The University of Chicago
CHICAGO, ILLINOIS
Office of the President

March 7, 1924

My dear Mr. Goodspeed:

I should very much like to have the judgment of a committee of the faculty upon the course of action which the University ought to pursue in reference to music. I have in mind three matters of very varying magnitude, including the following:

1. Are the present arrangements for music at University exercises and in the University community satisfactory? If not, what changes are desirable?

2. Should the University anticipate the establishment of a School of Music within the next five or ten years? What should be the scope and general character of such a school?

3. In what respects should the plans of the University with regard to music affect the plans for the University Chapel which are now undergoing revision?

I am asking to serve on such Committee, Gerald B. Smith, James A. Field, D. A. Robertson, E. H. Wilkins and E. J. Goodspeed. Mr. Smith will serve as convener, and the Committee will elect its own chairman.

Very truly yours,

Ernest D. Burton

Mr. E. J. Goodspeed
Faculty Exchange

The University of Chicago
The Colleges of Arts, Literature, and Science
OFFICE OF THE DEAN

April 22, 1924

Mr. James A. Field
Cobb Hall

Dear Jim,

I inclose herewith a copy of the report of "Better Yet" Committee No.2, on a Department or School of Music.

Very truly yours,

Ernest H. Wilkins

Dean of the Colleges

EHW/ES

The University of Chicago

The Colleges of Arts, Literature, and Science

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THE UNIVERSITY OF CHICAGO

Report of "Better Yet" Committee #2, On a Department or School of Music

Music
Cr. 8

The committee's duty was to assemble data and present recommendations with regard to the following question: Should the University of Chicago establish a School, or in default of that, a Department of Music?

The committee's work fell into two divisions: first, to ascertain so far as possible what existing opinion was in the University upon the subject; and second, to ascertain what provision for instruction in music has been made in other institutions whose conditions approximated those of the University of Chicago. On the basis of these investigations, the committee was to present its recommendations. In execution of its first task, the committee issued to the undergraduate body a number of questionnaires, of which a sample (Exhibit A) is appended, and collated the replies so obtained; in execution of the second, a study was made of the announcements of existing music schools and departments in other institutions of University or college rank, supplemented in certain cases by correspondence or personal interview.

I. Part I offers the results of the questionnaires, based on the total of replies made to the several questions, but leaving detail to the statistical appendix (Exhibit B). It thus gives a general view of undergraduate opinion as reflected in the replies.

2000 to 2500 questionnaires were issued, of which 227 were returned with information useful to the committee. Inasmuch as

THE UNIVERSITY OF CHICAGO

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the filling out and return of these questionnaires was entirely voluntary, the committee considers this number significant.

The following replies were made to the individual questions put:

To Question 1: 227 students expressed their interest in studying music at the University if suitable courses should be offered. Their interests were in the following lines--many of them checking five or six items:

a) 152 were interested in courses in the appreciation of music

b) 113 in the history of music

c) 91 in harmony

d) 52 in composition and counterpoint

e) 32 in orchestration

f) 31 in the teaching of music in the public schools

g) 70 in voice training

h) 119 in instrumental training; of these

86 were interested in piano

15 in violin

13 in organ

19 in eleven other instruments

Certain tendencies appear from the above data: in the first place, the preponderant desire is for courses which offer such knowledge about music as could be acquired without either technical study or actual practice--that is, a desire for generally educational courses. Next in intensity is the desire for definite training, whether vocal or instrumental, the latter being almost twice as much in demand as the former. The more technical or

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a) 182 were interested in courses in the appreciation of music
b) 113 in the history of music
c) 91 in harmony
d) 82 in composition and counterpoint
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professional courses are naturally less in demand, but may be expected to be coupled with courses in practical training.

To Question 2: 61 students were recorded as studying music concurrently with their University work--and some half-dozen stated that the latter had supplanted the former either at or since their entrance into the University. 8 were studying theory, 11 voice, and 49 instrumental music; of these last 36 were studying piano, 8 violin, 2 harp, 2 flute, 1 organ, and 3 various other instruments.

