sem
	MMusEd	MusicEd	6	4		8			2					2 PsychMus; 10 advm't	32 Sem
	MS	MusicEd	6	4		8			2				6	2 PsychMus; 4 advsm't	32 Sem
EASTERN NEW MEXICO	MA	AppMus												Not specified	*
		Theory												Not specified	*
		Musicol												Not specified	*
		MusEd												Not specified	*
EAST TEXAS STATE TCHRS	MA	Music		4	4	6		6	4			6			30 Sem
	MS	Music		4	4	6		6	4			6			30 Sem

*24--26 hours with thesis or recital; 30 hours with a project; 36 hours without project or thesis

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
FIKSK	MA	Music												Not specified	30 Sem
FLORIDA STATE	MMus	AppMus Theory Comp HistLit SacMus Therapy	12 2 2 2 6 2	-----12-- 12-14 14-16 6 6	 14 4 2	 NC NC NC 2	 2	 	 	 	 	 	←-NC 6 6 6 5 6 6	1 LibSci; 6-8 non-mus 1 LibSci; 8 non-music 1 LibSci; 8 non-music 1 LibSci; 7 non-music 6 Rel; 1 LibSci 1 LibSci; 8 Therapy; 6 Psych or SocStu	31-33 31-33 31-33 31 30 31 30
	MMusEd	MusicEd		5-6		9-10	NC					2	6	1 LibSci; 6 non-music	30
FORT HAYS	MS	MusicEd	Optional Programs:					1) 30 hours in major field 2) 20 hours in major & 10 hours in minor 3) 20 hours in major & 10 hours in related courses					32 Sem		
GEORGE PEABODY	MA	ThComp Musicol Music Ed	Optional Programs:					1) Major of 22-30 hours (including thesis) with minor of not less than 12 hours 2) Major of 24-36 hours with minor of 12-24 hours					42-48 Qtr		
	MMus	AppMus Th-Comp Musicol MusEd					NC NC NC NC							Programs not specified other than 12 hours outside music	48 Qtr

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
GEORGIA	MFA	AppMus												Not specified	40 Qtr
		Comp												Not specified	40 Qtr
		Musicol												Not specified	40 Qtr
	MMusEd	Music Ed												Not specified	50 Qtr
HARDIN- SIMMONS	MMus	Th-Comp	6	*	6						*		*		30 Sem
		Mus Ed	4	2	2	*					*		*		30 Sem
HARTT	MMus	AppMus	12	6	6		NC					2	4		30 Sem
		Theory	6	7	5		NC	4					8		30 Sem
		Comp	6	13			NC					3-6	8		30 Sem
		History	6	6	8		NC			3			8		30 Sem
		Church M	10	6	4					2			6	2 Conducting	30 Sem
		Opera	12		4		NC					10	2		30 Sem
	MMusEd	MusEd	6	4		12	NC			3			6		30 Sem
HARVARD	MA	Music												4 full courses	
HOUSTON	MMus	AppMus												Individual programs	32 Sem
		Theory												Individual programs	32 Sem
		Comp												Individual programs	32 Sem
		Lit												Individual programs	32 Sem
		MusEd												Individual programs	32 Sem

*Amount of credit not specified.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped Ed	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
HOWARD	MMus	AppMus	14	-----10--						3		3	←-NC		30 Sem
		Comp	2	20	6					3			←-NC		31 Sem
		HistMus	4	4	20					3			←-NC		31 Sem
	MMusEd	MusEd				14				3		3	--NC	10 Minor	30 Sem
HUNTER	MA	History			9-12					3		15-18			30 Sem
		Th-Comp	12-15									15-18			30 Sem
IDAHO	MA	Music												Not specified	30 Sem
	MS	MusEd												Not specified	30 Sem
	MMus													Not specified	30 Sem
	MMusEd	MusEd												Not specified	30 Sem
ILLINOIS	MMus	AppMus												Not specified	32 Sem
		Th-Comp												Not specified	32 Sem
		Musicol												Not specified	32 Sem
	MS	MusEd												Not specified	32 Sem
ILLINOIS WESLEYAN	MMus	AppMus	10	4	6							8	2		30 Sem
		Theory	4	4	6								10	6	30 Sem
	MMusEd	MusEd	6		6	2			2			8	6		30 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
IMMACULATE HEART	MMus	AppMus	8		14		2	2		2			2 --NC		30 Sem
INDIANA	MA	Theory		20									←-NC	3 Ens; 12 Mus Minor	35 Sem
		Comp		20									←-NC	3 Ens; 12 Mus Minor	35 Sem
		Musico1			20								←-NC	3 Ens; 12 Mus Minor	35 Sem
		Mus Ed				20							←-NC	3 Ens; 12 Mus Minor	35 Sem
	MMus	AppMus	18										←-NC	3 Ens; 12 Mus Minor	33 Sem
		Theory		17									3	3 Ens; 12 Mus Minor	35 Sem
		Comp		14									6	3 Ens; 12 Mus Minor	35 Sem
		Musico1			17								3	3 Ens; 12 Mus Minor	35 Sem
		ChorCond	12								18		3	3 Ens	33 Sem
		Church M	9		6								3	3 Ens; 15 Church Mus	33 Sem
	MMusEd	Mus Ed	6-10			14-20						0-6	3 3 Ens; 6-12 Mus Minor		35 Sem
	MS	Therapy										5	3 6 Therapy; 19 Psych		33 Sem
INDIANA STATE	MA	Mus Ed				24*		12				12			48 Qtr
	MS	Mus Ed				24*		12				12			48 Qtr
IOWA	MFA	AppMus												Not specified	30 Sem
		Comp												Not specified	30 Sem
		Instrumen- tation												Not specified	30 Sem

*Not defined specifically as Music Education courses.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
IOWA (continued)	MA	Perf&Lit												Not specified	30 Sem	
		Theory												Not specified	30 Sem	
		Comp												Not specified	30 Sem	
		Musicol												Not specified	30 Sem	
		MusEd												Not specified	30* Sem	
ITHACA	MMus	AppMus	16-20	-----6---								3-6	2-4		32 Sem	
		Theory	4-6	16-20	4-6								3-6	2-4		32 Sem
		Lit&Hist	4-6	4-6	16-20								3-6	2-4		32 Sem
	MS	MusEd												16-22 Music; 10-16 Ed & LibArts	32 Sem	
JULLIARD	MS	AppMus	10-20		4	4-8						2-14		6 Non-music	32 Sem	
		Comp		10-20	4	4-8							2-14		6 Non-music	32 Sem
		Conduct			4	4-8			10-20		2-14			6 Non-music	32 Sem	
KANSAS	MA	Music												Not specified	30 Sem	
		Music												Not specified	30 Sem	
	MMus	AppMus												Not specified	30 Sem	
		Comp												Not specified	30 Sem	
		Musicol												Not specified	30 Sem	
MMusEd	MusEd												Not specified	30 Sem		
	Functional Music												Not specified	30 Sem		
KANSAS CITY	MA	Music										6	Not specified	30 Sem		

*May elect an additional 8 hours in lieu of thesis

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
KANSAS STATE (Manhattan)	MS	AppMus	12	-----8---								12	←-NC		32 Sem
		MusEd		-----8---		12						2-4	6-8		30 Sem
KANSAS STATE (Pittsburgh)	MS	MusEd												Individual programs	30 Sem
KENT STATE	MA	Music										2	8	23 Major; 15 Minor	48 Sem
KENTUCKY	MMus	AppMus	8-12	---12-16--										←-NC	24 Sem
		MusEd		4	6	12							2	←-NC	24* Sem
		Theory		6	6			4					8	←-NC	24 Sem
		Comp		14	6								4	←-NC	24 Sem
LEWIS AND CLARK	MMus	Music										6		24 Music	30 Sem
	MMusEd	MusEd							10					20 Music	30 Sem
LONG BEACH STATE	MA	Music			6					2				10-14 App, Th, & MusEd 8-12 Non-music	30 Sem
LOS ANGELES CONSERVATORY	MMus	AppMus	8	4	4								4	4 SurvArts; 6 Academic	30 Sem
		Comp		12	4								4	4 SurvArts; 6 Academic	30 Sem
		Musicol		6	6								6	4 SurvArts; 8 Academic	30 Sem
	MMusEd	MusEd		6	4	4			4				4	2 SurvArts; 4 Academic	30 Sem

*May elect 6 additional hours in lieu of thesis.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
LOS ANGELES STATE	MA	Music	2	2	2	4					2	9	3	6 Outside area	30 Sem
LOUISIANA STATE	MA	Music												Not specified	
	MMus													Not specified	
	MMusEd	MusEd												Not specified	
LOUISVILLE	MMus	AppMus Theory												Not specified	30 Sem
		Comp												Not specified	30 Sem
		History												Not specified	30 Sem
	MMusEd	MusEd												Not specified	30 Sem
MAC PHAIL	MMus	AppMus MusEd	12 4	8*	4*	12			6			4	4*	6*Acad Elective	30 Sem 30 Sem
MANHATTAN	MMus	AppMus Theory	12				NC					14		4 Ensemble	30 Sem
		Comp		18-20								6-10			30 Sem
		Musicol		18-20								6-10			30 Sem
		MusEd			24							6	←-NC		30 Sem
						20		2				2		6 Humanities	30 Sem

*Maximum credit allowed in these subjects.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
MARSHALL	MA	MusEd			6	12	NC		6				2	6	32*Sem
MIAMI UNIV	MA	Music												19-21 Major; 9-11 in approved subj	33 Sem
	MMus	Music												Not specified	30 Sem
MIAMI (Fla.)	MMus	AppMus Mus Ed	11 6	2	4 4		2 2		8*	x			4 2-6	4 Acoustics/Psych Mus 4 Acoustics/Psych Mus	30 Sem 30 Sem
MICHIGAN	MA	Theory Comp MusLit Musicol												By advisement By advisement By advisement By advisement	24 Sem 24 Sem 24 Sem 24 Sem
	MMus	AppMus Theory Comp MusLit MusEd-1 MusEd-2	15@ 8		4 15	12				2-4			7 ←-NC 2-4 7 5 ←-NC 7 ←-NC 2 2	8 Music minor 8 Music minor 8 Music minor 8 Music minor	30 Sem 30 Sem 30 Sem 30 Sem 30 Sem 30 Sem
MICHIGAN STATE	MMus													Not specified	45 Qtr

*36 hours without thesis.

*Includes Techniques of Graduate Study and Interpretation of Educational Research.

@Includes departmental literature and pedagogy.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
MIDWESTERN	MMus	AppMus	12	6*	12								6		36 Sem
		Th-Comp	6	12	12									6	
	MMusEd	Music Ed				12							6	12 Minor	30* Sem
MILLIKIN	MMus	AppMus	12									0-9	2	3-9 MusMinor; 3-8 l.a.	32 Sem
		Th-Comp	4	12									←-NC	3-9 MusMinor; 3-8 l.a.	32 Sem
	MMusEd	Music Ed	6-8			12-14								3-9 MusMinor; 3-8 l.a.	32 Sem
MILLS	MA	Comp												Individual planning	27 Sem
		HistLit												Individual planning	27 Sem
MINNEAPOLIS COLLEGE MUS	MMus	Music	8	16									6		30 Sem
		Music Ed	6	6		6							6	6 Psych Mus	30 Sem
MINNESOTA	MA	Theory												Not specified	45 Qtr
		History												Not specified	45 Qtr
		MusEd												Not specified	45 Qtr
MISSISSIPPI	MMus	AppMus												Not specified	30 Sem
		Theory												Not specified	30 Sem
		Comp												Not specified	30 Sem
		MusEd												Not specified	30 Sem

*May be in Music Education if preferred.

*May elect 6 additional hours in lieu of thesis.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
MISSISSIPPI SOUTHERN	MMus	AppMus	15	6	12		NC					3	9		46 Qtr	
		Theory	6	30			NC						9		46 Qtr	
		Mus Lit			12	24		NC						6	6 Psychology	48 Qtr
		Therapy	5		6			NC						6	13 Therapy; 14 Psych	48 Qtr
	MMusEd	Music Ed	6	6		12	NC		16				6		46 Qtr	
MISSOURI	MA	Hist-Th Comp												By advisement	32 Sem	
															By advisement	32 Sem
MONTANA STATE	MMus	AppMus												Not specified	45 Qtr	
		Comp												Not specified	45 Qtr	
		MusEd												Not specified	45 Qtr	
MOUNT ST. MARY'S	MA	Comp	2	10	4					2			←-NC	6 Minor	24 Sem	
		Musicol	2	4	10					2				←-NC	6 Minor	24 Sem
	MMus	AppMus	10			8			2		2			←-NC	2 Ens; 6 LibArts	30 Sem
		AppVoice	12			8			2		2			←-NC	2 Opera; 4 LibArts	30 Sem
		Comp	4	12		8					2			←-NC	4 LibArts	30 Sem
	MusEd	4			8	12				2			←-NC	4 LibArts	30 Sem	
NAZARETH	MA	Music												Not specified	30 Sem	
NEBRASKA	MMus	MusicEd												Not specified	30 Sem	
		AppMus	6											15 not specified	30 Sem	

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
NEBRASKA STATE TCHRS	MA	Music		18					12				6		36 Sem
NEW ENGLAND CONSERVATORY	MMus	AppMus	16									16	←-NC		32 Sem
		AppMusPed	16					x				16	←-NC		32 Sem
		Theory	8	16								8	←-NC		32 Sem
		Comp		16								16	←-NC		32 Sem
		Hist Res			16							16	←-NC		32 Sem
		Church M	16								4	8	←-NC	4 Church Music	32 Sem
		Opera Dir										16	←-NC	16 Opera	32 Sem
		Therapy										12	←-NC	20 Music Therapy	32 Sem
		Mus Ed-1	4			6				3		8	9		30 Sem
		Mus Ed-2	4			12			3	3		8	←-NC		30 Sem
		Mus Ed-3	16			6						8	←-NC		30 Sem
		Mus Ed-4	4	12		6						8	←-NC		30 Sem
NEW JERSEY ST TCHRS (Trenton)	MA	MusEd				12			6			6	2	6 Minor	32 Sem
NEW MEXICO	MA	Musicol			16								6	8 Non Mus Minor	30 Sem
	MMus	AppMus	8		6							8	4	6 Non Mus Minor	32 Sem
		Comp		12	4							8	6		30 Sem
NEW MEXICO HIGHLANDS	MA	Music												Not specified	48 Qtr

(continued on the following page)

TABLE K (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
NEW ORLEANS BAPTIST THEO	MSM	Sac Mus												2 1/2 ReEd; 8 SacMus; Others not specified	70* Sem
NEW YORK U	MA	Musicology												4 full courses Music; 1 full course Elective	30 Sem
N Y ST U TCHRS COL (Fredonia)	MS	Music Ed	3-4	-----5-6--		9			9				5		32 Sem
N Y ST U TCHRS COL (Potsdam)	MS	Music Ed												Not specified	32 Sem
N CAROLINA	MA	Musicol			18-21								←-NC	9-12 Minor	30 Sem
	MMus	Comp			18-21	9-12							←-NC		30 Sem
N CAROLINA WOMENS	MFA	Composition			2 1/2								←-NC	12 Minor	36 Sem
N CAROLINA COLLEGE AT DURHAM	MA	Music												18-21 Major; 9-12 Min	30 Sem

*3 1/2 hours for graduates of New Orleans Baptist Theological Seminary.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
NORTH TEXAS STATE	MA	Music	2	3	12						3		6	6 Minor field	32 Sem	
	MMus	AppMus	10-12	-----9---			2-4						3-6	3	3 Minor field	32 Sem
		Theory	5	18									3	6		32 Sem
		Comp	5	18									3	6		32 Sem
		Musicol			3	20				3				6		32 Sem
		Music Ed	5	-----6---								3		6	6 Minor field	32 Sem
MMusEd	Music Ed	8				12						←-NC	16 not specified	36 Sem		
NORTHEAST MISSOURI ST	MA	Music Ed	3	5	5	10			5			4			32 Sem	
NORTHWESTERN	MMus	AppMus	12	----24---									←-NC		36 Sem	
		Th-Comp		12									24 ←-NC		36 Sem	
		HistLit	12	----18---									6 ←-NC		36 Sem	
		Church M	12										6 ←-NC	18 Church Music	36 Sem	
		Music Ed	3*	-----9---			12						9	3		36 Sem
NORTHWESTERN STATE (LA.)	MMusEd	Music Ed		3		15			6				6		30 Sem	

*If recital is given as terminal project, 12 hours must be earned in applied music.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours		
NOTRE DAME	MMus	MusLit Theory Comp Liturg M												Not specified	30* Sem		
															Not specified	30* Sem	
																Not specified	30* Sem
																Not specified	30* Sem
	MMusEd	Music Ed												Not specified	30* Sem		
OCCIDENTAL	MA	Music											Not specified	24-30 Sem			
OHIO	MFA	AppMus Comp Mus Lit Mus Ed	16											16 not specified	32 Sem		
				16										16 not specified	32 Sem		
					16										16 not specified	32 Sem	
								20							12 not specified	32 Sem	
	MS	Therapy										8	12 Therapy; 12 Psych	32 Sem			
OHIO STATE	MA	AppPed Th-Comp HistLit Church M Music Ed											Major area 12-18 Minor area 9-12 Related Subj 9-12 Research & Thesis 6-10	45 Qtr			
OHIO WESLEYAN	MA	Music											Not specified	30 Sem			

*35 hours for non-research program with no language or thesis requirement.

