A survey study of the curriculum of the Conservatory of Music, University of the Pacific, Stockton, California, from 1924 to 1964

Alvin Emil Liedstrand
University of the Pacific

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A SURVEY STUDY OF THE CURRICULUM OF THE CONSERVATORY
OF MUSIC, UNIVERSITY OF THE PACIFIC, STOCKTON
CALIFORNIA, FROM 1924 TO 1964

A Thesis
Presented to
the Faculty of the Conservatory of Music
University of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Alvin Emil Liedstrand
June 1965
This thesis, written and submitted by

Alvin E. Liedstrand

is approved for recommendation to the

Graduate Council, University of the Pacific.

Department Chairman or Dean:

[Signature]

Thesis Committee:

[Signature]

[Signature]

Dated [May 18, 1965]
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CHAPTER I

INTRODUCTION

A conservatory or school of music should offer a pattern of living designed to promote specific learning in music and which serves to guide the students toward the establishment of definite attitudes and ideals. Moreover, it should plan a systematic curriculum that is adequate and well balanced for stimulating educational, musical, physical, social, emotional, and spiritual growth. The music curriculum must provide for certain specialized forms of learning designed to develop the student in basic musicianship, in the skills of performance, in the knowledge of music history and literature, and in the ability to relate to others this acquired knowledge. The curriculum is the sum total of the school’s efforts to influence students in their quest for knowledge in all these areas.

Constant attention to curriculum development is required of music educators.\(^1\) If education is to be responsive to changes and problems in our culture, then curriculum planning is essential to all present and future educational planners.

programs. It is important that the aims and objectives of a school be studied carefully and evaluated in accordance with the needs of society, for the curriculum is also a direct reflection of aims and objectives.

Curriculum planning is a matter of making choices. Many pressures may affect the decisions that are made. Student interests and desires, state laws, tradition, educators' views on what constitutes the proper function of the school, research findings, theories of the role of education in a society, desire to keep up with other schools, finances, teachers, pressure groups within society, all have their effect upon the curriculum.²

Participation by the entire teaching staff with full attention to evaluate data is one method whereby fundamentally better curriculum planning will occur.³ In the final analysis the planning process can be improved only as there is evidence of need for improvement and as actions are taken accordingly.⁴

A changing society demands an educational system that is a continuous process of evolution. Specifically, a

³Ibid., p. vii.
⁴Ibid., p. 535.
school of music should be dedicated to selecting, rejecting, continuing, and coordinating courses and adapting them to the curriculum in accordance with the above mentioned demands. It should be dedicated to planning music courses to care for today's needs and for the needs of the future.

I. THE PROBLEM

Purpose of the study. The purpose of this study is to investigate the history and development of the curriculum of the Conservatory of Music of the University of the Pacific from 1924 to 1964, and to indicate changes as they occurred. The beginning point of this study was chosen because it coincides with the move of the institution from San Jose, California, to its present location in Stockton, California.

Specific problems to be investigated are:
1. The history of the Conservatory of Music.
2. Curriculum changes from 1924 to 1964 as revealed in selected Bulletins of the University of the Pacific.
3. The Aims and Objectives of the Conservatory from 1924 to 1964 as revealed in selected Bulletins of the University of the Pacific.

An understanding of the development of the past cur-
riculum may aid in the future evaluation and development of the curriculum of the Conservatory.

Procedure. This study systematically investigated the curriculum of the Conservatory of Music of the University of the Pacific during the period from 1924 to 1964 by studying the official Bulletins (or Catalogues) of the institution. The Bulletins that were selected were published at approximately five-year intervals. The Bulletins utilized were published in the following years: 1924, 1928, 1934, 1938, 1943, 1948, 1954, 1958, and 1964. These Bulletins were examined to note changes made in the music curriculum as indicated by (1) additions and deletions of courses; (2) changes in course titles; and (3) changes in course descriptions. An attempt was made to determine reasons underlying curriculum changes by interviewing faculty and administrators. In reporting curriculum changes the complete course titles and course descriptions were listed as courses were initiated into the curriculum.\(^5\)

For purposes of this study the writer classified the curriculum into the following major areas: (1) Music

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\(^5\)If there is no course description following the introduction of a new course title as it appears in this study, this indicates that there was no description given in the bulletin.

II. DEFINITIONS OF TERMS USED

**Music Education.** The course of study designed primarily for teacher training is referred to as "music education."

**Lower Division.** The term "lower division" refers to the freshman and sophomore years or the first and second years of the college program.

**Upper Division.** The term "upper division" refers to the junior and senior years or the third and fourth years of the college program.
CHAPTER II

HISTORY

An understanding of the history of the Conservatory can best be obtained by understanding the history of the University, and determining how the Conservatory fits into the total pattern and function of the institution as a whole. For this purpose a brief history of the University is included.

I. HISTORY OF THE UNIVERSITY OF THE PACIFIC

The University of the Pacific is the oldest incorporated educational institution in California. It received its charter on July 10, 1851, under the name of California Wesleyan College and was located at that time in Santa Clara. In 1852, one year after its founding, a new charter was granted under the name the University of the Pacific. It was known by this name until 1911, when, in accordance with changes in its plans and purposes, the name was changed by court proceedings to the College of the Pacific.  

2 Ibid.
Founded by the Methodist Episcopal Church, the University of the Pacific has maintained its relationship with this body throughout the years. Prominent among those who took an active part in the founding of the University were three ministers, William Taylor, Isaac Owen, and Edward Bannister, and a layman, Annis Merrill, a lawyer in San Francisco. ³

Founded as a coeducational institution, the University nevertheless operated separate men's and women's departments from 1853 to 1871. The coeducational program was resumed in 1871, at the same time that the school moved to a new campus at nearby College Park, San Jose. ⁴

The Conservatory of Music was the first of the institution's professional schools and was organized in 1873. The Medical Department, established in 1888, was incorporated later as Cooper Medical School in San Francisco and eventually became the Medical Department of Stanford University. Napa College, also of Methodist origin, was consolidated with the institution in 1896. ⁵

The College was relocated in 1924 on its present

³Ibid.
⁴Ibid.
⁵Ibid.
Stockton campus. Extensive development and significant academic achievements were accomplished under the leadership of Dr. Tully Cleon Knoles, President from 1919 to 1946.\(^6\)

From 1935 to 1951, the College of the Pacific restricted its offerings to junior, senior, and graduate studies as a coordinated operation with the publicly supported Stockton College which offered freshman and sophomore programs. In 1951, the College of the Pacific reinstated freshman and sophomore work when Stockton College (now San Joaquin Delta College) established its own campus adjacent to it.

The post World War II years saw a rapid expansion of the institution, financially, physically, and academically. The School of Education, established in 1924, and the Division of Graduate Studies greatly enlarged their work, including a program leading to the Doctor of Education degree. Robert E. Burns succeeded Tully C. Knoles to the presidency in 1946.\(^7\) The School of Pharmacy was organized in 1955, and the School of Engineering in 1957. As a

\(^6\)Ibid.
\(^7\)Ibid.
\(^8\)Ibid.
result of these and other developments, the institution reinstated its earlier name, University of the Pacific, in 1961. In 1962, the College of Physicians and Surgeons, a School of Dentistry, founded in San Francisco in 1896, became an integral part of the University. In 1962 the concept of the cluster colleges was formulated and Raymond College was founded. Organized on a three-year liberal arts curriculu, Raymond College was patterned after Oxford and Cambridge Universities in England. It was the first of a series of "cluster" colleges planned at the University to allow growth without losing significant advantages inherent in its smaller size. Elbert Covell College, the second "cluster" college opened in 1963 as the first Spanish-speaking liberal arts college in North America. 