A very large proportion of the students who answered this question were also answering Question 1; the earnestness and self-denial of men and women who keep up both University work and private study is worthy of mention, inasmuch as the average student making a report of time and money devoted to music study recorded an expenditure of 8½ hours and $4.75 weekly. It is evident that such persons would form the backbone of any group of serious music students which might be developed by courses given in the University.

The average weekly time spent on music by those recorded as studying it is allocated as follows: to lessons, 1 hour; to travel to and from lessons, 1½ hours; to practice, 8½ hours. It is noteworthy that on the average each student spent half as much time again in travel as in the lessons for which the travel is performed; it is easy to reckon the saving in time and money which would result from the institution of corresponding courses in the University.

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To Question 8: 61 students were recorded as studying music concurrently with their University work--and some half-dozen stated that the latter had supplanted the former either at or since their entrance into the University. 8 were studying theory, 11 voice, and 49 instrumental music; of these last 36 were studying piano, 8 violin, 2 harp, 2 flute, 1 organ, and 3 various other instruments.

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The grouping of data by classes brings out a significant point; there are nearly twice as many freshmen keeping up their training along with their University work as members of any other class. This preponderance is only partially offset by the fact that the freshman class is normally larger than any of the others; the evidence remains that an appreciable number of freshmen reach the University with enough interest in music for them to study it while carrying the normal load of University work. The fall in this number in the later years justifies the inference that these students are afterward obliged to relinquish a study which has commanded their loyalty and self-sacrifice, and which would with official recognition have definitely contributed to their education. It is equally legitimate to suppose that numerous eligible candidates for membership in the University are deterred from matriculation by the absence from the curriculum of courses in music.

Such comments as were made by students, beyond the replies to definite questions, indicated a lively desire on their part that courses in music should be established in the University; moreover the committee thinks it worthy of note that the courses desired by the greatest number of students are those which would contribute directly to the development of musical taste, intelligence and proficiency in individuals and in the University community.

II. The data gathered from announcements and similar sources not being susceptible of codification for the purposes of the Committee, its recommendations, based none the less on those data, are here

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presented:

I. That a Department of Music be as soon as possible established in the University of Chicago in such a form that its expansion into a separate school could be effected with the least possible administrative dislocation.

II. That the list of studies accepted by the University for admission to the Colleges be extended to include entrance credits in music, validated either by examination or by the successful completion of a specified course in the Department of Music.

III. That such a number and variety of courses be offered in the Department as may make it possible for students to follow at least a major sequence in music.

IV. That students be enabled either to take as electives any courses which they may be qualified to follow, or to make such combination of a major (or a minor) sequence in this Department with a sequence in another Department as has been customary in the Colleges.

V. That the courses offered by the Department of Music be for the present designed in principle to give students

1) Primarily such a wide and thorough acquaintance with music as a non-professional cultivated person should possess in any art.

2) Secondarily the ability to use the voice or an instrument in such a way as to contribute to the non-professional student's sense of achievement and to his ability to give artistic pleasure to others.

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3) In the third place such proficiency as may qualify the student for a professional career, whether as artist or as teacher.

Presented April 5, 1924

The Committee: J. M. Abraham
A. B. Copeland
Martha Leutsker
R. V. Merrill
Ruth Parker
D. B. Reed
Lloyd Rohrke

For the Committee:

Robert V. Merrill

Chairman

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A DEPARTMENT OF MUSIC

Memorandum to the President
of
The University of Chicago

THE NEED

In 1924 a faculty committee headed by former Dean Ernest Hatch Wilkins investigated student opinion concerning possible improvements and additions to the curriculum of the University of Chicago. In answer to a detailed questionnaire, 153 students asked for courses in appreciation of music, 113 for courses in the history of music, and 32 for such an advanced course as orchestration.