(continued on the following page)

TABLE K (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
OKLAHOMA	MMus	AppMus	12-15	-----8-----								7-10	←-NC		30 Sem	
		Theory	---	12	-----8---								6	4		30 Sem
		Comp	---	12	-----8---								6	4		30 Sem
OREGON	MA	Theory												30 Maj;10Min;5Elect	45 Qtr	
		Musicol												30 Maj;10Min;5Elect	45 Qtr	
	MMus	Music Ed												30 Maj;10Min;5Elect	45 Qtr	
		AppMus												Not specified	45 Qtr	
	Th-Comp												Not specified	45 Qtr		
	Music Ed												Not specified	45 Qtr		
PEABODY CONSERVATORY	MMus	AppMus												Not specified	30 Sem	
		Theory												Not specified	30 Sem	
		Comp												Not specified	30 Sem	
	Churc	Church M												Not specified	30 Sem	
		Music Ed												Not specified	30 Sem	
PENNSYLVANIA	MA	Theory		12								12	←-NC		24 Sem	
		Comp		12								12	←-NC		24 Sem	
		Musicol			12							12	←-NC		24 Sem	

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
PENNSYLVANIA STATE	MA	Perform												Individual planning	30 Sem
		Theory												Individual planning	30 Sem
		CreativeM												Individual planning	30 Sem
		Music Lit												Individual planning	30 Sem
		Mus (Comb)												Individual planning	30 Sem
PHILADELPHIA MUS ACADEMY	MMus	AppMus	18									18 ←-NC			36 Sem
		Th-Comp		18									18 ←-NC		36 Sem
PITTSBURGH	MA	HistLit			-----24----								6		30 Sem
PORTLAND	MA	Music												Not specified	30 Sem
	MMus													Not specified	30 Sem
	MMusEd	Music Ed												Not specified	30 Sem
PRAIRIE VIEW	MA	AppMus	12-15										2	15-18 Minor cognates	30 Sem
		Theory	6	12-15									←-NC	9-12 Minor cognates	30 Sem
		Music Ed	6		12-15								←-NC	9-12 Minor cognates	30 Sem
PRINCETON	MFA	Music												Individual planning	1 yr*
		History												Individual planning	1 yr*
		Th-Comp												Individual planning	1 yr*

*Not specified; dependent upon passing general qualifying examination.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
RADCLIFFE	MA	Music												Not specified	32 Sem
REDLANDS	MMus	AppMus												Not specified	30 Sem
		Comp												Not specified	30 Sem
		HistCrit												Not specified	30 Sem
		MusEd												Not specified	30 Sem
ROCHESTER (EASTMAN)	MA	Theory	6	16									8		30 Sem
		Comp	6	16									8		30 Sem
		Musicol	6	4	12								8		30 Sem
		MusEd	8	4		10							8		30 Sem
	MMus	AppMus	10		10		NC					8	2		30 Sem
		Theory					NC							Individual planning	30 Sem
		Comp	6	16			NC						8		30 Sem
		MusEd	8	4		10	NC					8	←NC		30 Sem
ROOSEVELT (CHICAGO MUSICAL)	MMus	AppMus	8-12										2	20 by advisement	30 Sem
		Theory	4	12-16									3	11 by advisement	30 Sem
		Comp	4	12-16									3	11 by advisement	30 Sem
		Musicol	4		12-16								3	11 by advisement	30 Sem
	MMusEd	MusEd	6-8	-----6-----		4-6							6	6 Non-music	30 Sem
SACRAMENTO STATE	MA	Music							2	2			2-4	12-24 not specified	30 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
SAM HOUSTON STATE	MA	Music											6	18 in major; 12 in 1 or 2 minors	30 Sem
SAN DIEGO STATE	MA	MusEd											3	Not specified	30 Sem
SAN FRAN- CISCO STATE	MA	AppMus	7	3	3					3	3	9	2		30 Sem
		Comp-Th		6	6					3		9	6		30 Sem
		HistLit		3	12					3		9	3		30 Sem
		MusEd		-----6---		12				3		9			30 Sem
SAN FRAN- CISCO THEO	MA	SacMus											13	50 SacMus; 33 General	96 Qtr
SAN JOSE STATE	MA	AppMus	6-10	2	2	2		2			2		4	5 Non-music	30 Sem
		Th-Comp		6-10	2	2		2			2		4	5 Non-music	30 Sem
		MusLit		2	6-10	2		2			2		4	5 Non-music	30 Sem
		MusEd		2	2	6-10		2			2		4	5 Non-music	30 Sem
SARAH LAWRENCE	MA	Music												Individual planning	
SHERWOOD MUSIC	MMus	AppMus	12	-----14---				4							30 Sem
		AppVoice	10											8 Piano; 12 Hist,Th, and Languages	30 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
SMITH	MA	Comp MusLit											3-6	Not specified	24 Sem	
														3-6	Not specified	24 Sem
SOUTHERN BAPTIST	MSM	SacMus												Not specified	62 Sem	
SOUTH DAKOTA	MMus	AppMus	8	-----8---						2			4	8 Non-music	30 Sem	
		Theory	3	15									4	8-9 Non-music	30 Sem	
		MusEd-1	4-5			9-10					2		4	8 Non-music	28 Sem	
		MusEd-2	6-8	-----6---	13-18						2				8-12 Non-music	35 Sem
SOUTHERN CALIFORNIA	MA	Comp		8	10								←-NC	10 LibArts	28 Sem	
		HistLit			6								12 ←-NC	10 LibArts	28 Sem	
	MMus	AppMus	8		9					2			6 ←-NC	1 Ens; 4 LibArts	30 Sem	
		AppVoice	10		5					2			5 ←-NC	1 Ens; 5 L.A.; 2 Opera	30 Sem	
		Theory	4	4	15					2			←-NC	1 Ens; 4 L.A.&MusElec	30 Sem	
		Composition	4	12	7					2			←-NC	1 Ens; 4 L.A.	30 Sem	
		HistLit	4		15					2			4 ←-NC	1 Ens; 4 L.A.	30 Sem	
		Church M	4		9					2			3 ←-NC	1 Ens; 4 L.A.; 8 Ch M	30 Sem	
		Conduct	4	4	7					2		10		←-NC	1 Ens; 4 L.A.	30 Sem
		Opera	4		5					2				3 ←-NC	1 Ens; 8 Opera; 4 Theatre; 3 LA	30 Sem
		MusEd	4		7	10				2				2 ←-NC	1 Ens; 4 L.A.	30 Sem
SOUTHERN ILLINOIS	MMus												Not specified	48 Qtr		

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped Ed	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
SOUTHERN METHODIST	MMus	AppMus	10	3	3							9	5		30 Sem	
		Theory	2	8	3								12	5		30 Sem
		Comp	2	8	3								12	5		30 Sem
		MusEd	6	3	3	6							8	5		30* Sem
SOUTHWESTERN BAPTIST THEO	MSM	Perform	10	4	8		NC					4		6 ReEd; 5 ChMusEd	37 Sem	
		Theory	4	10	4		NC					4		6 ReEd; 5 ChMusEd	37 Sem	
		Musicol	4	4	14		NC					4		6 ReEd; 5 ChMusEd	37 Sem	
		MusEd	4	4	8		NC					4		6 ReEd; 11 ChMusEd	37 Sem	
STANFORD	MA	MusRes		6	12					3		15	4		40 Qtr	
		Comp		16	4				3				13	4		40 Qtr
		MusEd		---9-12--		8						3	11-14	4		30 Qtr
ST LOUIS INSTITUTE	MMus	AppMus	14-16	6-8				6				6-8*	←-NC		34 Sem	
		MusTchg	10	6	2							6*	6		34 Sem	
		Theory	6	15	2							6	6		35 Sem	
		Comp	8-12	20								6	4		34 Sem	
		ChurchM	8	6	2							6	6	6 Church Music	34 Sem	
MusEd	6	----6----		13							8	2		35 Sem		
STEPHEN AUSTIN STATE	MA	AppMus	12										6	12 Minor	30 Sem	
SUL ROSS ST	MA	MusEd				12							6	12 Minor	30 Sem	

*May elect six additional hours in lieu of thesis.

*Voice students take 6 hours in advanced languages.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
SYRACUSE	MMus	AppMus												Not specified	30 Sem
		Comp												Not specified	30 Sem
		HistLit												Not specified	30 Sem
		MusEd				10			9				5	6 Minor	30 Sem
TENNESSEE	MS	MusEd											Individual planning	45 Qtr	
TEXAS	MMus	AppMus	14-18										←NC	12-16 Minor	30 Sem
		Theory		18									←NC	12 Minor	30 Sem
		Comp		18									←NC	12 Minor	30 Sem
		MusLit			18								←NC	12 Minor	30 Sem
		Musicol				18							←NC	12 Minor	30 Sem
		MusEd					16-20						←NC	10-14 Minor	30 Sem
TEXAS CHRISTIAN	MA	Music			-----15--								6	9 Non-music	30 Sem
	MMus	AppMus	12	6	6								6		30 Sem
		Theory		12	6								6	6	30 Sem
		Musicol		6	12								6	6	30 Sem
MMusEd	MusEd		3	3	12						6	6		30* Sem	
TEXAS COLLEGE OF ARTS AND INDUSTRY	MA	Music											Not specified	30* Sem	

*May elect six additional hours in lieu of a thesis.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours	
TEXAS SOUTHERN	MA	AppMus	15											15 not specified	30 Sem	
		Theory		15											15 not specified	30 Sem
		Comp		15											15 not specified	30 Sem
		Musicol				15									15 not specified	30 Sem
	MMusEd	Music Ed				15								15 not specified	30 Sem	
TEXAS TECH	MA	AppMus												Individual planning	30 Sem	
		MusEd												Individual planning	30 Sem	
TEXAS WOMAN'S	MA	AppMus												Individual planning	24-36S	
		Musicol												Individual planning	24-36S	
		Therapy												Individual planning	24-36S	
		ChurchM												Individual planning	24-36S	
		MusicEd												Individual planning	24-36S	
TULANE	MA	Music											Not specified	24 Sem		
TULSA	MMus	AppMus	8	14	4							2 ←-NC	2 Acoustics		30 Sem	
		AppVoice	8	6	4		2				2	6 ←-NC	2 Acoustics		30 Sem	
		Comp		14	4			2					8	2 Acoustics		30 Sem
	MMusEd	MusEd	4	8		4			6		2		4	2 Acoustics		30 Sem
UNION THEO	MSM	SacMus											Not specified	60 Sem		

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
UTAH	MA	Music												Not specified	45 Qtr
	MS	Music												Not specified	45 Qtr
	MMus	AppMus												Not specified	45 Qtr
		Theory												Not specified	45 Qtr
		Comp												Not specified	45 Qtr
		Musicol												Not specified	45 Qtr
		MusEd												Not specified	45 Qtr
UTAH STATE	MS	AppMus	6	3	3							3	6	3 Ens; 20 not specified	45 Qtr
		MusEd				9						10	6	20 not specified	45 Qtr
VANDERCOOK	MMusEd	Music Ed	2	4		16						6		4 Ensemble	32 Sem
VASSAR	MA	Music												Not specified	30 Sem
VERMONT	MA	Music												Not specified	30 Sem
VIRGINIA	MA	Music												Individual planning	24 Sem
WASHINGTON MUSICAL INSTITUTE	MMus	AppMus												Not specified	
		Comp												Not specified	
		Musicol												Not specified	
		MusEd												Not specified	

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
WASHINGTON, STATE COLLEGE	MA	Music												Not specified	30 Sem
		Music Ed												Not specified	30 Sem
WASHINGTON, UNIV OF	MA	AppMus												Not specified	45 Qtr
		Comp												Not specified	45 Qtr
		Musicol												Not specified	45 Qtr
		Opera												Not specified	45 Qtr
		MusEd												Not specified	45 Qtr
WASHINGTON UNIVERSITY	MA	Comp-Th		4										←-NC 20 not specified	24 Sem
		Musicol		4										←-NC 20 not specified	24 Sem
		Music Ed		4										←-NC 20 not specified	24 Sem
	MMus	AppMus	8-12											4 21 not specified	33 Sem
	WAYNE STATE	MA	Musicol											8 16 music, 8 cognates	32 Sem
	MMus	AppMus	8-12	8-12	8-12								8 ←-NC	32 Sem	
		Comp		16	4								12	32 Sem	
WELLESLEY	MA	Music												Not specified	24 Sem
WEST TEXAS STATE	MA	Music												6 18 major; 6 Rel Major	30 Sem

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
WEST VIRGINIA	MMus	AppMus	12	3	3						3	5	4		30 Sem
		Th-Comp	4	16				6					4		30 Sem
		MusicEd	8				6				3	9	4		30* Sem
WESTERN MICHIGAN	MA	Music Ed				10		8	2		10	--NC		30 Sem	
WESTERN RESERVE	MA	Theory						NC						Not specified	30 Sem
		Comp						NC						Not specified	30 Sem
		Hist&Res							NC					Not specified	30 Sem
		Church M							NC					Not specified	30 Sem
		Music Ed							NC					Not specified	30 Sem
WESTERN ST (Colorado)	MA	Music										6	Not specified	45 Qtr	
WESTMINSTER	MMus	AppOrgan	12	4	10							4			30 Sem
		Ch Cond		4	10						12	4			30 Sem
WICHITA	MMus	AppMus	8	-----8-----					3			7	4		30 Sem
		Th-Comp		8-9	8				3			7	3-4		30 Sem
	MMusEd	Music Ed	8		8-9				3			7-9	3-4		30-32S

*May elect six additional hours in lieu of a thesis, or may give a recital for no credit.

(continued on the following page)

TABLE X (continued)

Institution	Degree	Major	Appl Mus	Th Comp	Hist Lit	Mus Ed	Mus Org	Ped	Prof Ed	Res Meth	Cond	Elec	Term Proj	Other	Total Hours
WILLAMETTE	MMusEd	Music Ed		----8----		6			6				7 3		30 Sem
WINTHROP	MA	Music								3		6		15-21 Major; 6 Minor	30-36S
WISCONSIN	MA	Music											4	4-8 Non-music; others not specified	18-24S
	MMus	Theory History											4	Not specified	18-24S
													4	Not specified	18-24S
WISCONSIN CONSERVATORY	MMus	AppMus Theory Comp	10-18 6 6	12 8 12					4				2 6 6	2 Score Rdg; 3-6 L.A. 6 LibArts 6 LibArts	30 Sem 30 Sem 30 Sem
WYOMING	MA	Music Music Ed												Not specified Not specified	30 Sem 30 Sem
YALE	MA	History												Not specified	
	MMus	AppMus Theory Comp	12-18	8 24-26 22-26	8 4 6							8 8 4		4-6 Special Studies 4-10 Special Studies 4-8 Special Studies	40 Sem 40 Sem 40 Sem

(continued on the following page)

TABLE X (continued)

Applied Music includes private instruction in primary and secondary instruments.

Theory and Composition courses include harmony, analysis, counterpoint, composition, arranging, orchestration, and score-reading.

History and Literature is considered in the same category as musicology and includes all courses dealing with the various periods of music history, whether by class work or individual research.

Music Education courses include general music education and seminars, administration and supervision, class pedagogy, and individual research.

Musical Organization courses include such organizations as chorus, band, orchestra, and college groups. (Ensemble courses are listed separately.)

Pedagogy courses include courses dealing with various phases of studio and class techniques (primarily as it relates to applied music, although a number of institutions offer pedagogy courses in music theory).

Professional Education courses include general education, history, and philosophy of education, et cetera.

Research Methods includes courses such as "Introduction to Graduate Study," "Introduction to Research," and "Research Methods."

Conducting courses are obvious by name as well as description in all catalogs reviewed.

Electives include courses not specified in the curriculum as a requirement and may be taken at the choice of the student.

Terminal Project includes recitals, compositions, theses, special projects, et cetera. NC indicates that no credit was specifically allotted for the completion of the project and that credit has been earned in other courses.

III. TERMINAL PROJECTS

The requirement of a terminal project for the musician has been a subject of much discussion among administrators. The formal thesis, involving original research became the usual requirement of graduate schools during the early part of the twentieth century. It was with considerable reservation on the part of many college and university officials that areas other than those lending themselves to research were admitted to curriculums leading to master's degrees. While it seemed logical for a program of study in theory or musicology to culminate with a thesis, questions arose concerning the feasibility of the thesis requirement for students in other areas of music. Over a period of time, there has developed a sufficient degree of flexibility in regard to terminal projects for graduate students in an effort to meet a variety of demands. Table XI lists the 185 institutions granting master's degrees in music with a listing of the terminal projects required in each major area for each degree.

TABLE XI

TERMINAL PROJECTS FOR THE MASTER'S DEGREE IN MUSIC

Institution	Degree	Major	Terminal Project
ALABAMA	M.Mus.	Applied Mus	Thesis or Recital
		Hist & Lit	Thesis; Exam in Score Reading; Applied Exam (classical sonata)
		Composition	Original composition

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
AMERICAN CONSERVATORY	M.Mus.	Applied Mus Theory Composition	Two recitals No requirement specified Original composition
	M.MusEd	Music Ed	Thesis
AMERICAN UNIVERSITY	M.A.	Music	Thesis
ARIZONA	M.A.	Music	Thesis
	M.Mus.	Applied Mus Theory Composition	Thesis or recital Thesis Thesis or composition
ARKANSAS	M.Mus.	Applied Mus	Recital plus full program of chamber music and a complete concerto to be prepared, a part of which must be per- formed with an orchestra (singers prepare operatic or oratorio role)
		Theory	No requirement specified
BAYLOR	M.A.	Theory & Lit	Thesis
	M.S.	Music Ed	No requirement specified
	M.Mus.	Applied Mus	Recital (repertory must include 2 complete programs plus 2 concertos or 2 operatic roles)
Theory & Lit		Thesis	
Composition Conducting		Thesis No requirement specified	

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
BIRMINGHAM-SOUTHERN	M.Mus.	Applied Mus	Recital
BOB JONES	M.A.	Applied Mus Sacred Music	Recital Recital or extended composition
BOSTON UNIVERSITY	M.A.	Composition	Original Composition
		Musicology	Thesis
		Church Music	Thesis
		Music Ed	Thesis
	M.F.A.	Music Theatre	Operatic Roles
M.Mus.	Applied Music	2 Recitals or 1 Recital and Thesis	
	Theory	Thesis	
	Composition	Original composition	
	Hist & Lit	Thesis	
	Ch Mus (Perf)	2 Recitals or 1 Recital and Thesis	
Ch Mus (Hist)	Thesis or Recital and document		
Music Ed	Candidate must do one of the following: Thesis, Recital, Orchestral transcription, an original composition, or comprehensive examinations in three fields.		
M.S.M.	Sacred Music	2 Recitals	
BRANDEIS	M.F.A.	Composition Hist & Crit	Original Composition Thesis
BRIGHAM YOUNG	M.A.	Music	Thesis
BROWN	M.A.	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
BRYN MAWR	M.A.	Music (Theory-Hist)	Thesis
BUFFALO	M.A.	Music	Thesis
BUTLER	M.Mus.	Applied Music	Recital
		Music Lit	Thesis or Recital (or 6 additional hours of course work)
		Theory	Thesis
		Composition	Original composition
		Music Ed	Thesis (or 6 additional hours of course work)
	M.S.	Music Ed	Thesis (or 6 additional hours of course work)
CALIFORNIA (Berkeley)	M.A.	Music	Thesis (or 4 additional units plus comprehensive exams)
CALIFORNIA (Los Angeles)	M.A.	Theory	Thesis (or 4 additional units plus comprehensive exams)
		Composition	Original composition (or 4 additional units plus comprehensive exams)
		Musicology	Thesis (or 4 additional units plus comprehensive exams)
		Music Ed	Thesis (or 4 additional units plus comprehensive exams)
CARNEGIE INSTITUTE	M.F.A.	Applied Mus	Recital
		Composition	Original composition
		Musicology	Thesis
		Music Ed	Comprehensive examinations