The original Stockton campus of forty acres has grown to exceed one hundred acres during the past four decades.

The University of the Pacific has attained full academic status as its accreditation indicates. It is accredited by the Western Association of Schools and Colleges, and is also fully accredited and approved in various departments by:

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9 Ibid.
10 Ibid., p. 5.
11 Ibid., p. 6.
The Conservatory of Music of the University of the Pacific was organized in 1878 by Professor F. Loui King at College Park, San Jose. It has the distinction of being the first of the professional schools of the institution.13

In 1887 Professor King became Dean of the Conservatory, a position he held until 1893. His successor, Maurice Leon Driver served as Dean from 1893 to 1895. Elements of the music program during these years included such major activities as a "School of Voice Culture," and an "Organ School," as well as a "University Choral Society" of eighty members.14 William Piutti served as Dean from 1895 to 1897 and introduced the course of study that included work in theory, history, instrumentation, counterpoint, form, and

12 Ibid.
13 Ibid., p. 4.
14 University of the Pacific, Catalogue, 1893-94 (San Jose: University of the Pacific, 1893), p. 40.
composition. H. J. Stewart was Dean from 1897 to 1898, and was followed by Pierre Douillet who served until 1913. The first Bachelor of Music degree was awarded in 1909, and that same year the first teacher's diploma was made available. Warren D. Allen followed as Dean in 1913 and served until 1919. He is credited with expanding the public school music course within the Conservatory. Howard Hanson began his deanship in 1919; his conducting, and composing added to the stature of the Conservatory. His resignation in 1924 coincides with the closing of the San Jose campus and the move of the College of the Pacific to Stockton. In 1924 Charles H. Dennis became Dean of the Conservatory. Dean Dennis, very active in public school music, resigned in 1934 to become supervisor of music in the San Francisco School Department. John G. Elliott was then made acting dean and in 1938 was appointed Dean of the Conservatory, a position he held until 1954. Dr. J. Russell Bodley became Dean in 1954 and continues in that position in 1965.

In 1900, just prior to the expansion of the music program to activities beyond the traditional organ, piano,

15. University of the Pacific, Catalogue, 1898-99 (San Jose: University of the Pacific, 1895), p. 68.

voice, and violin studies, a statement of the aims of the Conservatory is of interest and read as follows:

The Conservatory of Music of the University of the Pacific aims to establish such musical courses as will cause it to rank with the best music schools in the country. Students electing such instruments as are not mentioned in this catalogue can be accommodated, provided there is sufficient reason and ability for their choice. The Faculty will decide upon a proper course for students wishing to receive a degree. . . . Persons not wishing to pursue a regular course in music may receive instruction in any branches taught in the conservatory. Such students will be classed as Irregular.17

Beginning with the year 1911, the work required for the degree of Bachelor of Music was made identical with that of the degree Bachelor of Arts in the College of Liberal Arts "save that forty units in applied music and twenty units in theory of music and harmony were made necessary for graduation."18 At this same time the academic standards for the baccalaureate degree in music were raised by the requirement of a high school diploma and sixty-four semester units of regular college work. The Conservatory claimed to be the best equipped and maintained west of Chicago, with degree requirements comparable to those of the best

17University of the Pacific, Bulletin of the University of the Pacific 1900-1901 (San Jose: University of the Pacific, 1900), pp. 59-60.

18College of the Pacific, Bulletin of the College of the Pacific February Issue 1915 (San Jose: College of the Pacific, 1915).
conservatories of the country.\textsuperscript{19}

The California State Board of Education in 1915 recognized the public school course as offered by the College of the Pacific. The school was authorized under the act of the Legislature passed in 1915 to recommend students for regular state certificates as special teachers of music in the public schools.\textsuperscript{20} To meet the growing demand for well trained music teachers in the public schools, the Conservatory stated in 1951 that:

A complete course of Methods for Music Teachers and Supervisors is offered in the Conservatory Curriculum. The College of the Pacific was the first institution on the coast to offer a course of this length and completeness.\textsuperscript{21}

The aims of the Conservatory as set forth in 1920 were:

To train students to sing and play well, to become intelligent, liberally educated musicians, who, after graduation will be fitted to impart a knowledge and appreciation of music to others.\textsuperscript{22}

Most of the teaching was done through courses of lecture, private study, and concerts. It is of interest to note that

\begin{footnotes}
\item[19] Hunt, \textit{loc. cit.}
\item[21] 1915 Bulletin, \textit{loc. cit.}
\item[22] 1920 Bulletin, \textit{op. cit.}, p. 7.
\end{footnotes}
in 1920 conservatory students were allowed to enter at any time but were strongly urged to do so at the beginning of the semester. 23

Diplomas were offered in music until 1924. A statement concerning diploma courses read as follows:

Courses leading to diplomas of graduation are offered in piano, voice, organ, violin, and violincello. There are no literary requirements for admission. The satisfactory completion of the courses usually requires four years beyond the work given in the Preparatory Department of the Pacific Conservatory. But advanced standing with a proportionate shortening of time may be granted to students from good private teachers or from other schools who give evidence of superior attainments. . . . The method and quality of work are precisely the same in these courses as in the degree courses. 24

Requirements for the Diploma demanded diligent practice and study. The student was also required to give a creditable performance on at least one of the commencement programs.

III. HISTORY OF THE CONSERVATORY 1924-1964

In September 1924 when the College of the Pacific moved to Stockton from San Jose, the Conservatory became an integral part of the college. The following changes were noted: (1) the requirements for admission into the Conservatory became identical to those for admission into the

23 Ibid., p. 2.
liberal arts college, (2) the practice of awarding diplomas was abolished, and (3) elimination of the preparatory department and all high school courses in music.25

A significant fact for the future of the Conservatory was that public school music was steadily increasing in importance. Public school music courses in the Conservatory curriculum and lack of vocational opportunities in music encouraged many music majors to seek teaching credentials.26 (See Table I, page 16.) The public schools demanded the training of orchestra and band directors and teachers with knowledge in a variety of areas such as woodwind, brass, strings, and vocal music. More applied music and performing groups were added to the curriculum.

Students took music in the Conservatory as part of their degree program or as required, or desired, elective courses. Very few students took music as an extra-curricular activity.27 This lead to a decrease of music majors recruited at the college because of their participation in college musical activities. Unless students came to college


26 Ibid., p. 109.

27 Ibid.
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<td>4 (secondary)</td>
</tr>
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<td>1958</td>
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<tr>
<td>1964</td>
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as declared music majors when they started, fewer and fewer were finding their way into the program. This lead to the task of recruitment at the high school level. Dean Dennis organized deputation teams which were sent around the state to high school assemblies, civic clubs, and churches. These efforts, in addition to the increasing number of performing groups and musical activities within the Conservatory kept the Conservatory growing and effective even through the depression years.\textsuperscript{28}

Courses leading to the degree Bachelor of Arts with a major in music were included in the curriculum in 1924. The degrees Master of Arts (music major) and Master of Music were offered in 1928. Major subjects for the Master of Music degree in 1928 were applied music and composition. In 1934 voice and public school music were added. In 1964 major areas for the Master of Music degree remained the same as in 1934. (See Table II, page 18.) Theory, applied music, and public school music were majors for the Bachelor of Music degree in 1924; in 1964 these, music therapy, and history and literature were offered. (See Table III, page 19.) The degree Doctor of Education (Music) was also included in the 1964 Bulletin.