Dean Wilkins' committee recommended the immediate establishment of a music department to meet this situation. Since that time no further steps have been taken, but the recent campaign of the Daily Maroon for such a department indicates that student opinion still asks for the addition of music to the curriculum. These Maroon articles were and have continued to be entirely of student inspiration.

The present departments of languages and literatures and the Department of Art cover the entire field of the arts, excepting music. A university aiming to offer a well-balanced education must here admit a deficiency, a deficiency especially important because it serves to emphasize that lack of balance for which this university is often criticized. The University of Chicago rejoices in its reputation for research standards. But an uncritical emphasis on research ends in a veneration of facts as such--and an assumption, unhappily common, that the whole of life and reality can be affirmed or denied in words or phrases or formulae.

The incoming student has often had his intellectual alertness dulled by his high-school education. His diverse sensual contacts with the world about him have been pretty well narrowed down--so far as his formal education goes--to the reading eye. The narrowing process continues and intensifies in college unless the student finds some way, by instinct or by guidance, to balance the pursuit of the formula and the written word with those uses of the eye and ear concerned with sight and sound (not as symbols but) directly and for themselves. He is more likely to find, rather late in his scholastic career, that the one-sidedness of his formal training has left him almost deaf to a whole world of aural meaning; that it has taken little account of emotional expression, its sincerity, its discipline; it has had as little to say about the purposeful and concrete and disciplined use of his imagination; it has laid no stress on the very practical importance to him of that imagination. And we say that he is dried-up. I speak from personal experience with students ranging from the boy-choir ages to the college years.

Some measure of remedy of these defects is to be found in the proper teaching of certain music subjects. I have in mind various contrasts between the musical and the "general" in my own schooling.

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THE CHARACTER OF THE DEPARTMENT

The Department of Art of the University of Chicago might be taken as a model for the proposed Department of Music. But the teaching of music in the manner and on the scale which I have in mind involves questions of pedagogy which can be settled only by the practical classroom test. The salient feature of the department should be the acquaintance of the student with the materials, the history, and the literature of music. Altho credits in practical music may be admitted, the object of the department should be to acquaint the student with music as a social and cultural force, rather than to train professional musicians. The regulations of the department must take into account, however, that the most vital understanding of music is achieved thru personal participation in performance. The instruction recognized by the department must therefore be of two kinds, the practical and theoretical on one hand, and the historical and critical on the other.

Credit may be admitted for theoretical and practical study taken outside the University with accredited teachers. Theoretical and practical music may also be taught within the department itself, the scheduling of these courses following conventional models. The balance between credits allowed for the practical courses on the one hand, and the theoretical and cultural courses on the other, may follow the plan adopted by the Art Department.

The historical and cultural side of the subject should be presented upon a wider and more intensified scale than that prevailing in most other American universities.

In my opinion, the problem of the teaching of musical appreciation has not been adequately recognized. The material must be adjusted to the musical understanding of the student. This involves an arrangement of the material working, not from the old to the new in chronological order, but from the familiar idiom to the less familiar. This axiom, so commonly accepted in other pedagogical fields, has been recognized only fitfully in this.

One basic course in the materials of music should be made prerequisite to all other courses. This course would familiarize the student with the means of the production of sound and with the logic of musical theory. Following this should come the courses in musical history, including the analysis and frequent repetition of the representative works of the period studied. These courses should be arranged about the great figures and periods of musical history.

The material should not be presented solely by means of the customary reproducing instruments, but the services of competent artists should be secured for class-room performance. The performance of music by reproductive instruments is analogous to the presentation of photographs of paintings. Fully colored originals are also vitally necessary.

Reproduction is serviceable for necessary repetition, and for individual study, and the University would be serving scholarship by engaging itself in the issuance of records in certain important fields neglected by commercial recording companies.