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
CATHOLIC UNIVERSITY	M.A.	Musicology Music Ed	Thesis Thesis
	M.Mus.	Applied Mus Composition Liturgical Mus	Recital Original composition Thesis, Recital, or original composition
CHICAGO	M.A.	Hist & Crit	Thesis and exam over standard repertoire
		Composition	Original Composition and exam over standard repertoire
		Music Librar- ianship	No requirement specified
CHICAGO CONSERVATORY	M.Mus.	Applied Music Comp-Theory Music Ed	Recital Original composition Thesis
CLAREMONT	M.A.	Applied Music	Recital
		Composition	No requirement specified
		Music History	No requirement specified
		Music Ed	Thesis, recital, or critique
CLEVELAND INSTITUTE	M.Mus.	Applied Music	2 Recitals (One for faculty only and a second for public)
		Theory	Thesis
		Composition	Original composition
		Musicology	Thesis
COLLEGE- CONSERVATORY (Cincinnati)	M.Mus.	Applied Mus Composition Musicology	2 Recitals Original composition Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
COLLEGE OF HOLY NAMES	M.A.	Music Ed	Thesis
	M.Mus.	Applied Music Music Ed	Recital and document Thesis
COLLEGE OF THE PACIFIC	M.A.	General Music	Thesis
		Music Ed	Thesis
	M.Mus.	Applied Music	Recital
		Composition Musicology Music Therapy Pub Sch Music	Original composition Thesis Thesis Thesis
COLORADO	M.Mus.	Applied Music	2 Recitals
		Composition Church Music	Original composition Thesis
	M.MusEd	Music Ed	Thesis (or 4 additional hours of course work)
COLORADO COLLEGE	M.A.	Music	Thesis
COLORADO STATE COLLEGE	M.A.	Music Supervision of Music	Thesis or Creative project Thesis
COLUMBIA	M.A.	Composition Musicology Music Ed	Original composition Thesis No requirement specified
CONNECTICUT	M.A.	Music	Thesis (or 9 additional hours of course work)

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
CONSERVATORY (Kansas City)	M.Mus.	Applied Music Theory Composition	Recital Thesis Original composition
CONVERSE	M.Mus	Applied Music Composition Music Ed Musicology	Recital Original Composition Thesis or Special Project Thesis
CORNELL	M.A.	Theory Composition Musicology	Thesis Thesis Thesis
COSMOPOLITAN SCHOOL MUSIC	M.Mus.	Applied Music Composition	Recital; in addition instru- mentalists perform a concerto and vocalists write a minor thesis of 3-4,000 words on vocal pedagogy or similar field Original orchestral composition in large form
CURTIS INSTITUTE	M.Mus.	Composition	Original composition
DANBURY STATE TCHRS COLLEGE	M.A.	Music Ed	Thesis
DENVER	M.A.	Music Music Ed	Thesis Thesis
DE PAUL	M.Mus.	Applied Music Theory Composition Music Ed	Recital Thesis Original composition Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
DE PAUW	M.Mus	Applied Mus Theory Composition Music Ed	Recital Thesis Original composition Thesis
DRAKE	M.Mus.	Applied Mus Composition	Recital Original Composition
	M.MusEd	Music Ed	Thesis, recital, original composition or special project
DUQUESNE	M.Mus.	Applied Music Theory Composition	Recital Thesis Original composition
	M.MusEd	Music Ed	No requirement specified
	M.S.	Music Ed	Thesis
EASTERN NEW MEXICO	M.A.	Applied Music Theory Musicology Music Ed Combination	Candidates may present recital or thesis on 24-26 hour pro- gram, or special project on 30 hour program, or no project on a 36 hour program
EAST TEXAS STATE TCHRS	M.A.	Music	Comprehensive Exams
	M.S.	Music	Comprehensive Exams
FISK	M.A.	Music	Thesis or original composition
FLORIDA STATE	M.Mus.	Applied Mus Theory Composition Hist & Lit	Recital Thesis Thesis Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
FLORIDA (continued)	M.Mus.	Sacred Music	Thesis or Recital (or elect 6 additional hours in lieu of thesis or recital)
		Music Therapy	Thesis
	M.MusEd	Music Ed	Thesis
FORT HAYS KANSAS STATE	M.S.	Music Ed	Thesis, Master's Report, or Research Paper
GEORGE PEABODY	M.A.	Theory&Comp	Thesis (or 6 additional hours)
		Musicology	Thesis (or 6 additional hours)
		Music Ed	Thesis (or 6 additional hours)
	M.Mus.	Applied Music	No requirement specified
		Theory&Comp	No requirement specified
		Musicology	No requirement specified
		Music Ed	No requirement specified
GEORGIA	M.F.A.	Applied Music	Recital
		Composition	Original composition
		Musicology	No requirement specified
	M.MusEd	Music Ed	No requirement specified
HARDIN- SIMMONS	M.Mus.	Theory-Comp	Thesis
		Music Ed	Thesis
HARTT COLLEGE	M.Mus	Applied Music	2 Recitals (1 recital and essay for teachers)
		Theory	Thesis
		Composition	Thesis
		Music History	Thesis
		Church Music	Thesis
		Opera	Recital

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
HARTT (continued)	M.MusEd	Music Ed	Thesis
HARVARD	M.A.	Music	Thesis
HOUSTON	M.Mus.	Applied Music Theory Composition Literature Music Ed	Recital and scholarly paper Thesis Original composition Thesis Thesis
HOWARD	M.Mus.	Applied Music Composition Hist&Musicol	Recital Original composition Thesis
	M.MusEd	Music Ed	Thesis
HUNTER	M.A.	Theory-Comp Music History	Original composition Thesis
IDAHO	M.A.	Music	Thesis
	M.S.	Music	Thesis
	M.Mus.	Not specified	Thesis
	M.MusEd	Music Ed	Comprehensive examination
ILLINOIS	M.Mus.	Applied Mus. Theory&Comp Musicology	
	M.S.	Music Ed	

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
ILLINOIS WESLEYAN	M.Mus.	Applied Music Theory	Recital Thesis
	M.MusEd	Music Ed	Thesis
IMMACULATE HEART	M.Mus.	Applied Music	Recital
INDIANA	M.A.	Theory	Thesis
		Composition	Thesis
		Musicology	Thesis
		Music Ed	Thesis
	M.Mus.	Applied Music Theory	Recital Thesis
		Composition	Thesis
		Musicology	Thesis
M.MusEd	Choral Conduct	No requirement specified	
	Church Music	Recital	
M.MusEd	Music Ed	Thesis (may be $\frac{1}{2}$ recital or practicum)	
M.S.	Music Therapy	Thesis	
INDIANA STATE TchRS	M.A.	Music Ed	No requirement specified
	M.S.	Music Ed	No requirement specified
ITHACA	M.Mus.	Applied Music	Recital
		Theory	Thesis
		Lit & Hist	Thesis
M.S.	Music Ed	No requirement specified	

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
IOWA	M.A.	Perf & Lit	Thesis
		Theory	Thesis
		Composition	Thesis
		Hist & Musicol	Thesis
		Music Ed	Thesis (or 8 additional hours)
	M.F.A.	Performance	No requirement specified
		Composition	No requirement specified
		Instrumentat	No requirement specified
JUILLIARD	M.A.	Music	No requirement specified
KANSAS	M.A.	Music	Thesis
	M.Mus.	Applied Mus	Recital
		Composition	Original composition and recital of own compositions
		Musicology	Thesis
M.MusEd	Music Ed	Thesis	
	Functional Mus	Thesis and 6 months clinical training	
KANSAS CITY	M.A.	Music	Thesis
KANSAS STATE (Manhattan)	M.S.	Applied Music	Recital and Master's Report
		Music Ed	Thesis
KANSAS STATE (Pittsburgh)	M.S.	Music Ed	Thesis
KENT STATE	M.A.	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
KENTUCKY	M.Mus.	Applied Mus Music Ed Theory Composition	Recital Thesis Thesis Original composition
LEWIS AND CLARK	M.Mus.	Music	No requirement specified
	M.MusEd	Music Ed	No requirement specified
LONG BEACH STATE	M.A.	Music	Thesis not required but may be elected
LOS ANGELES CONSERVATORY	M.Mus.	Applied Mus Composition Musicology	Recital Original composition Thesis
	M.MusEd	Music Ed	Thesis
LOS ANGELES STATE	M.A.	Music	Thesis
LOUISIANA STATE	M.A.		
	M.Mus.		Information not available
	M.MusEd		
LOUISVILLE	M.Mus.	Applied Mus Theory Composition Music Hist	No requirement specified Thesis Original composition No requirement specified
	M.MusEd	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
MAC PHAIL	M.Mus.	Applied Mus Music Ed	Recital Thesis
MANHATTAN	M.Mus.	Applied Mus Theory Composition Musicology Music Ed	No requirement specified No requirement specified No requirement specified Thesis No requirement specified
MARSHALL	M.A.	Music Ed	Thesis, Recital, or Original Composition
MIAMI	M.A.	Music	No requirement specified
	M.Mus.	Music	No requirement specified
MIAMI (FLA.)	M.Mus.	Applied Mus Music Ed	Recital Thesis
MICHIGAN	M.A.	Theory Composition Music Lit Musicology	No requirement specified No requirement specified No requirement specified No requirement specified
	M.Mus.	Applied Mus Theory Composition Music Lit Music Ed	Recital No requirement specified No requirement specified No requirement specified Thesis, Recital, or Compre- hensive Examinations
MICHIGAN STATE	M.MUS.	Music	No requirement specified

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
MIDWESTERN	M.Mus.	Applied Mus Theory-Comp	Recital or Thesis No requirement specified
	M.MusEd	Music Ed	Thesis (or 6 additional hours and research paper)
MILLIKAN	M.Mus.	Applied Mus Theory&Comp	2 Recitals Original composition, including public performance of work
	M.MusEd	Music Ed	No requirement specified
MILLS	M.A.	Composition Hist & Lit	Original composition Thesis
MINNEAPOLIS COLLEGE MUSIC	M.Mus.	Music	Thesis
		Music Ed	Thesis
MINNESOTA	M.A.	Music	Thesis
MISSISSIPPI	M.Mus.	Applied Mus	No requirement specified
		Theory	No requirement specified
		Composition	No requirement specified
		Music Ed	No requirement specified
MISSISSIPPI SOUTHERN	M.Mus.	Applied Mus	Recital and Essay
		Theory	Essay and Arrangement
		Music Lit	Thesis
		Music Therapy	Thesis
	M.MusEd	Music Ed	Thesis
MISSOURI	M.A.	Composition Hist&Theory	Original composition Thesis or Recital and several research papers

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
MONTANA STATE	M.Mus.	Applied Mus Composition Music Ed	Recital and Professional Paper Professional Paper Professional Paper
MOUNT ST. MARY'S	M.A.	Composition Musicology	Original composition Thesis
	M.Mus.	Applied Mus Composition Music Ed	Recital Original composition Thesis
NAZARETH	M.A.	Music	No requirement specified
NEBRASKA	M.Mus.	Applied Mus Music Ed	Recital Thesis
NEBRASKA STATE TCHRS	M.A.	Music	Thesis
NEW ENGLAND CONSERVATORY	M.Mus.	Applied Mus App Mus Ped Theory Composition Hist Res Church Mus Opera Dir Mus Therapy Music Ed	Recital Recital Comprehensive Examinations Original Composition and Comprehensive Examinations Thesis Recital Revision and presentation of operatic work 700 hours in hospital practice Thesis, Recital, or Original composition
NEW JERSEY ST (Trenton)	M.A.	Music Ed	Thesis, Recital, Original Composition, or Conducting a complete performance

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
NEW MEXICO	M.A.	Musicology	Thesis
	M.Mus.	Applied Mus Composition	Recital Thesis
NEW MEXICO HIGHLANDS	M.A.	Music	Thesis
NEW ORLEANS BAPTIST THEO	M.S.M.	Sacred Mus	No requirement specified
NEW YORK UNIVERSITY	M.A.	Musicology	Thesis
NEW YORK ST U TCHRS COLLEGE (Fredonia)	M.S.	Music Ed	No requirement specified
NEW YORK ST U TCHRS COLLEGE (Potsdam)	M.S.	Music Ed	No requirement specified
NORTH CAROLINA	M.A.	Musicology	Thesis
	M.Mus.	Composition	Original composition
NORTH CAROLINA WOMENS COLLEGE	M.F.A.	Composition	Original composition
NORTH CAROLINA COLLEGE (Durham)	M.A.	Music Ed	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
NORTH TEXAS STATE	M.A.	Music	Thesis
	M.Mus.	Applied Mus	Recital and Thesis
		Theory	Thesis
		Composition	Original Composition
	Musicology	Thesis	
	Music Ed	Thesis	
	M.MusEd	Music Ed	No requirement specified
NORTHEAST MISSOURI ST	M.A.	Music Ed	Thesis
NORTHWESTERN	M.Mus.	Applied Mus	Recital
		Theory&Comp	Original Composition
		Music Hist&Lit	Comprehensive Examinations
	Church Mus	Demonstration of ability in service playing and improvisa- tion	
	Music Ed	Thesis, Recital, or three additional hours credit	
NORTHWESTERN STATE (LA.)	M.MusEd	Music Ed	Thesis (may be exempt if two courses in which investigated reports are required are taken)
NOTRE DAME	M.Mus.	MusLit(App)	Recital
		Theory	Thesis (or 5 additional hours)
		Composition	Thesis (or 5 additional hours)
	Liturg Mus	Thesis (or 5 additional hours)	
	M.MusEd	Music Ed	Thesis (or 5 additional hours)
OCCIDENTAL	M.A.	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
OHIO	M.F.A.	Applied Mus Composition Music Lit Music Ed	Recital Original composition Thesis Thesis or Recital
	M.S.	Mus Therapy	No requirement specified
OHIO STATE	M.A.	App Mus Ped	Comprehensive Examinations
		Theory-Comp	Comprehensive Examinations
		Hist & Lit	Comprehensive Examinations
		Church Mus	Comprehensive Examinations
		Music Ed	Comprehensive Examinations
OHIO WESLEYAN	M.A.	Music	No requirement specified
OKLAHOMA	M.Mus.	Applied Mus	Recital
		Theory	Thesis
		Composition	Original Composition
OREGON	M.A.	Theory	Comprehensive Examinations
		Musicology	Comprehensive Examinations
	M.S.	Music Ed	Comprehensive Examinations
	M.Mus.	Applied Mus	Recital
		Theory&Comp	Original Composition
		Music Ed	No requirement specified
PEABODY	M.Mus.	Applied Mus	No requirement specified
		Theory	Thesis
		Composition	Original Composition
		Church Mus	Thesis
		Music Ed	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
PENNSYLVANIA	M.A.	Theory	Thesis
		Composition	Thesis
		Musicology	Thesis
PENNSYLVANIA STATE	M.A.	Performance	No requirement specified
		Creative Mus	No requirement specified
		Theory	No requirement specified
		Music Lit	No requirement specified
		Combination	No requirement specified
PHILADELPHIA MUSICAL ACAD	M.Mus.	Applied Mus	Recital
		Theory-Comp	Thesis
PITTSBURGH	M.A.	Hist & Lit	Thesis
PORTLAND	M.A.	Music	Thesis
	M.Mus.	Music	Thesis, Recital, or original composition
	M.MusEd	Music Ed	Thesis
PRAIRIE VIEW	M.A.	Applied Mus	2 Recitals
		Theory	Thesis
		Music Ed	Thesis
PRINCETON	M.F.A.	Music	No requirement specified
		Music Hist	No requirement specified
		Theory&Comp	No requirement specified
RADCLIFFE	M.A.	Music	No requirement specified

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
REDLANDS	M.Mus.	Applied Mus Composition Hist&Crit Res Music Ed	2 Recitals Thesis Thesis Thesis
ROCHESTER (EASTMAN)	M.A.	Theory Composition Musicology Music Ed	Thesis Original Composition Thesis Thesis
	M.Mus.	Mus Lit(App) Theory Composition Music Ed	Recital and Essay Original Composition Original Composition Comprehensive Examination
ROOSEVELT (CHICAGO MUS- ICAL COLLEGE)	M.Mus.	Applied Mus Theory Composition Musicology	Recital Thesis Original Composition Thesis
	M.MusEd	Music Ed	Thesis and Recital (or some sort of public performance)
SACRAMENTO STATE	M.A.	Music Ed	Thesis
SAN HOUSTON STATE	M.A.	Music	Thesis
SAN DIEGO STATE	M.A.	Music Ed	Thesis
SAN FRANCISCO STATE	M.A.	Performance Comp-Theory Hist & Lit Music Ed	Recital Original Composition Thesis No requirement specified

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
SAN FRANCISCO THEO SEMINARY	M.A.	Sacred Mus	No requirement specified
SAN JOSE STATE	M.A.	Performance Theory-Comp Music Lit Music Ed	Recital Thesis Thesis Thesis
SARAH LAWRENCE	M.A.	Music	No requirement specified
SHERWOOD MUSIC SCHOOL	M.Mus	Applied Mus	Recital (in addition voice majors must perform an aria with orchestra)
SMITH	M.A.	Composition Music Lit	Thesis Thesis
SOUTHERN BAPTIST THEO	M.S.M.	Sacred Music	Recital
SOUTH DAKOTA	M.Mus.	Applied Mus Theory Music Ed	Recital Thesis No requirement specified
SOUTHERN CALIFORNIA	M.A.	Composition Hist & Lit	Thesis Thesis
	M.Mus.	Applied Mus Theory Composition Hist & Lit Church Mus	Recital Thesis Original Composition & Recital Thesis No requirement specified

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
SOUTHERN CALIF. (continued)	M.Mus.	Conducting Opera Music Ed	Performance No requirement specified Thesis
SOUTHERN ILLINOIS	M.Mus.	Music	Thesis
SOUTHERN METHODIST	M.Mus.	Applied Mus Theory&/orComp Music Ed	Recital and Thesis Thesis or Composition One of the following: 1) Major Thesis 2) Recital & Minor Thesis 3) Field Project and Report and Minor Thesis 4) Original composition and Minor Thesis 5) 6 additional hours
SOUTHWESTERN BAPTIST THEO	M.S.M.	Performance Theory Musicology Music Ed	Recital Thesis Thesis Thesis
STANFORD	M.A.	Musical Res Composition Music Ed	Thesis Original Composition Thesis
ST. LOUIS INSTITUTE	M.Mus.	Applied Mus Theory Composition Church Mus Mus Teaching Music Ed	Recital Thesis Original Composition Thesis Thesis Thesis
STEPHEN AUSTIN STATE	M.A.	Applied Mus	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
SUL ROSS STATE	M.A.	Music Ed	Thesis
SYRACUSE	M.Mus.	Applied Composition Hist & Lit Music Ed	Recital Recital Thesis Thesis
TENNESSEE	M.S.	Music Ed	Thesis
TEXAS	M.Mus.	Applied Mus Theory Composition Music Lit Musicology Music Ed	Thesis Thesis Original Composition Thesis Thesis Thesis
TEXAS CHRISTIAN	M.A.	Music	Thesis
	M.Mus.	Applied Mus Theory Musicology	Recital Thesis Thesis
	M.MusEd	Music Ed	Thesis (or 6 additional hours)
TEXAS COLLEGE ARTS & IND	M.A.	Music	Thesis
TEXAS SOUTHERN	M.A.	Applied Mus Theory Composition Musicology	Recital Thesis Recital Thesis
	M.MusEd	Music Ed	Thesis and Recital