\textsuperscript{28}Ibid., p. 112.
TABLE II
MAJOR AREAS OFFERED FOR THE MASTER OF MUSIC DEGREE
UNIVERSITY OF THE PACIFIC
1924-1964

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### TABLE III

**MAJOR AREAS OFFERED FOR BACHELOR OF MUSIC DEGREE**  
**UNIVERSITY OF THE PACIFIC**  
**1924-1964**

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IV. NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Membership in the National Association of Schools of Music has influenced curriculum since 1928 when the Conservatory became a charter member. Inasmuch as this organization investigates the curriculum approximately every five years and the Conservatory is to be reexamined in the near future, a survey of the history of this accrediting agency is deemed relevant to this study.

The National Association of Schools of Music was founded in 1924. It is a constituent member of the American Council on Education and has been designated by the National Commission on Accrediting as the responsible agency for the accreditation of all collegiate programs in music except music education. Music education, as well as all programs in teacher education, is accredited by the National Council for the Accreditation of Teacher Education. The latter agency cooperates closely with the National Association of Schools of Music and relies upon it for development and maintenance of standards relating to the education and preparation of music teachers and for a panel of competent evaluators in the field of music education.29

The National Association of Schools of Music co-operates with the National Association for Music Therapy in the process of accreditation and is the accrediting agency. It works in close co-operation with the Music Educators National Conference and the Music Teachers National Association in matters of common interest.

The National Association of Schools of Music aids in developing basic standards of instruction and curriculum for colleges, conservatories, and universities. It has suggested curriculum patterns which have served as models for institutions of higher learning for the past three decades. Such patterns consist of a common core of basic studies in musical performance, music theory, history and literature of music, and the liberal arts. The actual curriculum may stress particular features and strengths of individual institutions, illustrating a desirable flexibility which is characteristic of higher education in this country.

Membership in the National Association of Schools of Music requires that senior colleges, schools of music, or departments of music giving evidence of permanence and stability, having authority to grant degrees in music, and possessing a faculty and equipment capable of maintaining

Ibid.
the standards prescribed by the association may be admitted to the membership.31

31 Ibid.
CHAPTER III

PRESENTATION OF CURRICULUM CHANGES

I. MUSIC HISTORY AND LITERATURE COURSES

In 1924 the following Music History and Literature courses were offered:

General History of Music
A study of the development of music in all of its branches from the earliest times to the present.

Special Music History
Study of the evolution of the art of music through the ages with special emphasis upon recent developments and upon contemporary composers, their aims and ideals. The course covers six semesters, the outline of work to be covered differing each semester.

1st Semester--A resume of the whole period of music history, with special emphasis upon composers exhibiting revolutionary tendencies. No textbook. Discussions.


4th Semester--The Development of Opera.

5th Semester--Modern Composers. Russian, Teutonic, and other European schools.

6th Semester--Modern composers, American, English and French Schools.

1College of the Pacific, Bulletin of the College of the Pacific Announcements of the Pacific Conservatory of Music Art and Expression 1924-25 (Stockton, California: The College of the Pacific, 1924), pp. 15-19.
In 1928 the following freshman-sophomore course was added to the above curriculum:

Appreciation of Music
A course in acquaintance and understanding of the various epochs in music history. The course is given by various members of the Conservatory faculty, is abundantly illustrated, and is open to the general public and to college students not majoring in music. ²

Special Music History also changed in 1928 with the elimination of the first semester course described as "a resume of the whole period of music history" and the third semester course entitled The Spirit of Modernism. Replacing these two courses in the six-semester plan were Development of Instrumental Music and Development of Vocal Music. ³

In 1934 the courses in music history and literature remained identical with those of 1928 with the exception that in Special Music History one semester was devoted exclusively to American Music and only one semester to the study of contemporary composers. ⁴

From 1935 to 1951 no freshman-sophomore courses were offered; this resulted in the elimination of Appreciation


³Ibid.

of Music and General History of Music. In 1938 junior-
senior courses remained identical to 1934 with one excep-
tion: added to the curriculum was a course entitled Music,
History and Ideas, a non-technical survey course open to
majors in art, English and music. This course was elimi-
nated by 1943 with no other changes evident in the 1943
Bulletin.

In 1948 courses in history and literature continued
as established in 1943 with one exception. The six-semester
plan outlined in Special Music History was eliminated and
two new survey courses were listed as follows:

Survey of the Classical Period
The course offers a study of the great masters
from Bach and Handel to Beethoven. It surveys the
musical achievements of the period against the back-
ground of the European music since 1600 and evalu-
ates their meaning in conjunction with an appraisal
of religious, scientific and political developments
of their time.

Survey of the Romantic Period
The course offers a study of music from C.M.V.
[sic] Weber and Schubert to Brahms and Wagner against
the background of human aspirations in religion,
politics, art and literature during the flowering

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5 College of the Pacific, Bulletin of the College of
the Pacific Catalogue Issue for 1938-1939 (Stockton: College

6 College of the Pacific, Bulletin of the College of
the Pacific Catalogue Issue for 1943-1944 (Stockton: College
of the Pacific, 1943), pp. 116-117.
Romanticism mainly in Germany and France.⁷

In 1954 the courses remained as established in 1948, with exceptions as follows: Survey of Opera was reinstated, having been eliminated in 1948 as part of the six-semester course in Special Music History. History of Church Music and Musicology Seminar were added to the curriculum. Lower Division course offerings were again included in the 1954 Bulletin with the following courses listed:

Music and Society
The course demonstrates the significance of music in society and how the development of it reflects the growth of the Western civilization.

General History of Music.⁸

In 1958 the music history and literature courses continued as established in 1954 with one exception: a change in course content was evident in the course, Music and Society. Instead of emphasizing the significance of music in society and how the development of it reflects the growth of the Western civilization, it was described as follows:

An introduction to music leading to a greater understanding and enjoyment of the music heard on


concerts, records, radio, and television. Not open to majors.  

Four courses added to the curriculum in 1958 were as follows:

Survey of Modern Music
Study of harmonic, melodic, rhythmic, and structural tendencies in music of the 20th century.

Piano Literature
Study of the keyboard literature of the 18th, 19th, and 20th centuries. Required of piano majors. Open to others by permission of the instructor.

Choral Literature
Survey of repertory suitable for various types of church and school choruses, including anthems, folk songs, and oratorios.

Orchestral Literature
Detailed study of the masterpieces of orchestral literature from Handel through Stravinsky. Special attention to open-score construction.

In 1964 music history and literature courses remained as established in 1958 with the following exceptions: History of Church Music was eliminated. Music in Society was replaced by Introduction to Music Literature described as follows:

Introduction to Music Literature
A study of the basic elements of music, musical instruments, forms and important styles in music.

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10Ibid.
history. Open to non-music majors only. 11

Gothic and Renaissance Music was added to the curriculum.

In the 1964 Bulletin the complete list of courses offered in music history and literature was as follows:

Introduction to Music Literature
A study of the basic elements of music, musical instruments, forms and important styles in music history. Open to non-music majors only.

General Music History
First semester: Music of the ancient cultures, Romanesque, Gothic, Renaissance, Baroque, and Rococo. Second semester: Begins with the study of Beethoven and continues with the study of romantic, impressionistic, and contemporary composers. Open to all students.

Survey of the Romantic Period
Weber, Schubert, Schumann, Mendelssohn, Brahms, Liszt, Wagner, and Bruckner; their music and its meaning in the development of the 19th century.

Survey of the Classical Period
Bach, Handel, Gluck, Haydn, Mozart, and Beethoven; their musical ideas and their place in the 18th century.

Survey of Modern Music
Harmonic, melodic, rhythmic and structural tendencies in the 20th century.

Choral Literature
Repertory for church choirs and school choruses.

Piano or Organ Literature
Keyboard literature of the 18th, 19th, and 20th centuries. Open to students other than piano or organ majors by permission of the instructor.

Survey of Opera
Offered in alternate years.

Gothic and Renaissance Music
Offered in alternate years.