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Suggested Courses:

Materials of Music
History of Choral Music (exceptional opportunity here for both illustration and participation)
Wagner
History of Opera
Folk Song
Schubert, Schumann, and Mendelssohn
Brahms, Mahler, and Wolf
Berlioz, Chopin, Franck
The Russian Five and Tschaikovski
Early Modernists: Strauss, Debussy
Contemporary Composers.
Beethoven
Bach and Handel
Haydn and Mozart

The number and definition of these courses would naturally be determined in practice. The conventional theoretical courses, from elementary harmony to free composition and orchestration, should be available to qualified students.

The University has the opportunity in such a list of studies to parallel the standards of its other departments and to undertake research in important and neglected fields.

I believe that an effective minimum number of courses would be five in each quarter. The basic Materials of Music course, the pedagogical crux of the department, would engage the services of the entire personnel, and would be given over the three quarters of the academic year. Another three-quarter course would be the fundamental one in harmony and ear-training. The three other courses to make up the five would be selected from the historical-critical and the theoretical fields. Since the more advanced theoretical courses require a large amount of individual supervision, and consequently are of necessity more flexible, the number and character of such courses offered should be determined by student application. Certain courses of the department would be of the "100" character, others of the "200" character, while still others would confer graduate credit. Classes in the fundamental courses should be limited to 30 or less: the other classes should be still further limited, subject to the discretion of the instructor.

The importance of the Materials of Music course, from the standpoint of pedagogical research, is accented by the difficulties involved in conveying to the student a full appreciation of the meaning of "attention" as applied to music. Many texts have been written to guide the listener, some of them excellent in material, but these texts--and such classroom use of them as I happen to be familiar with--take too little care to see that the student not only listens but hears, and to provide his supervisor with means of ascertaining the quality of his attention. The need of this supervision arises not from intellectual problems, nor from questions of the student's good intentions, but rather from the fact that the average student has never been trained to listen to sound as such. He is required to exercise a dormant faculty, and confronted with this new task, exhibits pleasure and dismay in varying proportions. The problem of what to do with the student at this stage is part of the job of every teacher of music. Good teachers solve it in their individual ways, but those ways need investigating and codifying.

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Some estimate is appended of materials and staff needed.

TIMELINESS

An early consideration of the project would afford the University the benefit of certain fortunate circumstances of the present time.

The director of the Chicago Symphony Orchestra has expressed keen interest in the matter, and would be glad to co-operate to the extent of arranging his Mandel Hall programs to illustrate some of the works under consideration in the music department.

Such musicians as Leo Sowerby would be available for part of the personnel of the department. I am able to say confidentially that Healey Willan, Vice-Principal of the Toronto Conservatory of the University of Toronto, could be interested in heading such a department. He is a man of scholarly attainments, a musician of the severest standards, and a composer of international reputation. He has had considerable executive experience. And he's human.

It seems to me desirable to take advantage if possible of the interest engendered in things artistic by the Epstein gift. It has been interesting to note the common altho mistaken assumption on the part of the newspapers and the general public that the arts to be benefitted included music. It seems to me strategic to turn this assumption to account by outlining a plan upon which action might be based. I believe that there are persons of means in the community who might find an especial interest in just this venture.

I am given to understand that the first step in projects of this kind consists of the official sanctioning of the solicitation of money. If such sanction were given and the solicitation begun I believe that Alfred Frankenstein, who has been of very material help in drafting this letter, could offer substantial assistance in an advisory capacity.

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STAFF AND EQUIPMENT SUGGESTED

An effective minimum staff of five full-time instructors, or the equivalent.

One full-time secretary.
I think it might be proposed to Dr. Willan that he come for an experimental period of two or three years at $7500 a year.

A recital hall to seat 400 or 500.

Two large sound-proof classrooms.

Two smaller sound-proof classrooms.

Office space

Library space, for records, piano rolls, music, and books.

For recital hall: medium-sized pipe-organ, two pianos, one of them a reproducing piano, phonograph.

For small and large classrooms: reproducing pianos, phonographs, stereopticons.

Construction of rooms and phonographs should be under supervision of acoustical engineers.

Memorandum submitted
February 17, 1930

Mack Evans

Organist and Choirmaster
The University of Chicago

Addenda including illustrations in two pages following.