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
TEXAS TECH	M.A.	Applied Mus Music Ed	No requirement specified No requirement specified
TEXAS WOMAN'S UNIVERSITY	M.A.	Mus Lit(App) Musicology Music Therapy Church Music Music Ed	Recital No requirement specified No requirement specified Recital No requirement specified
TULANE	M.A.	Music	Thesis
TULSA	M.Mus.	Applied Mus Composition	2 Recitals Thesis
	M.MusEd	Music Ed	Thesis
UNION THEO	M.S.N.	Sacred Mus	Thesis, Recital, or Composition
UTAH	M.A.	Music	Thesis
	M.S.	Music	Thesis
	M.Mus.	Applied Mus Theory Composition Musicology Music Ed	No requirement specified No requirement specified No requirement specified No requirement specified No requirement specified
UTAH STATE	M.S.	Applied Mus Music Ed	Recital or Thesis Recital or Thesis
VANDERCOOK	M.MusEd	Music Ed	No requirement specified
VASSAR	M.A.	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
VERMONT	M.A.	Music	Thesis
VIRGINIA	M.A.	Music	Thesis or Composition
WASHINGTON MUS INST	M.Mus	Applied Mus Composition Musicology Music Ed	Recital Original Composition Thesis Project and Thesis
WASHINGTON ST C. OF	M.A.	Music Music Ed	Thesis Thesis
WASHINGTON	M.A.	Applied Mus Composition Musicology Opera Music Ed	Recital Thesis Thesis No requirement specified Thesis
WASHINGTON UNIVERSITY	M.A.	Comp&Theory Musicol&Hist Music	Thesis Thesis Thesis
	M.Mus.	Applied Mus	Recital
WAYNE STATE	M.A.	Musicology	Thesis
	M.Mus.	Applied Mus Composition	Recital Original Composition
WELLESLEY	M.A.	Music	No requirement specified
WEST TEXAS STATE	M.A.	Music	Thesis

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
WEST VIRGINIA	M.Mus	Applied Mus Theory-Comp Music Ed	Recital Thesis or Composition Thesis
WESTERN MICHIGAN	M.A.	Music Ed	Thesis
WESTERN RESERVE	M.A.	Theory Composition Hist&Res Church Mus Music Ed	Thesis or Comprehensive Exams Thesis or Comprehensive Exams Thesis or Comprehensive Exams Thesis or Comprehensive Exams Thesis or Comprehensive Exams
WESTERN STATE COLLEGE (COLO)	M.A.	Music	Thesis
WESTMINSTER	M.Mus.	Applied Mus Chroal Conduct	No requirement specified No requirement specified
WICHITA	M.Mus.	Applied Mus Theory-Comp	Recital Thesis
	M.MusEd	Music Ed	Thesis
WILLAMETTE	M.MusEd	Music Ed	Thesis
WINTHROP	M.A.	Music	Thesis
WISCONSIN CONSERVATORY	M.Mus.	Applied Mus Theory Composition	Recital Thesis Original Composition

(continued on the following page)

TABLE XI (continued)

Institution	Degree	Major	Terminal Project
WISCONSIN	M.A.	Music	Thesis
	M.Mus.	Theory	Thesis, Recital, Composition, or Orchestration
		History	Thesis, Recital, Composition, or Orchestration
WYOMING	M.A.	Applied Mus	No requirement specified
		Music Ed	No requirement specified
YALE	M.A.	History	No requirement specified
	M.Mus.	Applied Mus	Recital and Special Paper
		Theory Composition	No requirement specified No requirement specified

CHAPTER VII

ANALYSIS AND INTERPRETATION OF DATA

On the assumption that a music school or division acts in accordance with its beliefs, one way of appraising its philosophy is to observe its actions in designating and administering degree programs, its policies in selecting and admitting students, and its practices regarding the various curriculums in the field of music. This chapter attempts to analyze and interpret the current master's degree in music from the data presented in chapters V and VI.

I. PATTERNS OF ADMINISTRATION

Of the 185 American institutions offering graduate degrees in music, eighty-four are under public control and are tax-supported, either through city, state, or federal government. The remaining 101 institutions are under private control. While the majority of institutions under private control were originally founded by church or denominational grants, few have maintained rigid relationships with their origins. Many schools have changed their structures and philosophies to such an extent that virtually no traces of church control remain. A notable exception in this latter development however, is the theological seminary which often exists according to the original founders' ideas, but as a college within the university structure.

The administration of graduate degrees in music for the most part, is the responsibility of the graduate school. Of the 100

institutions granting the Master of Arts degree in music, ninety-two administer the programs through the graduate school while only eight administer programs through schools of music, fine arts, arts and sciences, theology, and professional education.

There are eighty-six institutions which confer the Master of Music degree. Of this group, eleven are independent conservatories of music, which have no affiliation with a college or university. Of the remaining seventy-five institutions, forty-five place the administration of the degree in the graduate school, and thirty institutions administer the degree through schools or departments of music.

There are thirty institutions which confer the Master of Music Education degree. Of this group, the graduate school administers programs in twenty-one institutions, and schools of music or schools of fine arts administer programs in the remaining nine institutions.

The Master of Fine Arts degree with a major in music is offered in eight American institutions. The degree is administered by the graduate school in five institutions and by the school of music in three institutions.

Twenty institutions confer the Master of Science degree in music. Of this number, the administration of the degree is in the graduate school in eighteen institutions and in the music school in two institutions.

The five institutions conferring the Master of Sacred Music degree are schools of theology.

It is significant that the majority of programs leading to the master's degree in music are under the administration of the graduate

school. Interpreted, this means that framework and administrative control of approximately three-fourths of the degrees in music lie with commissions outside the field of music. However, implementation of the various programs inevitably rests with the music schools or departments. In such cases, the graduate schools act as the nominal heads, and the music schools actually control the degrees.

With one exception, all of the 185 institutions offering master's degrees in music use conventional calendar terms, either the semester plan or the quarter plan. The Wisconsin Conservatory employs four nine-week terms during the academic school year. The majority of the institutions surveyed employ the semester plan which normally consists of sixteen to eighteen weeks. Twenty-nine institutions use the quarter plan which consists of eleven or twelve weeks. Most of the institutions offer summer work in terms of six to eight weeks; a few institutions offer two summer terms of six weeks or less.

Of the total hours required for the master's degree, all schools require the major part of a student's course work be taken in regularly scheduled classes on the campus of the school conferring the degree. Some schools allow a limited amount of credit to be earned in extension courses, and the majority of schools will accept credits earned at other institutions providing the courses were at the appropriate level in an accredited school. Thirteen institutions allow no transfer credit, and fifty-seven give no indication as to whether or not transfer credit is permitted. Indiana University will not allow transfer credit normally, but in the case of its own graduates, a limited amount of credit may be

may be earned at another institution. It is noted that, when more than one school offers graduate degrees within a university, regulations concerning transfer credit are often different.

Most schools will accept up to one-fifth of the total hours required from another institution. A few schools allow as much as one-third of the course work from another institution. Eleven schools require that all work for the master's degree be taken in residence and make no provision for extension or transfer work. Fifty-six institutions give no indication as to whether or not they accept transfer credits.

One academic year (usually thirty-two to thirty-six weeks), devoted exclusively to study, is normally the minimum time necessary for completing the studies prescribed for the master's degree in music. There is considerable variance in the amount of credit required for the degree, but no school will confer the degree in less than one year of full-time study or its equivalent in part-time and/or summer work. Twelve schools state that the degree will not be conferred in less than two years of graduate study.

Of the 185 institutions offering graduate degrees in music, 120 set a time limit in which all requirements for the degree must be completed while sixty-five institutions give no indication of a time limit. One institution requires the degree to be completed within three years of the initial enrollment; five institutions allow four years; forty institutions allow five years; fifty-one institutions allow six years; twelve institutions allow seven years; seven institutions allow eight years; and nine institutions allow nine years. Two institutions do not

specify an over-all time limit, but require that the terminal project be completed within two years after completion of course work. One institution did not specify any time limit, but stated that a student had to meet the requirements in force at the time of his graduation. While one institution has a five-year limit, it is stated that all requirements must be met within two years after "admission to candidacy."

A large number of students conduct their graduate studies partially or exclusively during the summer sessions. In three institutions, it was stated that, while all work should be completed within a specified time limit, additional time might be allotted if the courses are taken in summers only.

At the University of Oklahoma, graduate work taken more than five years before graduation bears only half credit unless validated by an examination. Further, the work taken over ten years before graduation will not apply unless validated by an examination, and even then will carry only half credit. Other institutions indicated similar regulations concerning the use of credits outside the specified time limits for completing the degree.

The question concerning foreign language proficiency as a requirement for the master's degree in music has never been resolved. There is no uniform requirement, even in areas where foreign language proficiency appears to be most useful. Of 183 programs of study in various areas of music leading to the Master of Arts degree, proficiency in one language is required in forty-six programs, proficiency in two foreign languages is required in eight programs, and proficiency in three

foreign languages is required in two programs. In 127 degree programs, there is no foreign language requirement specified.

Of the twenty programs of study in various areas of music leading to the Master of Fine Arts degree, proficiency in two foreign languages is required in two programs. The remaining eighteen programs do not specify a requirement.

Of the 290 programs of study in various areas of music leading to the Master of Music degree, proficiency in one foreign language is required in thirty-five programs, and proficiency in two foreign languages is required in two programs. No requirement is specified in the remaining 252 programs.

There is no foreign language requirement in the thirty programs leading to the Master of Music Education degree nor in the five programs leading to the Master of Sacred Music degree. Of the twenty-five programs leading to the Master of Science degree, only one requires proficiency in one foreign language.

Approximately forty per cent of the programs leading to the master's degree in the history and literature of music (or musicology) require a proficiency in one foreign language; less than eight per cent of the programs require two languages, and less than two per cent of the programs require three languages. The percentage of programs requiring foreign language proficiency is slightly higher in the Master of Arts degree than in the Master of Music degree. While there are other areas which require a foreign language proficiency, the percentage is slight as compared with the history and literature requirement.

The following statement regarding the foreign language requirement is taken from the Princeton University bulletin:

For graduate work in music a reading knowledge of German and French is indispensable. Preference will be given to applicants for admission who are well qualified in these respects. The student is expected to have an adequate reading knowledge of either French or German on entrance, and to present himself for examination in the other language before the end of his first year. Entering students should, if necessary, begin to prepare themselves for the examination in German in the months preceding their first term of graduate study. Students may also be advised to develop some facility in reading Italian and Latin.¹

Most institutions requiring foreign language proficiency allow the student to enroll in course work before taking the language examination(s). Generally, it is not part of the admissions procedure, and in most schools, the examinations are scheduled during the first semester of enrollment.

To qualify for a master's degree, the student must meet certain grade-point requirements. Most institutions require the student to obtain a 3.0 average (B average) in all work undertaken for the master's degree. In determining this average, the following grade-point system is used: A, four points; B, three points; C, two points; D, one point; and F, no points. It should be noted that some schools use a different scale: A, three points; B, two points; C, one point; and D and F, no points. In the case of the latter, an over-all average of 2.0 would be required instead of the 3.0.

There is considerable difference of opinion concerning C grades. It is known that thirty-eight institutions allow graduate credit for courses completed with grades of C, and one institutions is known to

¹Princeton University Bulletin, 1958-59, p. 125.

accept a grade of D as passing for graduate work. Of the total number of institutions surveyed, sixty-nine do not indicate grade requirements. Fifty-one institutions state that a student must maintain a B average, but do not indicate whether grades of C are considered as passing. Theoretically, it would be possible for a student to maintain a B average by offsetting C grades with an equal number of A grades.

Only twenty-nine institutions clearly state that grades lower than B or B- are not acceptable for graduate credit. Five schools indicate that C grades are considered passing; however, no grade lower than B is acceptable in the student's major area. One school states that a student must maintain a B average, although one-half of the credit may be with C grades. While most schools indicate a requirement of a B average, one school requires a grade average of B+, and another requires a grade average of C+.

Most schools which allow graduate credit for C grades will not accept more than six credits with grades lower than B-. Some schools permit no more than two courses with grades of C before dismissal, while others have regulations to the effect that dismissal will be effected for students who fail to achieve a suitable academic standard.

Admission to candidacy for a degree is normally an act separate from admission to graduate study. Approximately one-half of the schools indicate that a student must successfully complete a stipulated number of credit hours, proving that he is fully qualified for graduate study, before he can be admitted to degree candidacy. In addition to completing a prescribed number of credit hours, some schools require the passing of

placement examinations, foreign language examinations, and the completion of all prerequisites. Ninety-nine of the 185 institutions do not specify whether there is any distinction between admission to graduate study and admission to candidacy for the master's degree.

II. ACCREDITATION

Practically all of the institutions offering programs leading to the master's degree in music have aligned themselves with the regional accrediting associations. These associations include the New England Association of Colleges and Secondary Schools, the Middle States Association of Colleges and Secondary Schools, the Southern Association of Colleges and Secondary Schools, the North Central Association of Colleges and Secondary Schools, the Northwest Association of Secondary and Higher Schools, and the Western College Association. Of the 185 institutions offering graduate programs in music, 164 institutions are members of the appropriate regional association for accreditation. A few institutions are members of accrediting bodies other than or in addition to the regional association. Only eleven of the institutions have not aligned themselves with regional associations.

The National Association of Schools of Music is the accrediting association for music in higher education. Of the 185 institutions surveyed, 101 are accredited by this association. Currently, the association is in the process of reevaluating its member institutions through self-survey reports and visitations. A list of approved degree programs which have been rated as acceptable in quality in the various institutions is published annually. It is significant that a few of the pioneer

schools in graduate education and other institutions of considerable renown have not become members of the National Association of Schools of Music. Among these are such schools as the University of California at Berkeley, the University of California at Los Angeles, Columbia University, New York University, Princeton University, Harvard University, and the University of Pennsylvania.

III. PATTERNS OF ADMISSION

As a general rule, applications for admission are processed by a director of admissions who answers directly all communications up to the point of acceptance, at which time a graduate board takes action on the application. In the majority of schools, the director of admissions is from outside the area of music. (It was observed earlier that approximately three-fourths of the degrees conferred in music are granted through the graduate school.) In music schools, the director of admissions and the registrar are often the same person. In some of the smaller schools, there is no graduate board as such, and the director of admissions is sometimes responsible for admitting students to graduate programs.

As part of the admission procedure, the prospective student is responsible for requesting transcripts of his undergraduate record at other schools be sent to the director of admissions. Some schools require letters of recommendation relating to the student's ability and potential. A few schools request the applicant to schedule an appointment for an interview with the department of his intended concentration. Most schools state that applied music majors must appear

for an audition; in the case of extreme distance, the student may submit a tape recording of his performance. A few schools require applied music auditions of all applicants regardless of the proposed major.

There is considerable difference of opinion concerning the minimum undergraduate grade-point index required of entering graduate students. In general, it would appear that most schools expect the applicant to have earned a B average in his undergraduate program. Some schools accept a B average in the junior and senior years. Interpreted, this means that latitude is given to the student who might not have applied himself during his first two years in college, or that the student might not have assumed responsibility until he had had an opportunity to acquire practical experience in music. All schools reserve the right to accept or reject a student on the basis of his lack of academic achievement.

An undergraduate student, who at the beginning of a final semester requires less than a full-time program for graduation and who has a high academic record, is sometimes permitted to enroll in courses which carry graduate credit. Usually, the student must petition the graduate board for graduate credit in such courses. Credit is normally granted provided the student receives an acceptable grade in such courses and provided all work for the bachelor's degree is completed by the end of the semester in which double enrollment is made.

Admission to graduate study usually means that a student has been accepted on a degree program in which he is allowed an average of five or six years for the completion of all requirements. A notable exception is found at Princeton University, where admission is granted for not more

than one academic year at a time; an application for readmission is necessary for each subsequent year.

The problems related to the selection of students for graduate study are similar to those encountered by schools in freshman admission procedures. The main differences are: criteria used in selection must be structured for a higher level of achievement; difficulties in obtaining dependable information from these criteria; and compensation of wide ranges of ability due to previous specialization.

In general, graduate programs are designed for those students who have high intelligence and good performance ability. Students should have intensive and extensive undergraduate preparation which will give them an adequate foundation for study in their area of concentration. They should be able to reason and think logically, and they should possess certain personal characteristics such as persistence and ability to study with a minimum of supervision.

There has been less research on tests for graduate students than on tests at any other educational level. Less than twenty per cent of the institutions offering master's degrees in music require the Graduate Record Examination (or any similar examination, such as the Miller Analogies Test) to be taken as part of the admissions procedure. Most institutions tend to accept applicants who have had the requisite undergraduate record and to defer careful evaluation of each student until he has begun his graduate study.

Less than one-third of the institutions offering graduate degrees in music require entering students to take placement examinations in

the theory of music and in the history and literature of music. If these examinations are given, it is the general practice that they do not form a basis for admission, but rather they form a basis for establishing prerequisite work. In addition to placement examinations in theory and history, a few schools administer examinations in conducting, orchestration, and piano.

IV. AREAS OF CONCENTRATION

Master's degrees are available in eleven areas within the field of music. They are Applied Music, Applied Music Pedagogy, Theory, Composition (many schools offer a combined major in theory and composition), History and Literature (includes Musicology), Music Education, Church Music, Conducting, Music Librarianship, Music Therapy, and Opera (or Music Theatre).

A major in Applied Music is available to the Master of Music candidate in seventy-eight institutions, to the Master of Arts candidate in thirteen institutions, to the Master of Fine Arts candidate in four institutions, and to the Master of Science candidate in three institutions. The Applied Music Pedagogy major culminates with a Master of Music degree in two institutions and with a Master of Arts degree in one institution.

A major in the Theory of Music is available to the Master of Music candidate in forty-one institutions, while the Master of Arts degree is available in fourteen institutions.

A major in Composition is available to the Master of Music candidate in fifty-five institutions, to the Master of Arts candidate in twenty institutions, to the Master of Fine Arts candidate in six institutions, and to the Master of Science candidate in one institution.