Musicology Seminar
Surveys the total of musical knowledge, selecting pertinent problems in theory and form and music history which are dealt with in relation to the growth of western civilization.

Symphonic Literature.\textsuperscript{12}

II. MUSIC THEORY COURSES

In 1924 the courses offered in music theory were as follows:

Notation and Sight-Singing
Aural and visual perception of rhythmic and melodic elements of music; terminology; key-structure; etc., to be applied to reading at sight.

Harmony I
A scientific study of harmony up to altered chords and modulation, together with work in key-board harmony.

Harmony II
Advanced harmony through altered chords, extraneous modulation, and non-harmonic tones, together with work at the key-board.

Form and Analysis I
A practical and analytical course in the formal structure of music form, the formative elements to the song forms.

Form and Analysis II
A continuation of Form and Analysis I to the
sonata allegro form.

Acoustics
A demonstration-lecture course in the physical science underlying the laws of sound. This course is conducted in connection with the department of physics.

Orchestration
The study of orchestral instruments, scoring for small orchestras, and arranging for small ensembles. The second semester of the course is of special value to students in the department of public school music.

Dictation I (Melodic)
Exercise in tone-hearing, thinking and transcribing.

Dictation II (Harmonic)
Advanced melodic dictation and harmonic dictation of four parts. Progressions using triads and dominant seventh chords with inversions.

Harmony II [sic]
The study of harmonic material since Wagner, embracing a consideration of the whole tone scale, the duo-decuple scale, modern methods of chord formation and progressions without tonality.

Dictation III
Harmonic dictation using secondary seventh chords and simple modulations.

Form and Analysis III
A study of the larger forms of musical composition, including the sonata allegro, compound forms, and unique isolated designs.

Counterpoint I
Principles of applied counterpoint through the invention forms.

Counterpoint II
The study of chorale figuration, canon and fugue.

Dictation IV
Harmonic dictation using altered chords, difficult
modulations and introductory polyphonic work.\textsuperscript{13}

In 1928 theory courses remained identical with 1924 except for the following changes: Dictation courses were renamed Ear Training and Acoustics was eliminated. Three additional courses were listed as follows:

\textbf{Band Instrumentation}

Complete discussion of all wind instruments with methods and materials for private and class instruction. Practical arranging for school and military bands, and study of the possibilities of wind instruments in orchestration. To be taken in conjunction with private lessons on an instrument. Open to all upper division students and required of public school music majors.

\textbf{Short Course (Notation and Sight Singing)}

A study of the fundamentals of music and practice in reading at sight. Open to anyone other than those majoring in music.

\textbf{Composition}

Open to those completing two years of harmony and recommended for majors in theory. The course is designed to develop the technique of those interested in creative work along vocal and instrumental lines.\textsuperscript{14}

In 1934 theory courses remained as established except for the following changes: Form and Analysis III, a graduate course, was dropped and graduate courses in composition and in orchestration were added. Short Course (Notation and Sight Singing) was dropped and replaced by \textit{Introductory Music}, a study of music symbols, sight singing. \textit{Introductory...

\textsuperscript{13}1924 Bulletin, \textit{op. cit.}, pp. 16-19.

\textsuperscript{14}1928 Bulletin, \textit{op. cit.}, pp. 116-119.
tory Music was not listed as being for non-music majors as the Short Course had been. Harmony and Ear Training were combined into two five-unit courses entitled Harmony I in lower division and Harmony III [sic] in upper division. In addition to these courses there continued a two-unit course entitled Advanced Ear Training and a one-unit course entitled Harmony III. 15

In order to clarify these changes in harmony and ear training, courses offered in this area in the 1934 Bulletin were listed as follows:

Harmony I
Parallel, aural, keyboard and written exercises.

Harmony III [sic]
Advanced ear training, keyboard and theory.

Harmony III
Musical innovations since Wagner.

Advanced Ear Training. 16

From 1935 to 1951 the College of the Pacific restricted its offerings to upper division and graduate studies. This resulted in the elimination from the 1938 Bulletin of Form and Analysis I and the five-unit lower division course in harmony and ear training. Upper division theory courses remained as established in 1934 except for the following

16 Ibid.
changes: Band Instrumentation and the upper division five-unit course in harmony and ear training were eliminated.\textsuperscript{17}

In the 1943 Bulletin upper division courses were identical to those listed in 1938 with the following exceptions: Harmony III and Advanced Ear Training were dropped.\textsuperscript{18}

In 1948 the curriculum remained identical to that of 1943 except for the addition of four courses listed as follows:

\begin{itemize}
  \item **Modern Harmony**
    The study and practice of harmonic techniques which have prevailed from the time of Wagner to the present.
  \item **Acoustics [sic]**
    A basic course in acoustics for musicians, including an acoustical analysis of the musical problems of composition, performance, teaching, criticism, and appreciation.
  \item **Radio Music Techniques**
    A general survey course designed primarily for music majors covering the use of the various fields of music in radio. Work is done in microphone technique and placement, production, orchestration and continuity writing. Practical experience is stressed throughout the course. The second semester the student specializes in one or two fields of his own choice.
  \item **Modern Dance Orchestration**
    A practical study of the techniques of various styles.
\end{itemize}

\textsuperscript{17} 1938 Bulletin, \textit{op. cit.}, pp. 106-107.

\textsuperscript{18} 1943 Bulletin, \textit{op. cit.}, pp. 116-117.
styles of present-day dance orchestration.\textsuperscript{19}

In the 1954 Bulletin lower division courses were again offered with the following courses listed:

Harmony and Ear Training (three units instead of five)

Advanced Harmony and Ear Training (three units instead of five)

Elements of Music I
A course for candidates for the general elementary credential who are not yet ready for course Elementary School Music Education.

Form and Analysis I\textsuperscript{20}

Upper division courses listed in the 1954 Bulletin remained identical with those offered in 1948 except for the following two changes: Modern Dance Orchestration was eliminated and Practical Keyboard Harmony was added with the following description: "Application of harmony to the keyboard. Drill in transposition, \textit{[sic]} improvisation and harmonizing of established melody lines."\textsuperscript{21}

In 1958 theory courses remained as established in 1954 except for the following change: Form and Analysis was dropped as a lower division course.\textsuperscript{22}

\textsuperscript{20}1954 Bulletin, \textit{op. cit.}, pp. 148-152.
\textsuperscript{21}Ibid.
\textsuperscript{22}1958 Bulletin, \textit{op. cit.}, pp. 106-111.
In 1964 theory courses continued as established in 1958. In addition, three new courses were listed as follows:

Arranging for School Music Ensembles

Contemporary Techniques (Designs)
Offered in alternate years.

Contemporary Techniques (Counterpoint)
Offered in alternate years. 24

In the 1964 Bulletin the complete list of theory courses offered was as follows:

Elements of Music
Music fundamentals, music reading, and harmonization of simple melodies.

Harmony and Aural Theory
Music fundamentals followed by chord association including all triads and the dominant seventh. Sight singing and keyboard harmony included.

Advanced Harmony and Aural Theory

Counterpoint
Non-species counterpoint in two and three parts, the invention, and motet.

Advanced Counterpoint
Contrapuntal analysis and composition as applied to the fugue.

Form and Analysis
Writing in homophonic forms including the small variation. Survey of larger forms. Prerequisite: Harmony and Aural Theory. Advanced Harmony and

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See footnote on page 4.

Aural Theory must be taken concurrently with Form and Analysis unless already completed.

Advanced Form and Analysis
- Detailed structural analysis of rondo, sonata-allegro, and other larger forms.

Orchestration
- Scoring for various choruses and for full orchestra.

Arranging for School Music Ensembles

Composition
- Free composition for majors and non-majors. May be repeated for credit; work varies each semester according to individual assignments.