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Memorandum submitted
February 17, 1920

Hugh Evans

Organist and Choirmaster
The University of Chicago

Addenda including illustrations in two pages following.

After writing the above, I received a copy of an address given recently by John Erskine, on the subject of leadership in amateur music. Under a caption, "What can the colleges do?" he puts the case with his accustomed directness:

"... you can remember when..... the family started you off with your piano and your singing. The American family is very generous in providing for the instruction of the arts for the young or kindergarten. ....you were started off with some elementary acting or painting, and the rest of your education, as you approached college or even got to high school, consisted in dropping out of the arts. The situation is far better in the schools than it is in the colleges. I speak of the colleges where it is absolutely abominable, with some few exceptions. But if a boy who doesn't intend to be in the profession, but merely wants to keep up his music, a boy who has the gift, goes to college, he will have to drop music. The college automatically kills it, because it will give him no credit for the three or four hours a day practice he must put in there. He can spend the time in the physical laboratory. And goodness knows, he will never be a physicist when he gets through! But if he spends it on the best music teacher in the world, and even if we know he has a gift for music, the college will say, 'No, if you want the credit which comes with an A. B., which shows you are a cultured man, you will go to hear lectures, where you can get the names of the titles, but if you can play Beethoven, you are out.'"

"You might say, 'Our colleges have enough burdens already. You are asking them to start a conservatory.' I am asking nothing of the kind. The conservatory shouldn't be in the college; there are plenty of reasons why they won't mix. But here is a simple thing: Any college that has vision, in any town I know in the United States, can say to any student that comes there and wants to keep up piano or the voice, 'You study so many hours a semester and practice so many hours a semester under an accredited teacher, and we will give you credit.' That will tie the odds in our educational system without a cent of expense to the college, and it would save for this country a total amount of talent--I won't say genius, but talent--which at present it is impossible to measure."

"I don't want to seem to exaggerate, but I speak with some bitterness about this, because I have seen so often, in over a quarter of a century of teaching in the American university, the boy who comes up in the freshman year--the ideal boy we talk about--or the girl who comes up in the college nearby, the ideal youngsters, with love of fine things, fond of good proper pleasures of life, fond of music, too, and enjoying the making of beauty, and the college says to them, as though beauty didn't count, 'No, no credit for that. Do that outside if you can.' And they try to do it outside and crack under the strain. They haven't the physical strength to do it---- (Soon) they will not be able to play, probably. They will have dropped their music with a dreadful thud, which unfortunately is the characteristic sound of our cultural life-.....Though I am myself a book man, a writer of books and so on, I insist we put the emphasis too far on the listening to lectures, going to recitations, and reading books, many of them books about books, not very important at that."

Some recent student reactions to the campus dearth:

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Some recent student reactions to the campus dearth:

An orchestra of students, of rather surprising numbers and ability, gathered itself together last year. After a great deal of work in starting the organization and in beginning rehearsals, it disbanded for lack of leadership and rehearsal rooms.

A number of the Choir asked me some time ago if I'd help them select and rehearse madrigals "just for the fun of it." The idea was entirely theirs and a complete surprise to me. They're singing well enough to risk appearing at one of the meetings of the National Conference of Music Supervisors in March: but better yet, they're having the fun they were looking for.

A number of other students asked for my help with their Opera Study Club formed before the opera season. I had to decline for lack of time, and so far as I know they have had no official or professional help, but they have continued to survive and function in spite of the handicaps of amateur experimentation.

An illustration of Mr. Erskine's last paragraph:

A senior girl, one of this year's aides, I am given to understand, wanted to play a piano concerto in the American Conservatory contest. In order to do it she had to give up campus classes and activities and take her work in the down-town classes.

From the 1924 report:

"The grouping of data by classes brings out a significant point, that there are nearly twice as many freshmen who are keeping up their musical training along with their university work, as there are members of any other class. This preponderance is only partially offset by the fact that the freshman class is normally larger than any of the others."