A major in Theory and Composition is combined in programs leading to the Master of Music degree in twelve institutions, to the Master of Fine Arts degree in one institution, and to the Master of Arts degree in six institutions. One institution offers a major in Instrumentation leading to the Master of Fine Arts degree.

A major in the History and Literature of Music is available to the Master of Music candidate in thirty-four institutions, to the Master of Arts candidate in thirty-eight institutions, and to the Master of Fine Arts candidate in five institutions. In two schools, a program of study in Theory and History is combined, leading to the Master of Arts degree.

A major in Music Education is available to the Master of Music candidate in thirty-nine institutions, to the Master of Music Education candidate in thirty institutions, to the Master of Fine Arts candidate in two institutions, to the Master of Arts candidate in thirty-four institutions, and to the Master of Science candidate in sixteen institutions.

A major in Church Music is available in twenty-three institutions; six with programs leading to the Master of Arts degree, twelve to the Master of Music degree, and five to the Master of Sacred Music degree.

A major in Conducting is available to the Master of Music candidate in four institutions and to the Master of Science candidate in one institution.

A major in Music Librarianship is available to the Master of Arts candidate in one institution. Music Therapy programs lead to the Master of Arts degree in two institutions, to the Master of Music degree in four institutions, and to the Master of Science degree in two institutions.

A major in Opera (or Music Theatre) is offered in five schools. Three programs lead to the Master of Music degree, one program leads to the Master of Arts degree, and one program leads to the Master of Fine Arts degree.

Forty-five institutions offer programs leading to the Master of Arts degree without designating an area of concentration. Also, one institution offers a program in music leading to the Master of Fine Arts degree, seven institutions offer programs leading to the Master of Music degree, and two schools offer programs leading to the Master of Science degree without designating areas of concentration.

The foregoing discussion refers only to the stipulated areas of concentration. No reference is made to minor fields or curriculum structures. It should be noted that several institutions insist on broad coverage within the field of music as well as outside the field.

It is interesting to note that there are 555 basic curriculums available in the 185 institutions offering graduate degrees in music. No real significance is attached to this figure, except that it shows, in a general way, that schools have taken steps to insure well-rounded graduate programs, as opposed to narrow types of specialization.

V. TERMINAL PROJECTS

Approximately forty per cent of the institutions conferring master's degrees in music allow credit for terminal projects. It is not uncommon for an institution to allow credit for the terminal project in one area of concentration and not in other areas. If this is the case, credit is usually given in courses in which the student has received assistance on his terminal project. For example, a student may receive no credit for a thesis, but he may be allowed (or even required) to enroll in research and directed study courses in which he works on his thesis under the guidance of a professor. In the case of the applied music major, if credit is allowed for the recital, usually less credit is allowed for private study; in other cases, the student may receive more credit for private study and no credit for the recital. Whether or not a student receives credit designated specifically for the terminal project, provision is made for the completion of the project under the supervision of a professor.

All institutions offering master's degrees in applied music require the candidate to give at least one recital, and a few institutions specify that the candidate must give two full recitals. Generally, it is required that the recitals be public presentations, although a few schools allow a performance before a faculty jury in lieu of a public performance. Schools requiring more than one recital often allow a concerto or ensemble program to meet the requirement of the second recital. For the voice major, an operatic or oratorio role is often acceptable.

In some schools, students other than applied music majors are allowed to give recitals in lieu of a thesis or another requirement, provided the level of performance is equal to that of the applied music major. It is observed that these schools place considerable importance on performance, and that generally, applied music study is a requirement for all majors, even though the terminal project is to be a thesis or a similar alternative.

In the majority of institutions, the thesis is required as a terminal project in areas which are adapted to research. Although the master's thesis does not always involve original research, generally, it is required because of the experience it provides in assembling and analyzing materials and in presenting the results in writing. Sometimes these ends are sought through individual courses and the substitution of "problem" or "project" courses is permitted. In some institutions an additional amount of credits beyond the normal requirements may be offered in substitution of a thesis or a project.

For the student pursuing a degree in composition, the terminal project is usually one of a creative nature. Generally, an original composition of major proportion may be submitted as the terminal project.

Some departments require writing in a particular form, such as a fugue or a string quartet of a prescribed length. Usually, there is considerable flexibility in the requirements for the composition major, although it is expected that all students will submit original compositions as part of the degree requirements. In some cases, the student is required to submit a document along with the original composition, analyzing his work in detail.

A few schools require a comprehensive examination as a terminal project. Such an examination is designed to ascertain the student's general knowledge of his subject, his acquaintance with scholarly methods or research, and his power of organizing and presenting his material. Usually, the examination is not restricted to the content of graduate courses, but is comprehensive in character. The examination may be written or oral, or both, at the discretion of the department or school concerned. The comprehensive examinations at Princeton University are described as follows:

Before presenting himself for the General Examination, every student, whether of the history of music or of musical theory and composition, is expected to have developed a wide acquaintance with representative music and musical literature over and above the course requirements and to have completed as an essential part of his program a specific piece of historical research or a composition of major proportions, vocal or instrumental or both. The student of composition is expected to have gained a workable grasp of the essential elements of musical form and movement and a degree of proficiency in instrumental and vocal composition, and to have shown a real awareness of his aims as an artist. Each student must further satisfy the Department by a preliminary written examination that he has an adequate grasp of the division of the subject in which he has not elected to concentrate. For students in the historical divisions, the General Examination is divided into three parts, one day being allowed for each part. One day is devoted to questions designed to test the candidate's knowledge of historical problems and their bibliography, another day, to a paper testing his critical and literary ability and his acquaintance with critical writing. The examination has no particular relation to courses in the graduate curriculum, is conceived as covering the whole field of the history of music, and is without limitation as to the nature of the questions asked. For students of musical theory and composition, the General Examination, partly strict and partly free, will provide an opportunity for the candidate to show the measure of his ability in writing for voices and instruments, separately or in combination.²

²Princeton University Bulletin, 1958-59, pp. 125-126.

A difference should be designated between comprehensive examinations as a terminal project and other types of examinations which may be given during or at the end of a student's program of study. Several institutions require that an examination be taken covering the material of the thesis or project. Such an examination is restricted in scope and should not be thought of as being comparable to the type examination described above.

CHAPTER VIII

SUMMARY

The purpose of this study was to trace the historical development of the master's degree in the field of music. An attempt was made to discover significant developments from the philosophies and practices of original master's degrees in other fields and to show how music emerged to take its place among them. A further attempt was made to depict the current master's degree in music as it appears in graduate curriculums in the United States today.

The early universities developed out of the apprenticeship systems of the Middle Ages. In the thirteenth century the term universitas was applied to a group of "masters and apprentices in study." The universities at Bologna and Paris emerged as leaders and became types which were followed by nearly all the universities of Western Europe. A "bachelor" was an apprentice who was permitted to do practice teaching in preparation for the master's degree.

The terms master, doctor, and professor were all used synonymously, and they indicated the possession of a degree. Eventually, the university gave special recognition to academic achievement by conferring the Bachelor of Arts degree on those who had completed a prescribed course of study and who did not care to become "masters." Most students terminated their formal studies at this point; however, those desiring the right to teach were required to study for three additional years in order to obtain the

Master of Arts degree. Upon completion of the Master of Arts, the student could proceed to advanced degrees in law, medicine, or theology.

When the colonists set up colleges in America, in the main, they followed the pattern of higher education which they had known in their homelands. In general, colleges were controlled by the clergy; no other body possessed the vision, and no other group could supply the human resources. The diversity of creeds provided the stimulus for the founding of many small colleges which possessed remarkable solidarity.

There were various attempts to establish graduate education in the United States in the nineteenth century, but it was not until the first decades of the twentieth century that graduate study became an accepted part of American education. Great emphasis was placed on the German ideal of research, and seminar and lecture techniques became prominent methods of instruction in graduate schools. With the demand for advanced study, graduate degree programs were superposed upon the existing baccalaureate frameworks. This led to many structural weaknesses, some of which have not been resolved.

The study of music was included in the curriculums of the Greek and Roman periods, and it was kept alive during the Middle Ages as one of the seven liberal arts. An acquaintance with Boethius' De Re Musica was a requirement for the Master of Arts degree during the Middle Ages. It is known that the Bachelor of Music degree was conferred by English universities in the fifteenth century. The requirements did not involve formal study in a university, but any candidate who could pass special examinations attesting to his performance ability was eligible for the

the degree. The granting of music degrees was confined to the English universities until the latter part of the nineteenth century.

The inclusion of music instruction in American colleges and universities witnessed a slow, but remarkable development in the nineteenth century. A number of reputable conservatories, established along the lines of European schools, came into prominence. A few of the colleges offered limited instruction in music. The first Bachelor of Music degree in the United States was conferred at Boston University in 1876. By 1900, many of the larger colleges and some of the smaller institutions had added music instruction to their regular curriculums.

In 1884, the American College of Musicians was organized through the Music Teachers National Association for the purpose of protecting the public from incompetent teachers and to protect the teachers who had made adequate preparations. Patterned after the English system, the organization conferred the titles of Associate, Fellow, and Master of Musical Art upon those who successfully passed prescribed examinations. In 1897, the organization formed an alliance with the Board of Regents of the State of New York, and it was empowered to grant the Bachelor of Music, the Master of Music, and the Doctor of Music degrees. However, because of the rigid examinations, the number of applicants rapidly decreased, and the organization became defunct.

In 1896, the Music Teachers National Association formed a committee on music in the college and university in order to investigate and to determine the rightful place of music in the American college. There were many who argued that music should be taught only as a part

of general culture, while others maintained that there should be a separate curriculum for those who wished to become "specialists" in music.

One of the chief problems in offering programs leading to the Bachelor of Music degree was that of entrance requirements. Concern was expressed over the quality of preparation, scholarship, and breadth in the scope of the studies and whether or not it was comparable to that demanded of the candidate for the Bachelor of Arts degree. Despite the varied problems of music in the curriculum, by 1920 more than one-half of the colleges and universities in the United States were offering courses for credit in music.

The National Association of Schools of Music was formed in 1924 for the purpose of setting up standards for education in the field of music and for the accrediting of schools on a basis of those standards. By 1928, member schools had agreed on minimum requirements for the Bachelor of Music degree.

Changing social conditions brought a need for trained personnel in other than traditional fields of learning, and a powerful pressure was exerted on graduate schools to provide new programs leading to advanced degrees. This pressure was strongly reinforced by the desire of the members of the new professions to raise the social prestige of their occupations by winning academic respectability for them.

During the 1920's, some of the leading colleges and universities in the United States offered programs of study which led to the master's degree in music. Early work was restricted, for the most part, to the

areas of history, theory, and composition. Some institutions allowed graduate credit for courses in music on degree programs in the field of education. A few institutions offered degrees in applied music. In search for a practical philosophy, the Commission on Curriculums of the National Association of Schools of Music maintained that programs leading to degrees in music should be based on sound fundamentals with logical and consistent stages of growth. In 1929, the Commission recommended that the Master of Music degree be granted for not less than one year of work in residence after the conferring of the Bachelor of Music degree, that at least two years spent in study or practice in the field of music should elapse between the granting of the bachelor's and the master's degrees, and that the degree should be granted in the areas of applied music and composition.

In 1933, in cooperation with the Music Teachers National Association, the National Association of Schools of Music formed a special committee to study the problems of graduate education in music. Recommendations were made for minimum requirements for the master's degree in the areas of applied music, theory, composition, musicology, and music education.

A remarkable growth in graduate education in music has occurred during the past twenty-five years. Music curriculums have been expanded, and, in general, there has been a continuous upgrading process. Persistent efforts on the part of national associations and individual institutions have produced many notable results.

Currently, there are 185 institutions in the United States which offer master's degrees in the field of music. Slightly over one-half of the institutions are under private control, while the remaining institutions are under public control. Practically all of the institutions have aligned themselves with regional accrediting associations, and more than one-half of them are accredited by the National Association of Schools of Music.

There are 100 institutions which provide graduate curriculums in music which lead to the Master of Arts degree; eight institutions provide curriculums which lead to the Master of Fine Arts degree; ninety-nine institutions provide curriculums which lead to the Master of Music degree; thirty institutions offer curriculums which lead to the Master of Music Education degree; five institutions provide curriculums which lead to the Master of Sacred Music degree; and twenty-one institutions provide curriculums which lead to the Master of Science degree.

There are eleven areas of concentration in music at the graduate level. They are Applied Music, Applied Music Pedagogy, Theory, Composition, History and Literature, Music Education, Church Music, Conducting, Music Librarianship, Music Therapy, and Opera.

Three-fourths of the degree programs are designed within the framework of and are controlled by graduate schools; only one-fourth of the degrees are controlled by music schools, schools of fine arts, and other schools within colleges and universities.

The requirements for admission to graduate study in music vary considerably among the 185 institutions. In general, an applicant is

expected to have maintained a B average in his undergraduate work. Some schools accept a B average in the junior and senior years, while some schools give special consideration if the applicant has maintained a good record in his major. There is a considerable difference of opinion concerning admission requirements; however, all schools reserve the right to accept or reject a student on the basis of his lack of academic achievement.

Less than twenty per cent of the institutions offering master's degrees in music require the Graduate Record Examination (or a similar test, such as the Miller Analogies Test) to be taken as part of the admissions procedure. Less than one-third of the institutions surveyed require entering students to take placement examinations in theory and history of music. In those schools in which these examinations are given, it is common practice to use the results for placement purposes, and not as a basis for admission.

Most institutions use conventional calendar terms, with a large majority favoring the semester plan. All schools require students to take the major part of their course work in regularly scheduled classes on the campus of the school conferring the degree. No school will confer the master's degree in less than one year of full-time study or its equivalent in part-time and summer work.

In most institutions, up to one-fifth of the total credit hours required for graduation may be transferred from other schools, provided work is taken at the appropriate level in an approved institution.

Approximately seventy per cent of the institutions surveyed establish a time limit for the completion of the degree. While most institutions place the limit between three and nine years, the average time allowed is five or six years from the date of the initial enrollment.

There is no uniform requirement concerning foreign language proficiency, even in areas which are adapted to research and which might involve documents in foreign languages. The majority of schools have no stipulated requirement. However, it is no doubt assumed that many students will have had courses in foreign languages in their undergraduate curriculums.

Most schools require students to maintain at least a B average in all work undertaken for the master's degree. It should be stated that there is a considerable difference of opinion concerning grades lower than B- in the graduate program. While many institutions do not clearly state their position, it is known that twenty per cent of the schools will accept a limited amount of C grades for credit at the graduate level.

A distinction between admission to graduate study and admission to candidacy for a degree is made in approximately one-half of the institutions surveyed. The normal requirement for admission to candidacy in a degree program is successful completion of one semester of full-time study.

Terminal projects are required for most curriculums in the majority of schools. These include recitals, original compositions,

orchestrations, theses, comprehensive examinations, and special projects. Usually, the terminal project is completed near the end of a student's program of study.

RECOMMENDATIONS FOR FURTHER STUDY

1. There is a need for a thorough investigation of the Bachelor's degree in music. Such a study should show the strengths and weaknesses of the degree, both as a terminus and as a preparation for graduate study.

2. There is a need for a thorough study of the validity of the use of the Graduate Record Examination (or any similar examination) as a criterion for admission to graduate study in music. Included in this investigation should be the relative place and importance of examinations in music theory, music history, and performance.

3. What is the place and importance of foreign language proficiency in preparation for and in graduate study in music?

4. There is a need for a thorough investigation of the teaching loads of graduate faculty members. Is it desirable for faculty members to teach both undergraduate and graduate courses? How much academic credit should be allotted for thesis and dissertation guidance?

5. What is the place of applied study in graduate music curricula (excluding the applied music major)? Included in this investigation should be level of achievement for entrance and graduation, amount of credit awarded for study and performance requirements. What is the place of musical organizations and/or ensemble (chamber music) in graduate study in music?

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS

- Allen, William H. Self-Surveys by Colleges and Universities. New York: World Book Company, 1917.
- Becker, Carl L. Cornell University: Founders and the Founding. Ithaca: Cornell University Press, 1944.
- Birge, Edward Bailey. History of Public School Music in the United States. Bryn Mawr: Oliver Ditson Company, 1937.
- Brubacher, John S. and Willis Rudy. Higher Education in Transition. New York: Harper and Brothers Publishers, 1958.
- Butts, R. Freeman and Lawrence A. Cremin. A History of Education in American Culture. New York: Henry Holt and Company, 1955.
- Carpenter, Nan Cooke. Music in the Medieval and Renaissance Universities. Norman: University of Oklahoma Press, 1958.
- Cubberly, Ellwood P. The History of Education. Boston: Houghton Mifflin Company, 1920.
- Curti, Merle. The Social Ideas of American Educators. New York: Scribners and Sons, 1935.
- Curti, Merle and Vernon Carstensen. The University of Wisconsin: A History. Madison: University of Wisconsin Press, 1949.
- Davison, Archibald T. Music Education in America: What Is Wrong With It? What Shall We Do About It? New York: Harper and Brothers, 1926.
- Day, Edmund Ezra. Primary Elements of the American Tradition. Ithaca: Cornell University Press, 1942.
- Dickinson, Edward. Music and the Higher Education. New York: Charles Scribners Sons, 1915.
- Eddy, Edward Danforth, Jr. Colleges of Our Land and Time. New York: Harper and Brothers, 1957.
- Earnest, Ernest. Academic Procession. Indianapolis: The Bobbs-Merrill Company, 1953.
- Edwards, Newton and Herman G. Rickey. The School in the American Social Order. New York: Houghton Mifflin Company, 1947.

- Eisenhart, Luther P. The Educational Process. Princeton, New Jersey: Princeton University Press, 1945.
- Eliot, Charles W. The Trend to the Concrete and Practical in Modern Education. New York: Houghton Mifflin Company, 1913.
- Elson, Louis. The History of American Music. New York: The Macmillan Company, 1902.
- Ferrier, W. W. Origin and Development of the University of California. Berkeley, California: Gather Gate Book Company, 1930.
- Gilman, Daniel Coit. University Problems in the United States. New York: Century, 1898.
- Good, H. G. A History of American Education. New York: The Macmillan Company, 1956.
- Gray, James. The University of Minnesota, 1851-1951. Minneapolis: University of Minnesota Press, 1951.
- Hofstadter, Richard and C. DeWitt Hardy. The Development and Scope of Higher Education in the United States. New York: Columbia University Press, 1952.
- Hogarth, Charles P. Crisis in Higher Education. Washington: Public Affairs Press, 1957.
- Horton, Byrne J. The Graduate School. New York: New York University Book Store, 1940.
- Howard, John Tasker. Our American Music, One Hundred Years of It. New York: Crowell Company, 1930.
- Hughes, R. M. A Study of the Graduate Schools of America. Oxford, Ohio: Miami University Press, 1925.
- Hutchins, Robert Maynard. The Higher Learning in America. New Haven: Yale University Press, 1936.
- Jones, Vincent. Music Education in the College. Boston: C. C. Birchard and Company, 1949.
- Kelley, Robert L. The American Colleges and the Social Order. New York: The Macmillan Company, 1940.
- Kent, Richard A. (ed.). Higher Education in America. Boston: Ginn and Company, 1930.