Functional Piano
- Transposition and improvisation. Spontaneous harmonizations for group singing and solos. Prerequisite: Harmony and Aural Theory.

Modern Harmony
- Harmonic techniques which have prevailed from the time of Wagner to the present.

Contemporary Techniques (Designs)
- Offered in alternate years.

Contemporary Techniques (Counterpoint)
- Offered in alternate years.

Advanced Orchestration
- Scoring problems and analysis. Scoring of original work is encouraged. Individual assignments. May be repeated for credit.

Advanced Composition
- May be repeated for credit; work varies each semester according to individual assignment.

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Ibid.
III. MUSIC EDUCATION COURSES

In 1924 music education courses offered were as follows:

Grammar School Music Methods
Rote songs and how to teach them; the child voice, its use and preservation; classroom management; two and three-part singing; the changing voice; musical appreciation in the grades; public performance; the presentation of musical problems at the correct period of the child's development.

Teaching of High School Music
Study of conducting, choral and orchestral technique, appreciation classes, theoretical subjects; outside credits, talent tests, class instruction in applied music.

Community Music
Music in its sociological relations. Present day social conditions; ameliorating influences and the relation of the music supervisors to them and to the community. A lecture-discussion course open to all seniors and required for the degree in public school music.

Piano Normal
The study of modern principles in piano teaching, dealing especially with preparatory class work for children.

Piano Normal II
This course takes up the problem of teaching piano and aims to give constructive ways of overcoming difficulties commonly met. A graded list of teaching material is given.

Pedagogy of Harmony
A course in the teaching of harmony, intended especially for those who expect to become instructors of theory in high schools.26

In 1928 music education courses remained identical with those offered in 1924 except for the following changes: Community Music was renamed Social Objectives in Music with no change in course description. Two new courses were added as follows:

Research II [sic]
Students majoring in the public school department are assigned special lines of study in this field, the class meeting several times during the semester for conference and discussion. The results of this research work form the basis of the thesis which is written the following semester.

School Band and Orchestra Methods
Principles of organization and direction. Knowledge of methods and materials acquired through actual performance of same by class members. Practice in actual conducting of band and orchestra. To be taken in conjunction with private lessons on an instrument. Open to all upper division students and required of public school music majors.27

In 1934 music education courses continued as established in 1928 except for two changes: Research II was dropped and Seminar28 was added at the graduate level.

In 1938 music education courses continued as established in 1934, and in addition three new courses were offered as follows:

Elementary School Music Methods
For elementary credential candidates who are not

28See footnote on page 4.
music majors.\textsuperscript{29}

Creative Music Education\textsuperscript{30}

Music in the Integrated Curriculum\textsuperscript{31}

In 1943 music education courses were identical to those offered in 1938 with the following exceptions: Music in the Integrated Curriculum was dropped; Seminar in Music Education and Thesis were added to the curriculum.\textsuperscript{32}

In 1948 courses offered in music education were identical to those listed in 1943 with the following exceptions: Seminar in Music Education was not offered. A change in course content was noted in the course, Social Objectives in Music; instead of a lecture-discussion course it was described as follows:

Social Objectives in Music

A study of the agencies of musical education, production and consumption in Stockton and other communities through classroom discussions, guest speakers, field trips, and group surveys. Work with community organizations in music during the course is encouraged as a means of orientation and practical experience.\textsuperscript{33}

In 1954 music education courses were identical to


\textsuperscript{30}See footnote on page 4.


\textsuperscript{32}1943 Bulletin, \textit{op. cit.}, pp. 116-117.

those listed in 1948 with the following exceptions: Seminar was eliminated. Seminar in Music Education was rein-stated. Three courses were added to the curriculum as follows:

Church Choir Administration

Directed Study

Pedagogy of Voice

Required of voice major seniors. Study of vocal organs and approved methods of tone placement; expansion of teaching repertoire.

In 1958 music education courses were identical to those listed in 1954 with the following exceptions; Church Choir Administration was eliminated; Administration and Supervision of Music Education was added to the curriculum.

In 1964 music education courses continued as established in 1958 with exceptions as follows: Elementary School Music Methods and Secondary School Music Methods were combined to make one course entitled School Music Methods with the following description: "Beginning September 1965. Methods and materials for teaching general music programs in elementary and secondary schools."

Secondary School Band and Orchestra Methods was changed to

\[34\text{See footnote on page 4.}\]

\[35\text{1954 Bulletin, op. cit., pp. 148-152.}\]

\[36\text{1958 Bulletin, op. cit., pp. 105-111.}\]
include choral literature in the course. Added to the curriculum in 1964 were new courses listed as follows:

Elementary School Music Literature and Methods
   Beginning September 1965. Recommended for 5th year work.

Bibliography and Research
   Techniques of research in the field of music.

Philosophy of Music Education

Psychology of Music
   Psychological foundations of music including the study of acoustics. Prerequisite: 6 hours of psychology, which must include an upper division psychology course or its equivalent.

The complete list of music education courses offered in the 1964 Bulletin was as follows:

Elementary School Music Methods
   (Will be terminated after Spring semester 1964.)

Music Methods for the Classroom Teacher
   Methods and materials for teaching music in elementary schools. Not open to music majors. Required for elementary credential candidates. Prerequisite: Elements of Music.

School Music Methods
   (Beginning September 1965.) Methods and materials for teaching general music programs in elementary and secondary schools.

Independent Study

Pedagogy of Piano

Pedagogy of Voice

37 See footnote on page 4.

Secondary School Band, Orchestra, and Choral Literature and Methods
Beginning September, 1965. Recommended for 5th year work.

School Band and Orchestra Methods
1964-65 only. Prerequisite: A course in string, brass, woodwind instruments.

Secondary School Music Methods
To be terminated September 1965.

Elementary School Music Literature and Methods
Beginning September 1965. Recommended for 5th year work.

Bibliography and Research
Techniques of research in the field of music.

Pedagogy of Harmony

Philosophy of Music Education

Psychology of Music
Psychological foundations of music including the study of acoustics. Prerequisite: 6 hours of psychology, which must include an upper division psychology course or its equivalent.

Independent Study

Seminar in Music Education

Thesis 39

IV. APPLIED MUSIC COURSES

In the area of applied music it was noted in the Bulletins that private instruction was offered on all orchestral instruments for the entire period encompassed by this

39 Ibid.
study. Such instruction was listed separately from the course of study offered by the Conservatory.

In the 1924 Bulletin no course listings for applied music were noted; private instruction was available on all orchestral instruments. 40

In the 1928 Bulletin the following courses in applied music were offered:

**Brass Instruments**
- Elementary instruction in the theory and practice of instruments of the brass family. Classes are limited to three. Instruments are rented from the school at a small fee.

**Reed Instruments**
- Elementary instruction in the theory and practice of instruments of the reed family. Classes are limited to three. Instruments are rented from the school at a small fee.

**Organ Improvisation**
- A practical course open to organ students planning to do church or theater work. 41

In the 1934 Bulletin applied music courses were identical to those offered in 1928 with the following exceptions: Organ Improvisation was eliminated, and three new courses were listed as follows:

**String Instruments**
- Elementary instruction in the theory and practice of instruments of the brass, reed, and string family.

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Classes are limited to three. Instruments are rented from the school at a small fee.

Voice
Fundamentals in vocal tone production during the first semester, development of expressive singing the second. The class is limited to ten men and ten women. Membership in the college chorus is required.

Conducting

From 1935 to 1951 the college restricted its offerings to upper division and graduate courses. This resulted in elimination of Voice, Brass, Reed, and String Instruments from the 1938 Bulletin.

In this Bulletin and in the 1943 Bulletin the only applied music course listed was Conducting.