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G14

The University of Chicago

Office of the Organist and Director of Choirs

March 9, 1924.

Dear President Burton,-

The demands connected with my general duties as organist and director of the Sunday and daily chapel choirs, also other duties as board meetings etc., bring to me a personal problem. If I should lose your favor in appointment as organist and director of music for 1924-25, could the salary be a little increased? In my present balance of expense and income, my emergency makes every dollar count. I have enjoyed the work more this year, with Dean Wilkins and the improved chapel plans, than any since 1911, and want to give the time for the fullest efficiency.

Mr. Smith of the Y. M. C. A. has just asked that I give a choral Vesper in April. This I am glad to do, although it takes much time and thought. It illustrates the by-products of my duties.

Yours faithfully,

Robert H. Stevens.

The University of Chicago

Office of the Organist and Director of Choirs

The University of Chicago

The Colleges of Arts, Literature, and Science

OFFICE OF THE DEAN

April 18, 1924

President E.D. Burton
Harper Library

Dear President Burton:

I am sending you herewith a copy of the report of the "Better Yet" Committee on Music, which has recently come to me.

I am sending a report also to Mr. Field, as Chairman of your own committee on the same subject.

I hope you will find time to look over the present report, which seems to me an admirable and very instructive document.

It is my custom, after a "Better Yet" report has come in to me, to state the fact in the Maroon, giving them a copy of part or all of the report, and stating also what disposition I am making of the report.

Would it be proper for me in this case to state that I had referred the report to an official University committee on the same subject, recently appointed by you?

Very truly yours,

Ernest H. Wilkins

Dean of the Colleges

EHW/BS

The University of Chicago

The Colleges of Arts, Literature, and Science

OFFICE OF THE DEAN

April 15, 1954

President E.D. Burton
Harper Library

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THE UNIVERSITY OF CHICAGO

9 14

Report of "Better Yet" Committee #2, On a Department or School of Music

The committee's duty was to assemble data and present recommendations with regard to the following question: Should the University of Chicago establish a School, or in default of that, a Department of Music?

The committee's work fell into two divisions: first, to ascertain so far as possible what existing opinion was in the University upon the subject; and second, to ascertain what provision for instruction in music has been made in other institutions whose conditions approximated those of the University of Chicago. On the basis of these investigations, the committee was to present its recommendations. In execution of its first task, the committee issued to the undergraduate body a number of questionnaires, of which a sample (Exhibit A) is appended, and collated the replies so obtained; in execution of the second, a study was made of the announcements of existing music schools and departments in other institutions of University or college rank, supplemented in certain cases by correspondence or personal interview.

I. Part I offers the results of the questionnaires, based on the total of replies made to the several questions, but leaving detail to the statistical appendix (Exhibit B). It thus gives a general view of undergraduate opinion as reflected in the replies.

2000 to 2500 questionnaires were issued, of which 227 were returned with information useful to the committee. Inasmuch as

THE UNIVERSITY OF CHICAGO

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2000 to 2500 questionnaires were issued, of which 827 were returned with information useful to the committee. Inasmuch as

the filling out and return of these questionnaires was entirely voluntary, the committee considers this number significant.

The following replies were made to the individual questions put:

To Question 1: 227 students expressed their interest in studying music at the University if suitable courses should be offered. Their interests were in the following lines--many of them checking five or six items:

a) 152 were interested in courses in the appreciation of music

b) 113 in the history of music

c) 91 in harmony

d) 52 in composition and counterpoint

e) 32 in orchestration

f) 31 in the teaching of music in the public schools

g) 70 in voice training

h) 119 in instrumental training; of these

86 were interested in piano

15 in violin

13 in organ

19 in eleven other instruments

Certain tendencies appear from the above data: in the first place, the preponderant desire is for courses which offer such knowledge about music as could be acquired without either technical study or actual practice--that is, a desire for generally educational courses. Next in intensity is the desire for definite training, whether vocal or instrumental, the latter being almost twice as much in demand as the former. The more technical or

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a) 182 were interested in courses in the appreciation of music
b) 112 in the history of music
c) 91 in harmony
d) 82 in composition and counterpoint
e) 82 in orchestration
f) 81 in the teaching of music in the public schools
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professional courses are naturally less in demand, but may be expected to be coupled with courses in practical training.