- Knight, Edgar W. Fifty Years of American Education, 1900-1950. New York: The Ronald Press Company, 1952.
- Knight, Edgar W. What College Presidents Say. Chapel Hill, North Carolina: The University of North Carolina Press, 1920.
- Kolesnik, Walter B. Mental Discipline in Modern Education. Madison: University of Wisconsin Press, 1958.
- Ladd, George Trumbull. Essays on the Higher Education. New York: Scribner, 1899.
- Lovejoy, Clarence E. Lovejoy's Guide to American Colleges and Universities. New York: Simon and Schuster, 1948.
- Mendenhall, Thomas C. (ed.). History of the Ohio State University. 3 vols. Columbus, Ohio: Ohio State University Press, 1920-1926.
- Morison, Samuel Eliot. Harvard College in the Seventeenth Century: Tercentennial History of Harvard College and University, 1636-1936. Cambridge: Harvard University Press, 1936.
- Morse, H. T. (ed.). General Education in Transition. Minneapolis: University of Minnesota Press, 1951.
- Rashdall, Hastings. The Universities of Europe in the Middle Ages. Vol. II, Part I. Oxford: Clarendon Press, 1895.
- Reisner, Edward H. Historical Foundations of Modern Education. New York: The Macmillan Company, 1927.
- Rogers, Francis Millet. Higher Education in the United States. Cambridge: Harvard University Press, 1952.
- Russell, John Dale and Charles H. Judd. The American Educational System. Boston: Houghton Mifflin Company, 1940.
- Schilpp, Paul Arthur (ed.). Higher Education Faces the Future. New York: Horace Liveright, 1930.
- Selden, William K. Accreditation. New York: Harper and Brothers, 1960.
- Storr, Richard J. The Beginnings of Graduate Education in America. Chicago: The University of Chicago Press, 1953.
- Tewksbury, D. G. Founding of American Colleges and Universities Before the Civil War. New York: Bureau of Publications, Teachers College of Columbia University, 1932.

- Thompson, Randall. College Music: An Investigation for the Association of American Colleges. New York: The Macmillan Company, 1935.
- Thwing, Charles F. A History of Higher Education in America. New York: D. Appleton Century Company, 1906.
- Valentine, P. F. (ed.). The American College. New York: Philosophical Library, 1949.
- Welch, Roy Dickinson. The Study of Music in the American College. Northampton: Smith College, 1925.
- Wells, Harry L. Higher Education Is Serious Business. New York: Harper and Brothers, 1953.
- Williams, C. F. Abdy. A Short Historical Account of the Degrees in Music at Oxford and Cambridge. London: Novello, Ewer and Company, 1893.
- Wills, Elbert Vaughan. The Growth of American Higher Education. Philadelphia: Dorrance and Company, 1936.
- Yont, Rose. The Value of Music in Education. Boston: Richard G. Badger, 1916.

B. PUBLICATIONS OF THE GOVERNMENT, LEARNED SOCIETIES,
AND OTHER ORGANIZATIONS

- Allen, Warren D. "Qualifications for Graduate Study," Music Educators National Conference Yearbook, Thirtieth Year (1937), pp. 208-209.
- Allen, Warren D. "Teaching, Education, and Musicology," Music Teachers National Association Volume of Proceedings, Series 34 (1940), pp. 193-198.
- Bivins, Alice E. "What Should Graduate Study Contribute to the Education of the Music Teacher," Music Educators National Conference Yearbook (1936), pp. 112-116.
- Blauch, Lloyd E. (ed.). Accreditation in Higher Education. Washington: United States Government Printing Office, 1959.
- Blauch, Lloyd E. (ed.). Education for the Professions. Washington: United States Government Printing Office, 1955.
- Bowman, Edward M. "History of the Organization of the American College of Musicians," Music Teachers National Association Volume of Proceedings, Series 7 (1912), pp. 145-156.

- Bowman, Isaiah. Graduate School in American Democracy. Bulletin Number 10. Washington: United States Office of Education, 1939.
- Bricken, Carl. "Academic Degrees for Teachers of Music," Music Teachers National Association Volume of Proceedings, Series 34 (1940), pp. 175-178.
- Brumbaugh, A. J. (ed). American Universities and Colleges. Fifth Edition. Washington: American Council on Education, 1948.
- Bukofzer, Manfred F. "Changing Standards in Music Education," Music Teachers National Association Volume of Proceedings, Series 43 (1951), pp. 3-7.
- Butler, Harold L. "Applied Music Study in the Graduate Schools," Music Teachers National Association Volume of Proceedings, Series 28 (1933), pp. 117-119.
- Butler, Nicholas Murray. "Address of Welcome," Music Teachers National Association Volume of Proceedings, Series 2 (1907), pp. 9-12.
- Carmichael, Oliver C. "A Century of Higher Education--In Review," Carnegie Foundation for the Advancement of Teaching. Forty-fifth Annual Report, 1949-50. New York: Carnegie Foundation for the Advancement of Teaching, 1950.
- Chadfield, Edward. "National Musical Association: Their Duties to Music, to Musicians, and to the People," Music Teachers National Association Official Report, Volume 3 (1889), pp. 15-24.
- Chadwick, George W. "The Curriculum of a School of Music," Music Teachers National Association Volume of Proceedings, Series 3 (1908), pp. 65-77.
- Choate, Robert A. "Music Education," Education for the Profession, edited by Lloyd E. Blauch. Washington: United States Department of Health, Education, and Welfare, 1955.
- Clapp, Philip G. "Music as a Subject of Concentration in the Liberal Arts College," Music Teachers National Association Volume of Proceedings, Series 25 (1930), pp. 36-49.
- Clapp, Philip G. "Report of the Committee on Musicology and Education," Music Teachers National Association Volume of Proceedings, Series 36 (1941), pp. 401-404.
- Cole, Rosseter G. "Musical Degrees in American Colleges," Music Teachers National Association Volume of Proceedings, Series 2 (1907), pp. 31-39.

- Committees of Educational Inquiry. The Carnegie Foundation for the Advancement of Teaching. New York: Carnegie Foundation for the Advancement of Teaching, 1952.
- Coon, Leland A. "Report of the Committee on Colleges and Universities," Music Teachers National Association Volume of Proceedings, Series 36 (1941), pp. 375-385.
- Coop, Squire. "The Status of Music in Colleges and Universities in 1876 and Since," Music Teachers National Association Volume of Proceedings, Series 23 (1928), pp. 234-243.
- Damrosch, Frank. "The American Conservatory, Its Aims and Possibilities," Music Teachers National Association Volume of Proceedings, Series 1 (1906), pp. 81-85.
- Damrosch, Frank. "A College Degree in the Education of the Musician," Music Teachers National Association Volume of Proceedings, Series 21 (1926), pp. 81-85.
- Dickinson, Edward. "Music in America Fifty Years Ago and Its Significance in the Light of the Present," Music Teachers National Association Volume of Proceedings, Series 23 (1928), pp. 9-26.
- Dykema, Peter W. "Higher Degrees in Music Education," Music Teachers National Association Volume of Proceedings, Series 20 (1925), pp. 64-79.
- Edwards, M. "Studies in American Graduate Education," Carnegie Foundation for the Advancement of Teaching. New York: Carnegie Foundation, 1944.
- Erb, John Lawrence. "The College Conservatory of Music," Music Teachers National Association Volume of Proceedings, Series 7 (1912), pp. 6-69.
- Erb, John Lawrence. "Report of the Committee on Colleges and Universities," Music Teachers National Association Volume of Proceedings, Series 25 (1930), pp. 229-231.
- Erb, John Lawrence. "Report of the Committee on Colleges and Universities," Music Teachers National Association Volume of Proceedings, Series 28 (1933), pp. 201-205.
- Erb, John Lawrence. "The Trend of Professional Education in Music," Music Teachers National Association Volume of Proceedings, Series 25 (1931), pp. 9-20.
- Eschman, Karl H. "College Degrees in Music," Music Teachers National Association Volume of Proceedings, Series 39 (1945), pp. 97-102.

- Eschman, Karl H. "Report of the Committee on Colleges and Universities," Music Teachers National Association Volume of Proceedings, Series 41 (1949), pp. 300-310.
- "The Evolution of the American Type University," The Carnegie Foundation for the Advancement of Teaching. Second Annual Report. New York: Carnegie Foundation, 1907.
- Finney, Theodore M. "The Problem of Academic Degrees for Teachers of Musical Skills," Music Teachers National Association Volume of Proceedings, Series 34 (1939), pp. 170-174.
- Gantvoort, Arnold J. "Report on the Early History of Music in the Colleges of America" (letter to the Music Teachers National Association Conference), Music Teachers National Association Volume of Proceedings, Series 23 (1928), pp. 234-236.
- Gehrrens, Karl W. "Graduate Study in Music Education," Music Educators National Conference Yearbook, Volume 30 (1940), pp. 455-459.
- Gilman, Daniel Coit. "Further Notes on Early Graduate Education," Carnegie Foundation for the Advancement of Teaching. New York: Carnegie Foundation, 1938.
- Good, Carter V. (ed.). A Guide to Colleges, Universities, and Professional Schools in the United States. Washington: American Council on Education, 1945.
- Gow, George Coleman. "Conference on Music in the College and University," Music Teachers National Association Official Report, 1897, pp. 33-35.
- Gray, William S. (ed.). "General Education: Its Nature, Scope, and Essential Elements," Proceedings of the Institute for Administrative Officers of Higher Institutions, Volume VI. Chicago: University of Chicago Press, 1934.
- Grout, Donald Jay. "The Place of Historical Studies in the Music Curriculum," Music Teachers National Association Volume of Proceedings, Series 40 (1946), pp. 176-182.
- Hall, G. Stanley. "The Function of Music in the College Curriculum," Music Teachers National Association Volume of Proceedings, Series 2 (1907), pp. 13-24.
- Hanson, Howard. "A Discussion of the Curricula of Schools of Music," Music Teachers National Association Volume of Proceedings, Series 22 (1928), pp. 55-63.
- Hanson, Howard. "Report of the Committee on Graduate Study in Music," Music Teachers National Association Volume of Proceedings, Series 29 (1934), pp. 328-341.

- Haydon, Glen. "Aims and Objectives of the College and Conservatory Curricula in Music," Music Educators National Conference Yearbook, Volume 28 (1935), pp. 384-386.
- Haydon, Glen. "Musicology in the College and University Curricula," Music Educators National Conference Yearbook, Volume 30 (1939), pp. 414-416.
- Haydon, Glen. "Musicology in the United States: A Survey of Recent Trends," Music Teachers National Association Volume of Proceedings, Volume 41 (1947), pp. 321-341.
- Haydon, Glen. "Report of the Committee on Colleges and Universities," Music Teachers National Association Volume of Proceedings, Series 35 (1940), pp. 441-447.
- Heath, W. F. "President's Address," Music Teachers National Association Official Report, Volume 3 (1889), pp. 7-11.
- Henderson, W. G. "The Place of Music as Literature, and of the Aesthetics of Music in a College Curriculum," Music Teachers National Association Official Report (1897), pp. 40-45.
- Higher Education in the Forty-Eight States. A Report to the Governors' Conference. Chicago: The Council of State Governments, 1952.
- Holmberg, Fredrik. "Standardizing Music Degrees," Music Teachers National Association Volume of Proceedings, Series 18 (1924), pp. 141-148.
- Horver, Horlan H. "The State and Higher Education," University of the State of New York Bulletin, (April 15, 1939).
- Jones, Vincent. "A Report on Higher Degrees," Music Educators National Conference Yearbook, (1938), pp. 352.
- Jones, W. C. "Graduate Study and Research," Current Problems in Higher Education. Washington: National Education Association, 1947.
- John, Walton C. Graduate Study in University and Colleges of the United States. Washington: United States Office of Education, Bulletin Number 20, 1946.
- Kendall, Raymond. "Professional Training in Music," National Association of Schools of Music, Bulletin Number 40, (April), 1955.
- King, Henry C. "Address of Welcome," Music Teachers National Association Volume of Proceedings, (1906), pp. 9-12.
- Kinkeldey, Otto. "American Higher Musical Education Compared with That in Europe," Music Teachers National Association Volume of Proceedings, Series 29 (1934), pp. 20-28.

- Kinkeldey, Otto. "Music in the Universities of Europe and America," Music Teachers National Association Volume of Proceedings, Series 10 (1916), pp. 79-91.
- Kinkeldey, Otto. "Musicology in American Colleges and Universities," Music Educators National Conference Yearbook, (1934), pp. 125-131.
- Kraus, C. A. "Evolution of the American Graduate School," American Association of Universities Professors Bulletin 37, (Spring, 1951), pp. 497-505.
- Learned, William S. "The Quality of the Educational Process in the United States and in Europe," Carnegie Foundation for the Advancement of Teaching. New York: Carnegie Foundation, 1947.
- Leighton, George A. "Theory and Composition as Subjects for Graduate Study," Music Teachers National Association Volume of Proceedings, Series 28 (1933), pp. 120-122.
- Lutkin, P. C. "The School of Music in the University," Music Teachers National Association Volume of Proceedings, (1906), pp. 32-36.
- MacCracken, John H. (ed.). American Universities and Colleges. Baltimore, Maryland: The William and Wilkins Company for the American Council on Education, 1932.
- Manchester, Arthur L. "Music Education in the United States Schools and Departments of Music," United States Bureau of Education, Bulletin, 1908: Whole Number 387. Washington: United States Government Printing Office, 1908.
- McWhood, Leonard B. "The Mission of Music in Colleges," Music Teachers National Association Volume of Proceedings, Series 3 (1908), pp. 110-117.
- Mills, Charles H. "Types of College Curricula and Their Appropriate Degrees," Music Supervisors National Conference Yearbook, (1930), pp. 111-115.
- Mills, Charles H. "The History of Music Degrees," Music Teachers National Association Volume of Proceedings, Series 7 (1912), pp. 159-170.
- Moore, Earl V. "The Standardization of the Bachelor of Music Degree in the United States," Music Teachers National Association Volume of Proceedings, Series 25 (1930), pp. 21-35.
- Moore, Earl V. "The Growth and Changing Status of Independent Schools of Music Since 1876," Music Teachers National Association Volume of Proceedings, Series 23 (1928), pp. 227-233.

- Morgan, Russell V. "Graduate Study in the Field of Music Education," Music Teachers National Association Volume of Proceedings, Series 28 (1933), pp. 113-126.
- National Science Foundation. Graduate Student Enrollment and Support in American Universities and Colleges in 1954. Washington: United States Government Printing Office, 1957.
- Ness, Frederic W. (ed.). A Guide to Graduate Study. Washington: Association of American Colleges, 1957.
- Pierson, W. W., Jr. Reviewing Standards for the Master's Degree. Southern University Conference Proceedings, 1940.
- Pratt, Waldo S. "Anniversary Address," Music Teachers National Association Volume of Proceedings, Series 21 (1926), pp. 11-22.
- President's Commission on Higher Education. Higher Education for American Democracy. Volume I. New York: Harper and Brothers, 1947.
- President's Committee on Education Beyond the High School. Second Report to the President. Washington: United States Government Printing Office, (July), 1957.
- Quarles, James T. "Music in the Life of the Average College Student," Music Teachers National Association Volume of Proceedings, Series 25 (1930), pp. 50-60.
- "Report on Music in the Colleges of the United States," Music Teachers National Association Official Report (1897), pp. 78-80.
- Rosenwald, Hans. "Musicology and the Conservatory," Music Teachers National Association Volume of Proceedings, Series 35 (1941), pp. 265-268.
- Russell, Alexander. "What is Happening in Music Today," Music Teachers National Association Volume of Proceedings, Series 21 (1926), pp. 66-74.
- Russell, John Dale. "Major Problems Facing Higher Education," Current Problems in Higher Education. Washington: National Education Association, 1947.
- Russell, John Dale (ed.). "The Outlook for Higher Education," Proceedings of the Institute for Administrative Officers of Higher Institutions, 1939, Volume XI. Chicago: The University of Chicago Press, 1939.
- Ryan, W. Carson. "Studies in Early Graduate Education," Carnegie Foundation for the Advancement of Teaching, Bulletin Number 30. New York: Carnegie Foundation, 1939.

- Sleeper, Henry Dike. "Music as a College Study," Music Teachers National Association Volume of Proceedings (1906), pp. 43-54.
- Standards for Advanced Professional Programs. Washington: American Association of Colleges of Teacher Education, 1951.
- Stanley, Albert Augustus. "Music in the University," Music Teachers National Association Volume of Proceedings (1906), pp. 21-31.
- Stanley, Albert Augustus. "The Nature and Extent of Post-Graduate Work in Music in the University," Music Teachers National Association Official Report (1897), pp. 51-55.
- Strothman, Friedrich W. The Graduate School Today and Tomorrow. Fund for the Advancement of Education, 1955.
- Suzzallo, Henry. "The Place of Music in Higher Education," Music Teachers National Association Volume of Proceedings, Series 3 (1908), pp. 96-109.
- Weaver, Paul J. "The Crediting of Music in the High Schools and Colleges," Music Supervisors National Conference Yearbook, Volume 20 (1927), pp. 327-333.
- Weaver, Paul J. "Report on Music in Higher Education," Music Educators National Conference Yearbook, Volume 31 (1938), pp. 138-139.
- Wilkins, Theresa B. Education Directory, 1957-1958. Part 3, Higher Education. Washington: United States Government Printing Office, 1958.
- Zook, George F. (ed). Higher Education for American Democracy. Washington: President's Commission in Higher Education, 1947.

C. PERIODICALS

- Betts, Gilbert. "Principles of Graduate Research Emerging from History of Higher Education," Journal of Educational Research, Volume 36 (January, 1943), pp. 342-352.
- Benner, Thomas E. "Professional Responsibility of the Graduate School," Journal of Higher Education, Volume 15 (1944), pp. 135-140.
- Bevis, Howard L. "Hang Together or --?" (A Survey of the State of Higher Education, Journal of Higher Education, Volume 15 (1944), pp. 59-64.
- Bless, A. A. "A Challenge to Higher Education," Journal of Higher Education, Volume 15 (1944), pp. 236-242.