In 1946 Conducting was listed as two separate courses entitled Choral Conducting and Instrumental Conducting. Voice was reinstated as Advanced Voice. Orchestra Instruments (Woodwind) and Orchestra Instruments (Brass) were reinstated with the following description:

These courses are designed to give public school music majors and others interested, a chance to play a brass and woodwind instrument and to learn about the rest of the brass and woodwind families as a whole. Study in embouchure, articulation, breath control, posture and fingerings. A standard approved

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Advanced Piano, Advanced Organ, and Advanced Violin were additions to the curriculum.

In 1954 lower division courses again were offered with the following lower division courses listed: Woodwind Instruments and Brass Instruments were reinstated and Percussion Instruments was added as a new course offering.

Upper division courses remained as established in 1948 except for the following changes: Stringed Instruments was reinstated and Advanced Cello was added.

In 1958 applied music courses offered were identical to those of 1954 with exceptions as follows: Applied Music was added as a lower division course. Advanced Applied Music was listed as an upper division course and separate course listings were eliminated from the following courses: Advanced Piano, Advanced Voice, Advanced Organ, Advanced Violin, and Advanced Cello. Applied Music-Graduate was added to the curriculum.

In order to clarify these changes in 1958 the complete list of applied music courses was as follows:

Applied Music

461954 Bulletin, op. cit., pp. 143-152.
Woodwind Instruments
Brass Instruments
Percussion Instruments
Stringed Instruments
Instrumental Conducting
Choral Conducting
Advanced Applied Music
Applied Music-Graduate

In 1964, applied music courses remained identical with those offered in 1958 with exceptions as follows: Choral and Instrumental Conducting were again combined into one course entitled Principles of Conducting. Advanced Voice was reinstated as Vocal Techniques. A course entitled Advanced Applied Music (one unit) was listed in addition to the previously established course, Advanced Applied Music (one-half to four units.) Applied Music, Class Lessons was added to the curriculum.

In the 1964 Bulletin the complete list of applied music courses offered by the Conservatory was as follows:

Applied Music
Applied Music, Class Lessons

Woodwind Instruments
Brass Instruments
Stringed Instruments
Percussion Instruments
Vocal Techniques
Principles of Conducting
Advanced Applied Music
Advanced Applied Music
Applied Music-Graduate. 49

V. PERFORMING GROUPS

In the 1924 Bulletin courses offered for performing groups were as follows:

Piano Ensemble
   Practice in sight-reading and ensemble playing.

Choral Society
   Study of choral ensemble and oratorios. The Choral society combines with the Conservatory orchestra in oratorio performances. It is open to all students of the College and required of Conservatory students.

A Cappella Choir
   Study and performance of the rarer and more delicate motets and part songs of medieval and modern composers. Membership by examination.

Orchestra
   Study in orchestral ensemble; open to all players

49Ibid.
of experience in the community whether regular students in the Conservatory or not.

Instrumental Ensemble
A laboratory course in great musical literature, piano and violin students meeting for concerted performance of arrangements of standard symphonies, etc. Required for all majors in piano and violin. Three semesters' work to be taken during the junior and senior years. 50

In 1928 performing groups were identical to those offered in 1924 except for the following changes: Piano Ensemble was eliminated. Instrumental Ensemble was changed to include cello as well as piano and violin. Two additions to this area of the curriculum were listed as follows:

Vocal Ensemble
A continuation of the sight-singing work of course i. The class will study part-songs, anthems, cantatas, oratorios, and operas. Required of voice, organ, and public school majors; open to a limited number of others.

College Band
Study of concert material, including marches and standard selections; experience in playing for athletic contests and civic parades. The membership is limited to forty. A good reading ability and musicianship are required. 51

In 1934 performing groups continued as established in 1928 with the following exception: Vocal Ensemble was replaced by Glee Club. 52

In 1938 performing groups continued as established in 1934 except for the elimination of two courses, Glee Club and College Chorus. 53

In 1943 performing groups were identical to those offered in 1938 with the following exception: Theatre Orchestra was an addition to the curriculum. 54

In 1948 performing groups were listed identically as in 1943 except for the following changes: Glee Club was reinstated and three new courses were listed as follows:

Solo Class
Required of all music majors. A weekly meeting of the entire Conservatory student body, in which the students gain experience in public appearance by playing and singing for each other. Recital attendance is part of the course.

Opera
The aim of the course is to study parts from the operatic literature, with emphasis on ensemble numbers. The program varies according to the enrollment in the class. As time and space advantages allow, there is also included among the aims of the course the acting out of scenes from the various operas. The work in the class should culminate in a full production of any opera for which the cast is available.

Women's Choir
This group is considered to be part of the A Cappella Choir and maintains the same high standards of A Cappella singing. It alternates with the parent organization for chapel services, college convocations, and other public appearances. 55

In 1954 performing groups continued as established in 1948 except for the following changes: Theatre Orchestra was eliminated. Chorus was reinstated and was required of all music majors. Band was listed as two separate courses entitled Marching Band and Concert Band. Instrumental Ensemble was eliminated and was replaced by two courses; (1) by a new course entitled String Ensemble, and (2) by reinstatement of Piano Ensemble which had been eliminated in 1928. Glee Club and Women's Choir were eliminated and were replaced by Chapel Choir. The following new courses were added: Accompanying, Opera Theatre, Woodwind Ensemble, and Brass Ensemble.56

In 1958 performing groups were identical to those offered in 1954. In addition, advanced courses were offered for previously established performing groups as follows: Advanced Woodwind Ensemble, Advanced Brass Ensemble, Advanced Opera, Advanced Marching Band, Advanced Concert Band, Advanced Orchestra, Advanced Chorus, and Advanced A Cappella Choir.57

In 1964 performing groups remained as established in 1958 except for the following changes: Solo Class was

eliminated. Advanced courses were offered for previously established performing groups as follows: Advanced String Ensemble, Advanced Piano or Organ Ensemble. 58

The complete list of performing groups in the 1964 Bulletin was as follows:

Chorus
Rehearsal and performance of two major choral works during the year. Open to all students.

A Cappella Choir
Open to all students by audition.

Chapel Choir
Sings for regular chapel services. Open to all students.

University Symphony Orchestra
Open to all qualified students. Performance of standard symphonic literature. At least two concerts on campus, accompaniments for the opera and oratorio each year, and appearances off-campus at nearby high schools.

Marching Band
Performing unit for football games and parades. Open to all qualified students by auditions.

Concert Band

Opera Theater
Scenes from the opera repertoire are studied and enacted. Emphasis is on ensembles. Participation in a full scale opera production.

String Ensemble
Participation in chamber groups of various combinations. Study and performance of standard literature.

Woodwind Ensemble 59

59 See footnote on page 4.
Brass Ensemble
Piano or Organ Ensemble
Advanced Chorus
Advanced A Cappella Choir
Advanced Chapel Choir
Advanced Orchestra
Advanced Marching Band
Advanced Concert Band
Advanced Opera Theater
Advanced String Ensemble
Advanced Woodwind Ensemble
Advanced Brass Ensemble
Advanced Piano or Organ Ensemble

VI. MUSIC THERAPY COURSES

In the bulletin utilized for this study no courses in the category of music therapy were offered prior to 1948. In 1948 two music therapy courses were offered as follows:

Musical Therapy Practicum
Clinical experience under direct supervision in individual projects in musical therapy as a part of education for home bound children, in speech and recreational therapy, in work with spastics, and in institutional work in connection with occupational and psychotherapy.