To Question 2: 61 students were recorded as studying music concurrently with their University work--and some half-dozen stated that the latter had supplanted the former either at or since their entrance into the University. 8 were studying theory, 11 voice, and 49 instrumental music; of these last 36 were studying piano, 8 violin, 2 harp, 2 flute, 1 organ, and 3 various other instruments.

A very large proportion of the students who answered this question were also answering Question 1; the earnestness and self-denial of men and women who keep up both University work and private study is worthy of mention, inasmuch as the average student making a report of time and money devoted to music study recorded an expenditure of 8½ hours and $4.75 weekly. It is evident that such persons would form the backbone of any group of serious music students which might be developed by courses given in the University.

The average weekly time spent on music by those recorded as studying it is allocated as follows: to lessons, 1 hour; to travel to and from lessons, 1½ hours; to practice, 8½ hours. It is noteworthy that on the average each student spent half as much time again in travel as in the lessons for which the travel is performed; it is easy to reckon the saving in time and money which would result from the institution of corresponding courses in the University.

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13

The grouping of data by classes brings out a significant point; there are nearly twice as many freshmen keeping up their training along with their University work as members of any other class. This preponderance is only partially offset by the fact that the freshman class is normally larger than any of the others; the evidence remains that an appreciable number of freshmen reach the University with enough interest in music for them to study it while carrying the normal load of University work. The fall in this number in the later years justifies the inference that these students are afterward obliged to relinquish a study which has commanded their loyalty and self-sacrifice, and which would with official recognition have definitely contributed to their education. It is equally legitimate to suppose that numerous eligible candidates for membership in the University are deterred from matriculation by the absence from the curriculum of courses in music.

Such comments as were made by students, beyond the replies to definite questions, indicated a lively desire on their part that courses in music should be established in the University; moreover the committee thinks it worthy of note that the courses desired by the greatest number of students are those which would contribute directly to the development of musical taste, intelligence and proficiency in individuals and in the University community.

II. The data gathered from announcements and similar sources not being susceptible of codification for the purposes of the Committee, its recommendations, based none the less on those data, are here

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presented:

I. That a Department of Music be as soon as possible established in the University of Chicago in such a form that its expansion into a separate school could be effected with the least possible administrative dislocation.

II. That the list of studies accepted by the University for admission to the Colleges be extended to include entrance credits in music, validated either by examination or by the successful completion of a specified course in the Department of Music.

III. That such a number and variety of courses be offered in the Department as may make it possible for students to follow at least a major sequence in music.

IV. That students be enabled either to take as electives any courses which they may be qualified to follow, or to make such combination of a major (or a minor) sequence in this Department with a sequence in another Department as has been customary in the Colleges.

V. That the courses offered by the Department of Music be for the present designed in principle to give students

1) Primarily such a wide and thorough acquaintance with music as a non-professional cultivated person should possess in any art.

2) Secondarily the ability to use the voice or an instrument in such a way as to contribute to the non-professional student's sense of achievement and to his ability to give artistic pleasure to others.

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3) In the third place such proficiency as may qualify the student for a professional career, whether as artist or as teacher.

Presented April 5, 1924

The Committee:
J. M. Abraham
A. B. Copeland
Martha Leutsker
R. V. Merrill
Ruth Parker
D. B. Reed
Lloyd Rohrke

For the Committee:

Robert V. Merrill

Chairman

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Presented April 5, 1934

The Committee: J. M. Abraham
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Ruth Parker
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Lloyd Rohrke

For the Committee:

Robert V. Merrill
Chairman

G14

The University of Chicago

Office of the Organist and Director of Choirs

May 3rd., 1924.