- Buell, Irwin A. "The Small College and the Master's Degree," Journal of Higher Education, Volume 15 (November, 1944), pp. 413-420.
- Carmichael, Oliver C. "Higher Education," Journal of Higher Education, Volume 22 (March, 1951), pp. 115-118.
- Chambers, M. M. "The World's Large Universities," Journal of Higher Education, Volume 19 (December, 1948), pp. 453-456.
- Cowley, W. H. "The Higher Learning versus the Higher Education," Journal of Higher Education, Volume 25 (November, 1954), pp. 401-410, 453-454.
- Erb, John Lawrence. "Music in the American Universities," The Musical Quarterly, Volume 3 (January, 1917), pp. 28-33.
- Erb, John Lawrence. "Musical Education in the United States--Some Observations," The Musical Quarterly, Volume 10 (January, 1924), pp. 96-106.
- Forbes, John D. "Notes on the Master of Arts Degree," Journal of Higher Education, Volume 18 (November, 1947), pp. 432-434.
- Froman, Lewis A. "Goals for Higher Education," Journal of Higher Education, Volume 21 (December, 1950), pp. 479-483.
- Green, Harry Beck. "The Origin of the A. B. Degree," Journal of Higher Education, Volume 17 (April, 1946), pp. 205-210.
- Grusendorf, A. A. "The Master's Thesis," Journal of Higher Education, Volume 12 (February, 1941), pp. 85-88.
- Hanson, Howard. "The Scope of the Music Education Program," Music Educators Journal, Volume 34 (June-July, 1948), pp. 7-8, 54-57.
- Harriman, Philip L. "The Bachelor's Degree," Journal of Higher Education, Volume 7 (June, 1936), pp. 301-307.
- Harriman, Philip L. "The Master's Degree," Journal of Higher Education, Volume 9 (January, 1938), pp. 23-28.
- Hollis, Ernest V. "Modifying Graduate School Practice," Educational Record, Volume 22 (1941), pp. 529-543.
- Jones, Edward S. and Richard M. Drake. "Free Election versus Distributional Requirements," Journal of Higher Education, Volume 25 (April, 1954), pp. 197-200.
- John, Walton C. "Standards for the Master's Degree," School Life, Volume 21 (June, 1936), pp. 289-290.

- Lang, Paul Henry. "Editorial," The Musical Quarterly, Volume 35 (October, 1949), pp. 602-608.
- Lang, Paul Henry. "Problems of Music Teaching in Institutions of Higher Learning," The Musical Quarterly, Volume 36 (January, 1950), pp. 83-91.
- Newburn, H. K. "The Future of Higher Education," Journal of Higher Education, Volume 21 (April, 1950), pp. 177-184.
- Pyle, William F. "The Graduate School," Journal of Higher Education, Volume 17 (March, 1946), pp. 141-145.
- Ryan, Louis A. "Toward a Philosophy of the Graduate School," Journal of Higher Education, Volume 18 (October, 1947), pp. 367-376.
- Seashore, Carl E. "Advanced Degrees in Music," Music Educators Journal, Volume 16 (April, 1945), p. 34.
- Seashore, Carl E. "The Sunny Side of Graduate Work for the Duration," Journal of Higher Education, Volume 14 (June, 1943), pp. 289-292.
- Seashore, Carl E. "Three-Way Organization in the Graduate School," Journal of Higher Education, Volume 15 (October, 1944), pp. 367-378.
- Seeger, Charles. "Systematic Musicology: Viewpoints, Orientations, and Methods," Journal of the American Musicological Society, Volume 4 (Fall, 1951), pp. 240-248.
- Shuck, E. C. "Cold War in the Graduate School," School and Society, Volume 74 (September, 1951), pp. 193-196.
- Spearman, Walter. "A University Examines Itself," Journal of Higher Education, Volume 25 (March, 1954), pp. 122-128.
- Steward, G. W. "Higher Education and Creativeness," Journal of Higher Education, Volume 17 (January, 1946), pp. 31-39.
- Stoke, Harold W. "Some Observations on Graduate Study," Journal of Higher Education, Volume 25 (June, 1954), pp. 287-291, 340-341.
- Stoke, Harold W. "The Future of Graduate Education," Journal of Higher Education, Volume 18 (December, 1947), pp. 473-477, 499.
- Taxler, Arthur E. "Tests for Graduate Students," Journal of Higher Education, Volume 23 (November, 1952), pp. 473-482.
- Weeks, I. D. "A Challenge to Graduate Schools," Journal of Higher Education, Volume 11 (November, 1940), pp. 408-411.

Wish, Harvey. "Degrees in American Culture," Journal of Higher Education, Volume 19 (March, 1948), pp. 137-140, 161.

Zetler, Robert L. and W. George Crouch. "The Graduate School in General Education," Journal of Higher Education, Volume 21 (May, 1950), pp. 239-242.

D. ENCYCLOPEDIA ARTICLES

"Academic Degrees in Music," Grove's Dictionary of Music and Musicians, American Supplement (edited by Waldo Seldon Pratt). New York: The Macmillan Company, 1938.

"Degrees and Diplomas in Music," The Oxford Companion to Music (edited by Percy A. Scholes). London: Oxford University Press, 1943.

"Degrees in Music," The International Cyclopedia of Music and Musicians (edited by Oscar Thompson; Seventh edition revised, edited by Nicolas Slonimsky). New York: Dodd, Mead, and Company, 1956.

"Degrees in Music," The Macmillan Encyclopedia of Music and Musicians (edited by Albert E. Wier). New York: The Macmillan Company, 1938.

Hollis, Ernest V. "Graduate School," Encyclopedia of Educational Research, (Revised Edition, edited by Walter S. Monroe), pp. 510-519.

E. UNPUBLISHED MATERIALS

Kennedy, Arthur Ward. The Doctoral Degree in Music in Universities and Colleges in the United States. Unpublished Ph. D. Dissertation, Northwestern University, Evanston, 1955.

APPENDIX

APPENDIX A

LETTER OF TRANSMITTAL

Dear Sir:

In partial fulfillment of the doctoral program in the Graduate School of Boston University, I am surveying the master's degrees in music in the various institutions of the United States. Your cooperation in filling out this brief questionnaire will be appreciated.

-
1. Is graduate work (with a concentration in music) included in the curriculum of your institution? YES NO

 2. If the answer to Question One is NO, do present plans include provisions for instituting a graduate degree with a concentration in music? YES NO

.

IF THE ANSWERS TO BOTH QUESTIONS ONE AND TWO ARE NO, PLEASE DISREGARD THE REMAINDER OF THIS QUESTIONNAIRE AND RETURN IT IN THE ENCLOSED ENVELOPE.

.

3. Master's degrees offered (with a concentration in the field of music): School, Department, College or Division conferring the degree:

Master of Music	
Master of Music Education	
Master of Arts	
Master of Fine Arts	
Master of Science	
Master of Sacred Music	
<u>(other)</u>	

LETTER OF TRANSMITTAL (continued)

4. Would you kindly refer the enclosed card to the proper office of your institution so that I may receive a catalog outlining the courses of study for the degrees which you offer? (If more than one department of your institution is concerned, I would appreciate receiving a catalog from each.)
5. Many colleges and universities amplify and clarify various phases of their graduate programs through instruction sheets, brochures, and similar aids. Would you send me a set of any such materials as may be available from your school?
6. Your name and title: _____

Thank you sincerely for your cooperation.

Very truly yours,

(Signed) Wilbur D. Fullbright

APPENDIX B

NAMES AND LOCATIONS OF COLLEGES AND UNIVERSITIES OFFERING
MASTER'S DEGREES IN MUSIC

Abbreviated Name	Full Name	Location
Alabama	University of Alabama	University, Alabama
American Conservatory	American Conservatory of Music	Chicago, Illinois
American U.	American University	Washington, D. C.
Arizona	University of Arizona	Tucson, Arizona
Arkansas	University of Arkansas	Fayetteville, Ark.
Baylor	Baylor University	Waco, Texas
Birmingham-Southern	Birmingham-Southern College	Birmingham, Ala.
Bob Jones	Bob Jones University	Greenville, S. Car.
Boston U.	Boston University	Boston, Mass.
Brandeis	Brandeis University	Waltham, Mass.
Brigham Young	Brigham Young University	Provo, Utah
Brown	Brown University	Providence, R. I.
Bryn Mawr	Bryn Mawr College	Bryn Mawr, Penn.
Buffalo	University of Buffalo	Buffalo, N. Y.
Butler (Jordan Conservatory)	Butler Conservatory	Indianapolis, Ind.
California (Berkeley)	University of California at Berkeley	Berkeley, Calif.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
California (U.C.L.A.)	University of California at Los Angeles	Los Angeles, Calif.
Carnegie	Carnegie Institute of Technology	Pittsburgh, Penn.
Catholic U.	Catholic University of America	Washington, D. C.
Chicago	University of Chicago	Chicago, Illinois
Chicago Conservatory	Chicago Conservatory of Music	Chicago, Illinois
Claremont	Claremont Graduate School	Claremont, Calif.
Cleveland Institute	Cleveland Institute of Music	Cleveland, Ohio
College-Conserv- atory (Cin.)	College-Conservatory of Music of Cincinnati	Cincinnati, Ohio
Holy Names	College of the Holy Names	Oakland, Calif.
College of Pacific	College of the Pacific	Stockton, Calif.
Colorado	University of Colorado	Boulder, Colo.
Colorado College	Colorado College	Colorado Springs, Colo.
Colorado State	Colorado State College of Education	Greeley, Colo.
Columbia	Columbia University	New York, New York
Teachers College	Columbia University Teachers College	New York, New York
Connecticut	University of Connecticut	Storrs, Conn.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Conservatory (Kansas City)	Conservatory of Music of Kansas City, Missouri	Kansas City, Mo.
Converse	Converse College	Spartanburg, S. Car.
Cornell	Cornell University	Ithaca, New York
Cosmopolitan	Cosmopolitan School of Music	Chicago, Ill.
Curtis	Curtis Institute of Music	Philadelphia, Pa.
Danbury	Danbury State Teachers College	Danbury, Conn.
Denver	University of Denver	Denver, Colo.
De Paul	De Paul University	Chicago, Ill.
De Pauw	De Pauw University	Greencastle, Ind.
Drake	Drake University	Des Moines, Iowa
Duquesne	Duquesne University	Pittsburgh, Penn.
Eastern New Mex.	Eastern New Mexico University	Portales, N. Mex.
East Texas State	East Texas State Teachers College	Commerce, Texas
Fisk	Fisk University	Nashville, Tenn.
Florida State	Florida State University	Tallahassee, Fla.
Fort Hays	Fort Hays Kansas State College	Hays, Kansas
George Peabody	George Peabody College for Teachers	Nashville, Tenn.
Georgia	University of Georgia	Athens, Ga.
Hardin-Simmons	Hardin-Simmons University	Abilene, Texas

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Hartt	Hartt College of Music, University of Hartford	Hartford, Conn.
Harvard	Harvard University	Cambridge, Mass.
Houston	University of Houston	Houston, Texas
Howard	Howard University	Washington, D. C.
Hunter	Hunter College	New York, N. Y.
Idaho	University of Idaho	Moscow, Idaho
Illinois	University of Illinois	Urbana, Illinois
Illinois Wesleyan	Illinois Wesleyan University	Bloomington, Ill.
Immaculate Heart	Immaculate Heart College	Los Angeles, Calif.
Indiana	Indiana University	Bloomington, Ind.
Indiana State Teachers	Indiana State Teachers College	Terre Haute, Ind.
Iowa	State University of Iowa	Iowa City, Iowa
Ithaca	Ithaca College	Ithaca, New York
Julliard	Julliard School of Music	New York, N. Y.
Kansas	University of Kansas	Lawrence, Kansas
Kansas City	University of Kansas City	Kansas City, Mo.
Kansas State (Manhattan)	Kansas State College of Agriculture and Applied Science	Manhattan, Kansas
Kansas State (Pittsburgh)	Kansas State Teachers College	Pittsburgh, Kansas

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Kent State	Kent State University	Kent, Ohio
Kentucky	University of Kentucky	Lexington, Ky.
Lewis and Clark	Lewis and Clark College	Portland, Ore.
Long Beach State	Long Beach State College	Long Beach, Calif.
L.A. Conservatory	Los Angeles Conservatory of Music and Arts	Los Angeles, Calif.
Los Angeles State	Los Angeles State College of Applied Arts and Sciences	Los Angeles, Calif.
Louisiana State	Louisiana State University and Agricultural and Mechanical College	Baton Rouge, La.
Louisville	University of Louisville	Louisville, Ky.
Mac Phail	Mac Phail College of Music	Minneapolis, Minn.
Manhattan	Manhattan School of Music	New York, N. Y.
Marshall	Marshall College	Huntington, W. Va.
Miami U.	Miami University	Oxford, Ohio
Miami	University of Miami	Coral Gables, Fla.
Michigan	University of Michigan	Ann Arbor, Mich.
Michigan State	Michigan State University of Agriculture and Applied Science	E. Lansing, Mich.
Midwestern	Midwestern University	Wichita Falls, Tex.
Millikan	Millikan University	Decatur, Illinois
Mills	Mills College	Oakland, Calif.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Minneapolis College of Music	Minneapolis College of Music	Minneapolis, Minn.
Minnesota	University of Minnesota	Minneapolis, Minn.
Mississippi	University of Mississippi	University, Miss.
Mississippi Southern	Mississippi Southern College	Hattiesburg, Miss.
Missouri	University of Missouri	Columbia, Mo.
Montana State	Montana State University	Missoula, Mont.
Mount St. Mary's	Mount St. Mary's College	Los Angeles, Calif.
Nazareth	Nazareth College of Rochester	Rochester, N. Y.
Nebraska	University of Nebraska	Lincoln, Nebraska
Nebraska State	Nebraska State Teachers College	Chadron, Nebraska
New England Conservatory	New England Conservatory of Music	Boston, Mass.
New Jersey State	New Jersey State Teachers College at Trenton	Trenton, N. J.
New Mexico	University of New Mexico	Albuquerque, N. Mex.
New Mexico Highlands	New Mexico Highlands	Las Vegas, N. Mex.
New Orleans Bap- tist Theo Sem	New Orleans Baptist Theological Seminary	New Orleans, La.
New York U.	New York University	New York, N. Y.
N.Y. State U. Tchrs College	State University of New York Teachers College at Fredonia	Fredonia, N. Y.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
N.Y. State U. Teachers College	State University of New York Teachers College at Potsdam	Potsdam, New York
North Carolina	University of North Carolina at Chapel Hill	Chapel Hill, N. Car.
North Carolina Womens College	University of North Carolina Womens College	Greensboro, N. Car.
North Carolina College	North Carolina College at Durham	Durham, N. Car.
North Texas State	North Texas State College	Denton, Texas
Northeast Mo. State	Northeast Missouri State Teachers College	Kirkville, Mo.
Northwestern	Northwestern University	Evanston, Ill.
Northwestern State (La.)	Northwestern State College of Louisiana	Natchitoches, La.
Notre Dame	University of Notre Dame	Notre Dame, Ind.
Occidental	Occidental College	Los Angeles, Calif.
Ohio	Ohio University	Athens, Ohio
Ohio State	Ohio State University	Columbus, Ohio
Ohio Wesleyan	Ohio Wesleyan University	Delaware, Ohio
Oklahoma	University of Oklahoma	Norman, Okla.
Oregon	University of Oregon	Eugene, Oregon
Peabody	Peabody Conservatory of Music	Baltimore, Md.
Pennsylvania	University of Pennsylvania	Philadelphia, Pa.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Pennsylvania State	Pennsylvania State University	University Park, Pa.
Philadelphia Musical Academy	Philadelphia Musical Academy	Philadelphia, Pa.
Pittsburgh	University of Pittsburgh	Pittsburgh, Pa.
Portland	University of Portland	Portland, Oregon
Prairie View	Prairie View Agricultural and Mechanical College	Prairie View, Tex.
Princeton	Princeton University	Princeton, N. J.
Radcliffe	Radcliffe College	Cambridge, Mass.
Redlands	University of Redlands	Redlands, Calif.
Rochester (Eastman)	Eastman School of Music University of Rochester	Rochester, N. Y.
Roosevelt (Chicago Musical College)	Chicago Musical College, Roosevelt University	Chicago, Ill.
Sacramento State	Sacramento State College	Sacramento, Calif.
Sam Houston	Sam Houston State Teachers College	Huntsville, Texas
San Diego State	San Diego State College	San Diego, Calif.
San Francisco State	San Francisco State College	San Francisco, Calif.
San Francisco Theological Seminary	San Francisco Theological Seminary	San Francisco, Calif.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
San Jose State	San Jose State College	San Jose, Calif.
Sarah Lawrence	Sarah Lawrence College	Bronxville, N. Y.
Sherwood Music School	Sherwood Music School	Chicago, Ill.
Smith	Smith College	Northampton, Mass.
Southern Baptist Theological Seminary	Southern Baptist Theological Seminary	Louisville, Ky.
South Dakota	University of South Dakota	Vermillion, S. Dak.
Southern California	University of Southern California	Los Angeles, Calif.
Southern Ill.	Southern Illinois University	Carbondale, Ill.
Southern Methodist	Southern Methodist University	Dallas, Texas
Southwestern Baptist	Southwestern Baptist Theological Seminary	Fort Worth, Tex.
Stanford	Stanford University	Stanford, Calif.
St. Louis Institute	St. Louis Institute of Music	St. Louis, Mo.
Stephen Austin	Stephen F. Austin State College	Nachodoches, Tex.
Sul Ross State	Sul Ross State College	Alpine, Texas
Syracuse	Syracuse University	Syracuse, N. Y.
Tennessee	University of Tennessee	Knoxville, Tenn.

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Texas	University of Texas	Austin, Texas
Texas Christian	Texas Christian University	Fort Worth, Texas
Texas College of Arts & Industry	Texas College of Arts and Industry	Kingsville, Tex.
Texas Southern	Texas Southern University	Houston, Texas
Texas Tech	Texas Technological College	Lubbock, Texas
Texas Woman's University	Texas Woman's University	Denton, Texas
Tulane	Tulane University of Louisiana	New Orleans, La.
Tulsa	University of Tulsa	Tulsa, Okla.
Union	Union Theological Seminary	New York, N. Y.
Utah	University of Utah	Salt Lake City, Utah
Utah State	Utah State University	Logan, Utah
Vandercook	Vandercook College of Music	Chicago, Ill.
Vassar	Vassar College	Poughkeepsie, N. Y.
Vermont	University of Vermont	Burlington, Vt.
Virginia	University of Virginia	Charlottesville, Va.
Washington Musical Institute	Washington Musical Institute	Washington, D. C.
Washington, State College	State College of Washington	Pullman, Washington
Washington	University of Washington	Seattle, Washington

(continued on the following page)

APPENDIX B (continued)

Abbreviated Name	Full Name	Location
Washington U.	Washington University	St. Louis, Mo.
Wayne State	Wayne State University	Detroit, Mich.
Wellesley	Wellesley College	Wellesley, Mass.
West Texas State	West Texas State College	Canyon, Texas
West Virginia	West Virginia University	Morgantown, W. Va.
Western Michigan	Western Michigan College	Kalamazoo, Mich.
Western Reserve	Western Reserve University	Cleveland, Ohio
Western State (Colo)	Western State College of Colorado	Gunnison, Colo.
Westminster	Westminster Choir College	Princeton, N. J.
Wichita	University of Wichita	Wichita, Kansas
Willamette	Willamette University	Salem, Oregon
Winthrop	Winthrop College, The South Carolina College for Women	Rock Hill, S. Car.
Wisconsin	University of Wisconsin	Madison, Wisconsin
Wisconsin Conservatory	Wisconsin Conservatory of Music	Milwaukee, Wisc.
Wyoming	University of Wyoming	Laramie, Wyoming
Yale	Yale University	New Haven, Conn.