601964 Bulletin, loc. cit.
Musical Guidance and Therapy

The course includes the study and evaluation of the history, principles, practices, and techniques of music as a therapeutic agent in general education, clinical work in relation to other therapies and in institutional work. Students are prepared for field work through directed observations, field trips, and projects assigned by the instructor. 61

In 1954 the following changes were noted in music therapy courses: Musical Guidance and Therapy was renamed Musical Therapy. Musical Therapy Practicum was renamed Hospital Orientation and a new course entitled Musical Therapy Practicum was added with no description of the course. 62

In 1958 music therapy courses were identical to those offered in 1954. 63

In the 1964 Bulletin music therapy courses were identical to those offered in 1958 except for the following changes: Musical Therapy Practicum was eliminated and three new courses were listed as follows:

Music in Special Education
  Theory and functional use of music with non-typical children.

Music Therapy I
  History, basic theories, and principles of music therapy. Prerequisite: Physiology, senior standing in music therapy, or consent of instructor. Two lectures per week. One-hour laboratory.

Music Therapy Internship
A six-months internship in an approved psychiatric hospital. Precedes granting of the B. M. degree.64

The complete list of music therapy courses offered in the 1964 Bulletin was as follows:

Hospital Orientation
Organization of a neuropsychiatric hospital.
Hospital visitation.

Music in Special Education
Theory and functional use of music with non-typical children.

Music Therapy
Music therapy techniques in institutions; survey of research and techniques of research. Open to Music Therapy majors only.

Music Therapy Internship
A six-months internship in an approved psychiatric hospital. Precedes granting of the B. M. degree.65

VII. AIMS AND OBJECTIVES

In the bulletins utilized for this study aims and objectives of the Conservatory were generally most sketchy or non-existent. The following information relative to this subject was noted:

In the 1924 Bulletin no statement of aims or objectives was noted. In the 1928 Bulletin was the following statement:
"The Conservatory...is a definite organization which aims

65 Ibid.
to prepare talented students for professional work in the field of music. In 1934 the only statement was precisely the same statement noted in 1928. In 1938 the statement was identical to that of 1934 except that "talented students" was changed to read "trained students." In 1943 the statement of aims was identical to 1938, and no change from this was noted either in the 1948 Bulletin or the 1954 Bulletin. In 1958 no Conservatory aims or objectives were included in the bulletin. The following statement of aims was made in the 1964 Bulletin:

The members of the faculty and administration seek to bring each student into close association with the finest music. They further seek to train students in the techniques and skill necessary to the art of fine performance, and to bring about a high degree of musical understanding in each individual under their instruction.

The Conservatory is responsible for the musical training of those students intending to enter the teaching profession, and endeavors to instill within the future teacher the highest degree of integrity in relation to his art and his chosen profession.

681938 Bulletin, op. cit., p. 98.
711954 Bulletin, op. cit., p. 139.
Opportunity is open for any general or special student to receive instruction and training in the School of Music. Whatever the status and aims of the student may be, it is the desire of the faculty to direct him in achieving his goal and to release him as a person better able to live happily in society and to contribute to the cultural good of the world about him. 72

CHAPTER IV

INTERPRETATION OF CURRICULUM CHANGES

Reasons underlying curriculum changes as determined by this writer were as follows:

Accreditation. A factor contributing to course changes and adjustments has been the requirements made by accrediting bodies such as the Western Association of Schools and Colleges, National Council for Accreditation of Teacher Education, and National Association of Schools of Music. The reports of their findings and suggestions have resulted in curriculum changes. Recent changes due to such recommendations by an accrediting body are as follows: (1) "Solo Class" was eliminated from the 1964 Bulletin at the recommendation of the Western Association of Schools and Colleges who felt that too many one-half and one unit courses were in the curriculum of the Conservatory. It is of interest to note, however, that Solo Class continues to function and that it is required for certain music majors although no credit is given toward graduation. (2) "Gothic and Renaissance Music" was a new course listed in the 1964

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1 Personal Interview with Dean J. Russell Bodley, Stockton, California, May 4, 1965.
Bulletin; the addition of this course was recommended by the Western Association of Schools and Colleges who deemed this phase of music history warranted additional emphasis.²

Self-evaluation and surveys. Other curriculum changes have been made as a result of self-evaluation and surveys conducted within the Conservatory among faculty and students. An example of this type of curriculum change was the addition in the 1964 Bulletin of the course entitled "Arranging for School Music Ensembles." The addition was the result of recommendations from alumni within the teaching profession who felt the need for additional training in arranging for special groups.³

Terminology changes. Changes in course titles were often made to improve the terminology in keeping with modern usage for a better understanding of course content. During the time that the normal schools were in vogue it was quite proper to list a course as "Piano Normal"; then when most normal schools evolved into the state college system, the title was changed to "Piano Teaching Methods" and still later to "Pedagogy of Piano." Other examples of such

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² Ibid.
³ Ibid.
terminology changes in titles were "Grammar School Music Methods" to "Elementary School Music Methods"; "Dictation" to "Ear-Training" to "Aural Theory." Changes of this nature were frequently found in the bulletins under investigation. While the course changed in title there was little evidence to indicate that content of the course changed significantly.

Course number changes. Course numbers have been necessary for identification in registration and to facilitate the organization of the curriculum. These numbers are utilized to designate courses that are assigned within blocks of lower division level, upper division level, and graduate level. At times number changes were made because of the necessity of shifting courses from one level to another to meet prerequisite requirements, to allow for a better sequence of learning, or to adjust to credential changes.

A revision of the numbering system was made in the 1964 Bulletin with courses numbered by subject area. This change was a result of the departmentalization of the Conservatory.4 Examples of this re-numbering were indicated

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4Personal interview with Dean J. Russell Bodley, Stockton, California, March 2, 1965.
as follows: theory courses in the 1964 Bulletin were numbered 1 through 12 for lower division level, 111 through 118 for upper division level, and 207 through 219 for graduate level; music history and literature courses were numbered 51 and 52 for lower division level, 151 through 159 for upper division level, and 251 for graduate level; applied music courses were numbered 30 and 31 for lower division level, 181 through 185 for upper division level, and 280 for graduate level. This same manner of numbering courses was utilized for other departments within the Conservatory.

Statistics were recorded for the number of courses within each category that were offered in the bulletins utilized for this investigation. Table IV shows the distribution of the number of courses by category.

Music history and literature. In reviewing the courses offered in music history and literature during the period from 1924 to 1964, it was noted that change did occur. In 1945 Miss Virginia Short reorganized the courses in music history and literature. This resulted in the elimination of the six-semester plan for presenting Special Music History and the introducing of two survey courses in specialized areas. This reorganization together with a faculty specialist resulted in more concentrated study in
TABLE IV

NUMBER OF COURSES OFFERED BY CATEGORY
UNIVERSITY OF THE PACIFIC
1924-1964

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<td>8</td>
<td>3</td>
<td>6</td>
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<td>9</td>
<td>4</td>
<td>6</td>
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<tr>
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<td>9</td>
<td>12</td>
<td>0</td>
<td>4</td>
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<tr>
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<td>13</td>
<td>6</td>
<td>9</td>
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<td>43</td>
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<td>15</td>
<td>9</td>
<td>18</td>
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<td>65</td>
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<td>21</td>
<td>11</td>
<td>25</td>
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<td>82</td>
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</tbody>
</table>

*During these years the Conservatory restricted its offerings to the junior, senior, and graduate level.
certain areas. It was noted that throughout the years subsequent to 1945, survey courses have been added so that the music history courses as offered in the 1964 Bulletin are almost identical to those of the six-semester plan that was eliminated in 1945.

A growing interest in music history and literature appeared evident as this area of the curriculum was offered as a major toward the Bachelor of Music degree for the first time in 1953. (See Table III, page 19.)

A degree Bachelor of Music with a major in Church Music was offered in the 1954 Bulletin. This program was maintained largely because of the interest and financial support of a businessman, Lowell Berry. Lack of interest in this field among music majors made it necessary to eliminate the degree.