Dear President Burton;-

I have the honor to acknowledge your favor of recent date, and wish to thank you for same. I know, Dr. Burton, that you intend to be most fair, under the conditions.

As an alumnus of the University I want to express my loyalty. I desire to make the year as efficient as possible with a "better yet" impression.

Yours faithfully,

Robert W. Stevens.

The University of Chicago

Office of the Organist and Director of Choirs

G14

November 24, 1924.

My dear Mr. Koessler:

Some time ago I asked a group of members of the Faculty afid of students who are in close touch with University life to serve as a committee on the Development of Music at the University. Professor D. A. Robertson having resigned from this committee in connection with his removal to Washington, I am writing to ask if you would be willing to serve the University by accepting membership on this committee. We should be very glad if you felt like rendering us this service.

Very truly yours,

Mr. Karl Koessler,
The University of Chicago.

EDB:CB

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EDB:CB

music

G 14

The University of Chicago

Department of Political Economy

Koessler

November 19, 1924

Dear Mr. Burton:

May I suggest the addition of Dr. Karl K. Koessler to the committee which you appointed last spring to outline plans for the development of music at the University? Nominally Dr. Koessler might be appointed to the vacancy created by the resignation of Professor Robertson. I am proposing his name, however, not to maintain our original number, but because Dr. Koessler would be in my judgment a most useful member of the committee. His knowledge of music and his acquaintance with musicians are, I fancy, hardly equaled within the ranks of the faculty. I have, as a matter of fact, been drawing largely on his time and good nature in the course of interviews and inquiries I have been conducting in connection with the committee's work.

If this suggestion meets with your approval, I should be glad if a letter could be sent from your office, informing Dr. Koessler of his appointment. Dr. Koessler has a little of the sensitiveness to form and ceremony which one meets in Europeans. I suspect he might feel a little less assured of his status if the notification were left to me.

I have hopes that the committee may be able to report shortly a preliminary outline, at least, of its recommendations.

Sincerely yours,

James A. Field

President Burton
University of Chicago

JAF/EW

The University of Chicago

Department of Political Economy

November 19, 1924

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President Burton
University of Chicago

JAV/EM

THE OTHO S. A. SPRAGUE MEMORIAL INSTITUTE
INCORPORATED

G 14

OFFICE OF THE
DIRECTOR OF MEDICAL RESEARCH
UNIVERSITY OF CHICAGO

Mr. Field

November 26, 1924.

Ernest DeWitt Burton, President,
University of Chicago,
Chicago, Illinois.

My dear President Burton:

In response to your kind note of November 24th, I accept your invitation to serve as a member of the Committee on the Development of Music at the University.

Hoping that I may be able to be of service to the University, I remain

Very sincerely yours

Rarel C. Rossler

E014

December 3, 1924

My dear Mr. Field:

Mr. Henry Justin Smith tells me that he would be very happy to serve on the Committee on the Development of Music at the University.

I am informing Mr. Payne of Mr. Smith's and Dr. Koessler's acceptance.

Very truly yours,

Mr. James A. Field

WS:B

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WS:B

The University of Chicago

Department of Political Economy

FUT

G 14

November 26, 1924

Dear Mr. Scott:

At last night's meeting of the committee on the development of music at the University the wish was generally expressed that Mr. H. J. Smith as well as Dr. Koessler be added to the membership of the committee. Will you be good enough to make this known to the President or whoever is delegated to act for him in such matters; and will you, if the decision is favorable, notify Mr. Smith of his appointment?

Sincerely yours,

James A. Field

Mr. William E. Scott
The Office of the President
University of Chicago

JAF/EW

The University of Chicago

Department of Political Economy

FU+
G14

December 1, 1924

My dear Mr. Smith:

President Burton would like to have you become a member of the Committee on Development of Music at the University of which Mr. James A. Field is Chairman. If you should care to accept will you advise me that I may inform the President and Mr. Field?

Yours sincerely,

WES:NC

Secretary to the President.

Mr. H. Justin Smith
University of Chicago