APPENDIX C

RECOMMENDATIONS OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC FOR GRADUATE STUDY IN MUSIC

Undergraduate Requirements for Admission to Graduate Standing in Musicology

(Musicology is defined as the scientific study of musical facts in all their ramifications, such as history, aesthetics, psychology, acoustics, etc., in contrast to composition, performance, or pedagogy.)

To qualify for full graduate standing with Musicology as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum in a recognized school or college.
- B. Have passed the usual courses in English composition and literature and have facility in the organization and expression of ideas in English.
- C. Possess a reading ability in at least one foreign language.
- D. Demonstrate by examination, skills and capacities in the following fields:
 - (1) Harmony--written, aural, and keyboard.
 - (2) Proficiency in sight singing and in both melodic and rhythmic dictation.
 - (3) Applied Counterpoint.
 - (4) The history and literature of music and the study of musical forms, analytic or applied.
 - (5) Sufficient pianistic ability to play at sight from score the simpler Haydn string quartets or Bach chorales in the original clefs.

It is assumed that the candidate has included undergraduate preparation for the particular field, whether it be historical, philosophical, or scientific, in which he expects to continue his studies. He must be prepared also to do graduate work in a cognate field.

Requirements for Graduation in Musicology

- (1) For the degree, Master of Music in Musicology.

Major Subject

Work in some field of musicology, to include study in cognate fields if this is desirable, and to culminate in an extended thesis showing definite ability in research. Credit, approximately two-thirds of the total requirement.

Minor Subjects

Must include continued study in theoretical and applied music beyond the requirements for the Bachelor of Music Degree. Theoretical studies should be chosen from advanced counterpoint, orchestration, and composition. Credit, approximately one-sixth of the total requirement in applied, and one-sixth in theoretical music.

- (2) For the degree, Master of Arts in Musicology.

Major Subjects

Work in some field of musicology, to include study in cognate fields if this is desirable, and to culminate in an extended thesis showing definite ability in research. Credit, approximately two-thirds of the total requirement.

Minor Subjects

Some field or fields in the humanities or sciences for which the candidate is prepared by his undergraduate studies. Credit, approximately one-third of the total requirement.

Undergraduate Requirements for Admission to
Graduate Standing in Composition

To qualify for full graduate standing with Composition as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum in a recognized school or college.

- B. Demonstrate by examination, skill and capacities in the following fields:
- (1) Harmony--written, aural, and keyboard.
 - (2) Proficiency in sight singing and in both melodic and rhythmic dictation.
 - (3) The history and literature of music and the study of musical form, analytic or applied.
 - (4) Applied counterpoint and orchestration. (Specimen examinations covering these requirements will be found in a later edition of this report.)
 - (5) Ability to read at the piano a simple orchestral score of the difficulty of a Haydn symphony.
- C. Submit two original works, showing definite creative and technical facility, one in a smaller orchestral form and one in chamber music.
- D. Have continued the study of applied music throughout the four years of his undergraduate course of study. He should have acquired a thorough, practical knowledge of the piano-forte whether or not it is his major instrument. He should have spent, if possible, at least one semester each in the study of three orchestral instruments, to include one instrument in each section of the orchestra, i.e., strings, woodwind, and brass.

Requirements for Graduation in Composition

- (1) For the degree, Master of Music in Composition

Major Subject

Composition in larger forms. In lieu of the usual thesis, the student must submit at least one original composition in larger form (chamber music, a symphonic form, cantata, mass, or the like). This work must exhibit considerably greater maturity and facility in composition than that submitted for entrance. Credit, approximately one-half of the total requirement.

Minor Subjects

- (a) Work in advanced applied counterpoint, including canon and fugue, and orchestration. Credit, approximately one-quarter of the total requirement.

- (b) Some field or fields in the humanities or sciences for which the candidate is prepared by his undergraduate studies. Credit, approximately one-quarter of the total requirement.

Undergraduate Requirements for Admission to Graduate
Standing in Music Education

To qualify for full graduate standing with Music Education as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum with the same major in a recognized school or college.
- B. Demonstrate by examination, skills, and capacities in the following fields:
- (1) Harmony--written, aural, and keyboard.
 - (2) Proficiency in sight singing and in both melodic and rhythmic dictation.
 - (3) Orchestration and conducting.
 - (4) The history and literature of music and the study of musical form, analytic or applied.
- C. Have completed courses in general education and music education comprising from twenty per cent to twenty-five per cent of the undergraduate curriculum.
- D. In the case of the general supervisor, have studied:
- (1) Piano to the extent that he is able to perform acceptably works of the difficulty of the following:

Bach: Some two- and three-part Inventions.
Haydn: Sonata in E-flat, No. 3 (Schirmer).
Mozart: Sonatas No. 1 in F major, or No. 16 in A major (Schirmer).
 - (2) Voice to the extent of acquiring a knowledge of breath control, principles of enunciation and pronunciation as applied to singing, tone placement, and the essentials of interpretation. He should demonstrate a knowledge of recitative and the ability to sing one or more of the less exacting arias of opera and oratorio and several standard songs from memory.

- (3) One orchestral instrument in each section of the orchestra, that is, one wood-wind, one brass, and one string instrument.

E. In the case of the instrumental supervisor, have studied:

- (1) An orchestral instrument to the extent of meeting requirements for junior standing in the Bachelor of Music curriculum with that instrument as a major.
- (2) All the instruments of the orchestra. (This implied merely a working knowledge of each instrument.)
- (3) Piano to the extent of ability to play easy accompaniments, folk-songs, and chorales.

Requirements for Graduation in Music Education

For the Master's Degree in Music Education.

(The designation of this degree will vary in different institutions. Some of the forms in use at the present time are: Master of Music in Music Education, Master of Science in Music Education, Master of Arts in Music Education, Master of Music Education, and Master of School Music.)

Major Subject

Work in Music Education, to include some large project in music education to be carried out both practically and theoretically, and to culminate in a thesis. This work should occupy approximately one-fourth of the student's time.

Minor Subjects

- (a) Continuation of applied music study.
- (b) Some phase of theory or musicology.
- (c) Any field whatsoever in which the student is interested and for which he is prepared by his undergraduate study. The proportion of the student's time devoted to each of the three minor subjects is left to the discretion of the institution and the needs and interests of the individual student.

Undergraduate Requirements for Admission to
Graduate Standing in Instrumental Music

(Piano, Organ, or Orchestral Instruments)

To qualify for full graduate standing with Instrumental Music as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum (with the same major instrument) in a recognized school or college.
- B. Demonstrate by examination, skills and capacities in the following fields:
 - (1) Harmony--written, aural, and keyboard.
 - (2) Proficiency in sight singing and in both melodic and rhythmic dictation.
 - (3) Applied counterpoint.
 - (4) The history and literature of music and the study of musical forms, analytic or applied.
- C. Meet the requirements in the chosen field of applied music, as specified below:
 - (a) In Piano

The candidate must have acquired the principles of tone production and velocity and their application to scales, arpeggios, chords, octaves, and double notes. He must have a balanced repertory, comprising the principal classic, romantic, and modern compositions which should include such works as:

Bach: Chromatic Fantasy and Fugue, toccatas, organ transcriptions by Busoni, Tausig, Liszt, D'Albert.

Beethoven: later sonatas such as Op. 53, 57, and a concerto.

Brahms: Rhapsodie in B minor, Sonata in F minor.

Chopin: ballades, polonaises, fantasies, barcarolles, scherzos, etudes, preludes, and a concerto.

Liszt: rhapsodies, Paganini Studies, transcriptions, a concerto.

Schumann: Sonata in G Minor, Faschingsschwank, Carneval, Concerto.

Compositions by representative American and foreign modern composers.

Candidates must have had considerable experience in ensemble playing and should be capable sight readers.

(b) In Organ

The candidate must have acquired ability in transposition at sight, open score reading, and improvisation. He must have a balanced repertory of the organ literature of all schools, classic, romantic, and modern, of the degree of difficulty indicated by the following:

Bach: (Peters Edition) Book II--Fantasy and Fugue in G minor, Prelude and Fugue in B minor; Book IV--Prelude and Fugue in D major; Book I--sonatas.

Franck: chorales, Piece Heroique.

Widor: Symphony No. V.

Mendelssohn: sonatas

Reger: Passacaglia and Fugue, chorale preludes.

Compositions of the same grade of difficulty for modern organ by representative American and foreign composers.

(c) In Violin

The candidate must show an adequate technical grounding in scales, arpeggios, bowing and phrasing, and the ability to perform works of the difficulty of the Mendelssohn Concerto, the Bruch G minor, or a Mozart concerto, a Bach unaccompanied suite or sonata.

During the four-year course the student must have had not less than two years practical orchestral experience and two years of ensemble. He should have studied the viola sufficiently to enable him to play viola in ensembles.

He must demonstrate adequate ability in sight reading on his instrument, and should also be able to read at sight simple piano accompaniments.

(d) In other Orchestral Instruments

The candidate must demonstrate a well grounded technic and an able control of his instrument. He should be able to perform as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired sufficiently thorough orchestral routine to enable him to play in a professional orchestra. He should also be able to read at sight simple piano music.

The student must have completed during his course, four years of orchestral training and a minimum of two years' training in the performance of chamber music.

- D. Submit a complete list of repertory together with programs of recitals, indicating on the latter such numbers as the candidate is prepared to play for admission to candidacy for the master's degree.

Requirements for Graduation in Instrumental Music

For the degree, Master of Music in Instrumental Music.

(Some institutions may prefer to have this curriculum lead to a degree of different designation, such as Master of Science or Master of Fine Arts.)

Major Subject

At least one-half but not more than two-thirds of the total work required for the degree is to be devoted to the applied music major. This study must culminate in a demonstration of playing ability, either in the form of a public recital or a performance before the faculty or a designated committee, such demonstration to be submitted in lieu of a thesis. It should be the student's

objective to study an extensive and well-rounded repertory considerably more comprehensive than that required or achieved during undergraduate study. This objective should be either for the purpose of demonstrating proficiency in performance or for the enlargement and improvement of pedagogical equipment.

Minor Subjects

The student shall choose one or more minors, the first of which shall be in theory or musicology; the second to be in any field whatsoever in which the student is interested and for which he is prepared by his undergraduate study.

Undergraduate Requirements for Admission to Graduate Standing in Vocal Music

To qualify for full graduate standing with vocal music as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum with a major in vocal music in a recognized school or college.
- B. Demonstrate by examination, skills and capacities in the following fields:
 - (1) Harmony---written, aural, and keyboard.
 - (2) Proficiency in sight singing, and in both melodic and rhythmic dictation.
 - (3) The history and literature of music and the study of musical forms, analytic or applied.
- C. Demonstrate ability to sing in English and in two foreign languages, and knowledge of the more difficult arias of opera and oratorio and of recitative in both the free and measured forms; have a thorough acquaintance with the general song literature; and be able to give a creditable recital. The repertory for immediate use should consist of at least four operatic arias, four oratorio arias, twenty classic and twenty representative modern songs.

The candidate must have completed at least two years of ensemble singing.

- D. Demonstrate sufficient pianistic ability to play accompaniments of average difficulty and to perform works such as:

Bach: some two- and three-part Inventions.
 Haydn: Sonata in E-flat, No. 3 (Schirmer).
 Mozart: Sonatas No. 1 in F major, or No. 16 in A major
 (Schirmer).
 Chopin: some preludes.

- E. Demonstrate a reading knowledge of one modern foreign language and satisfactory diction in two others.
- F. Submit a complete list of repertory together with programs of recitals, indicating on the latter such numbers as the candidate is prepared to sing for admission to candidacy for the master's degree.

Requirements for Graduation in Vocal Music

For the degree, Master of Music in Vocal Music.

(Some institutions may prefer to have this curriculum lead to a degree of different designation, such as Master of Science or Master of Fine Arts.)

Major Subject

Not more than one-third of the student's time is to be devoted to the major subject. The repertory shall include representative selections from opera, oratorio, and song literature for all types of voices. This study must culminate in a public recital, submitted in lieu of a thesis.

Minor Subjects

- (a) The continued study of piano beyond the undergraduate level required for admission, this to occupy approximately one-third of the student's time.
- (b) One minor study in theory or musicology.
- (c) The student must demonstrate a reading knowledge of at least two modern foreign languages and satisfactory diction in a third.

Minor subjects (b) and (c) together should occupy approximately one-third of the student's time.

THE HISTORY AND DEVELOPMENT OF THE MASTER'S DEGREE
IN MUSIC IN THE UNITED STATES

Abstract of a Dissertation

Submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy

BOSTON UNIVERSITY GRADUATE SCHOOL

by

Wilbur D. Fullbright

B.A., Oklahoma State University

M.F.A., Bob Jones University

Department: Music

Field of Specialization: Music Education

Major Instructor: Associate Professor Arthur W. Kennedy

THE HISTORY AND DEVELOPMENT OF THE MASTER'S DEGREE
IN MUSIC IN THE UNITED STATES

Statement of the problem. The purpose of this study was to trace the historical development of the master's degree in the field of music. An attempt was made to discover significant developments from the philosophies and practices of original master's degrees in other fields and to show how music emerged to take its place among them. The trends and practices of existing programs, especially in curriculums and structures, form a major portion of the study.

Methods and Procedures Employed. The historical approach was utilized in tracing developments from the Middle Ages to the twentieth century. A simple questionnaire was sent to every school which the United States Office of Education listed as granting graduate degrees. Data were gathered from catalogs and brochures of the various institutions offering master's degrees in music in order to determine the curriculums and structures of current degrees which are offered in American institutions.

Summary. The early universities developed out of the apprenticeship systems of the Middle Ages. The terms master, doctor, and professor were all used synonymously, and they indicated the possession of a degree. Eventually, special recognition to academic achievement was given by conferring the Bachelor of Arts degree on those who had completed a prescribed course of study and who did not care to become "masters."

The study of music was included in the curriculums of the Greek and Roman periods, and it was kept alive during the Middle Ages as one of the seven liberal arts. An acquaintance with Boethius' De Re Musica was a requirement for the Master of Arts degree during the Middle Ages. It is known that

the Bachelor of Music degree was conferred by English universities in the fifteenth century.

The inclusion of music instruction in American colleges and universities witnessed a slow, but remarkable development in the nineteenth century. The first decades of the twentieth century brought an expansion of existing music departments and the establishment of new ones. The National Association of Schools of Music was formed in 1924 for the purpose of setting up standards for education in the field of music and for the accrediting of schools on the basis of those standards. By 1928, member schools (fifty-five) had agreed on minimum requirements for the Bachelor of Music degree.

During the 1920's, some of the leading colleges and universities in the United States offered programs of study which led to the master's degree in music. In 1929, the Commission on Curriculums of the National Association of Schools of Music recommended that the Master of Music degree be granted for not less than one year of work in residence after the conferring of the Bachelor of Music degree, that at least two years spent in study or practice in the field of music should elapse between the granting of the bachelor's and the master's degrees, and that the degree should be granted in the areas of applied music and composition. In 1933, in cooperation with the Music Teachers National Association, the National Association of Schools of Music formed a special committee to study the problems of graduate education in music. Recommendations were made for minimum requirements for the master's degree in the areas of applied music, theory, composition, musicology, and music education.

Currently, there are 185 institutions in the United States which offer master's degrees in the field of music. There are 100 institutions which provide graduate curriculums in music which lead to the Master of Arts degree;

eight institutions offer curriculums which lead to the Master of Fine Arts degree; thirty institutions offer curriculums which lead to the Master of Music Education degree; five institutions offer curriculums which lead to the Master of Sacred Music degree; and twenty-one institutions offer curriculums which lead to the Master of Science degree.

The eleven areas of concentration in music at the graduate level are Applied Music, Applied Music Pedagogy, Theory, Composition, History and Literature, Music Education, Church Music, Conducting, Music Librarianship, Music Therapy, and Opera. Three-fourths of the degree programs are designed within the framework of and are controlled by graduate schools; only one-fourth of the programs are controlled by music schools, schools of fine arts, and other schools within colleges and universities.

Most institutions use conventional calendar terms, with a large majority favoring the semester plan. Up to one-fifth of the total credit hours required for graduation may be transferred from other schools. The average time limit for the completion of the degree is five or six years. There is no uniform practice concerning foreign language proficiency. Most schools require students to maintain at least a B average in all work undertaken for the degree. Approximately one-half of the institutions make a distinction between admission to graduate study and admission to candidacy for the degree. Terminal projects are required for most curriculums in the majority of schools.

An attempt has been made to trace the historical developments of music as a field of graduate study. Considerable emphasis has been given to the present, and comparatively complete data have been set forth concerning various aspects of the master's degree in music in the United States.

WILBUR D. FULLBRIGHT

Personal

Date of birth: January 19, 1926
Place of birth: Spearman, Texas
Parents: Ralph Robert Fullbright and Myrtle Files Fullbright
Wife: Lorraine Barker Fullbright
Children: Glen Arthur, Karl Robert, Dale Norman

Education

High School, Spearman, Texas; graduated 1942
Oklahoma State University, Stillwater, Oklahoma, B.A. in Music Theory,
1950
University of Oklahoma, Summer 1948
San Diego State College, 1948-1949
Bob Jones University, Greenville, South Carolina, M.F.A. in Music and
Drama, 1953
Boston University Graduate School, Ph.D., 1960

Educational Positions

Instructor, Greenville School of Music, Greenville, South Carolina,
1951-1953
Faculty Member, Bob Jones University, Greenville, S. Car., 1953-1956
Chairman, Division of Music, Bob Jones University, 1954-1956
Teaching Fellow in English and Humanities and Assistant to the Registrar,
Boston University School of Fine and Applied Arts, 1956-1957
Registrar and Assistant Professor of Music, Boston University School of
Fine and Applied Arts, 1957-1959
Assistant Dean and Assistant Professor of Music, Boston University School
of Fine and Applied Arts, 1959-