Gothic and Renaissance Music was added to the curriculum and was listed in the 1964 Bulletin. This addition was the result of a recommendation by the Western Association of Schools and Colleges.

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5 Personal interview with Miss Virginia Short, Stockton, California, March 9, 1965.


7 Personal interview with Dean J. Russell Bodley, Stockton, California, May 4, 1965.
Music theory. Prior to 1924 the ear-training aspect of music theory was under the supervision of a student teacher. As a senior in the Conservatory in 1923, J. Russell Bodley wrote a thesis on the importance of teaching ear-training as a regular college course; in 1924 he was asked to teach ear-training as a separate course from harmony. The Bulletin of 1928 lists Ear-Training I, II, III, and IV as a result of this change.

Dean Dennis asked Mr. Bodley to reorganize the theory courses in 1931. This Mr. Bodley did, bearing in mind the following philosophy: What a student can write down on paper he should be able to hear, and what a student hears he should be able to write. Ear-training and harmony were then included into one course taught by the same instructor. This basic concept of teaching harmony continues to the present time as indicated in the 1964 Bulletin in the course, Harmony and Aural Theory.

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3 Personal interview with Dean J. Russell Bodley, Stockton, California, March 2, 1965.


10 Bodley, loc. cit.

Form and Analysis was once offered as a freshman course; then it fluctuated back and forth between lower and upper division. At present it is listed as an upper division course because it was found that a previous knowledge of harmony was most essential to understanding of Form and Analysis. The Conservatory maintains the following philosophy: Form and Analysis is not analytical only, but that "in order to be felt the music must be written even though it be written very simply."\(^{12}\) It is important that the student understand chord progressions and can apply what he learned in harmony.

Composition was first taught privately to interested students by Dr. Howard Hanson in San Jose.\(^{13}\) It was listed as a course offering in 1928. It was not until 1948 that composition was offered as a major subject in granting the Bachelor of Music degree.\(^{14}\) (See Table III, page 19.)

Prior to 1964 all bulletins utilized for this study listed Counterpoint as an upper division course; a change to lower division was made approximately three years ago as

\(^{12}\) Bodley, \textit{loc. cit.}

\(^{13}\) Ibid.

an experiment. This change was an attempt to encourage students to become fluent in the linear thinking of music earlier in their training rather than waiting until they had two years of vertical harmony before studying counterpoint.  

Indications are that this course as taught will be evaluated and adjustments made to place it in the curriculum where it can best serve the interests of students in meeting requirements and learning subject matter in a proper sequence.

A course in acoustics appeared in the curriculum from time to time as a required course for music majors. The course went beyond the needs of music students into the field of physics requiring a knowledge of advanced mathematics. Student complaints made it necessary to alter this requirement. At present, interested students study acoustics in the Physics Department. In the 1964 Bulletin it is noted that acoustics is one area studied in the course, Psychology of Music.

The courses in music theory offered in 1964 Bulletin

15 Bodley, loc. cit.
16 Ibid.
17 Ibid.
were similar to those offered in 1934 except for the addition of Modern Harmony in 1948 and the addition of Practical Keyboard Harmony (Functional Piano) in 1954.

Music education. The importance placed upon music education early in the history of the Conservatory is exemplified in the following statement made by the Conservatory in 1924:

The California State Board of Education recognized the Public School Music course as offered by the College of the Pacific, and authorizes the institution, under an act of the Legislature passed in 1915, to recommend students for regular state certificates as special teachers of music in the public schools. The Course in Public School and Community Music is designed primarily to fit the student for the position of Supervisor of Music in the public schools. As the name indicates, this course goes further and the graduate of the four years training necessary for a state credential finds himself equipped to lead in the musical activities of his community. Such leadership demands more than mere musical ability. The course aims to meet the wide need. A considerable amount of college work in education, psychology and English; detailed study of the problems and possibilities in school and community music; broad training in the theory and science of music; private lessons to develop reasonable proficiency in performance; a thorough training in the pedagogy of the subject; abundant opportunity for practical work; required attendance at concerts and recitals to insure familiarity with the great in music, all find a place in the course.19

It is of interest to note that in 1924 the Elementary

Special Music Credential required three years for completion and the Secondary Special Music Credential required four years. In the 1928 Bulletin the Special Music Credential was not designated elementary or secondary. This special music credential required four years for completion from 1928 to 1948 when four years plus a summer session was recommended. Beginning in 1958 requirements for a credential required five years of study. The Special Music Credential was not offered in the 1958 nor the 1964 Bulletins because of changes in the credential structure.

In an effort to improve teachers in California, the Legislature in 1961 enacted the Licensing for Certified Personnel Law (Fisher Bill). The law seeks to improve teachers by demanding more rigorous preparation in subject matter, and restricting the teaching assignment to subject majors and minors. Basic changes in the requirements for credentials mean a major readjustment in program emphases. The increase in number of graduate courses is largely the result of demanding a fifth-year of study for teaching credentials.

The addition of graduate courses such as Bibliography and Research, Psychology of Music, Philosophy of Music Education, Seminar in Music Education, and Independent Study is noted. Do these additions substantiate the
validity of offering the degree Doctor of Education (Music), through the School of Education as was noted in the 1964 Bulletin.²⁰

With the requirement of five years for teaching credentials and new laws relative to credential requirements, the music education department of the Conservatory underwent considerable change in the 1964 Bulletin. Courses are being added, reorganized, and adjusted at the time of this writing.

**Applied music.** In the 1924 Bulletin a statement relative to applied music was as follows: "This curriculum also applies to students majoring in any orchestral instrument."²¹ This statement implied that a major was available on any orchestral instrument toward the granting of the Bachelor of Music degree.

The importance of private instruction was stressed constantly by the Conservatory from 1924 to 1964, and private instruction was available on any orchestral instrument.

In 1928 applied music instruction first appeared in the course offerings and continued throughout the years of this study. The number of applied music courses increased;

in keeping with the philosophy of the Conservatory that skill of performance is important.

In order to meet the need of public school music majors to gain knowledge of all instruments, courses were introduced into the curriculum according to orchestral sections: brass, woodwind, string, and percussion.

**Performing groups.** The Conservatory enjoys a unique reputation for its achievements in the field of musical performance. Deputation trips to advertise the University of the Pacific have included many performing groups from the Conservatory. One method of attracting outstanding high school students to the Conservatory has been to allow these groups to perform for high school audiences throughout the state.

Requests for special music for religious services, sport events, social functions, recitals, operatic presentations, and special concerts are factors responsible for adding new courses to the curriculum. Courses in ensemble playing have been offered to give students an opportunity to perfect their skills in small groups, to become acquainted with additional musical literature, and to meet requirements for graduation.

Solo classes, recitals, and concerts have added to the development of intelligent listening audiences as well
as aiding the performers in their pursuit of excellence.

The Conservatory has for the past four decades used performing groups, large and small, to aid in educating the students and in keeping them active in the musical life of the Conservatory.

**Music therapy.** Mrs. Wilhelmina Harbert, Associate Professor of Public School Music at the College of the Pacific since 1937, was a pioneer in the field of music therapy. In 1946 she was asked by Dean Elliott to organize within the existing curriculum a four-year course of study leading to the degree of Bachelor of Music with a major in Music Therapy. Mrs. Harbert did this, and her recommendations were approved by the College of the Pacific Accreditation Policy Committee in 1946. A clinic of music therapy services was established at the college to aid hard of hearing, deaf, emotionally disturbed, cerebral palsied, and mentally retarded children.22

The degree Bachelor of Music with a Music Therapy major was offered in the 1948 Bulletin.23

In the 1954 Bulletin and the 1956 Bulletin a Master

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22 Personal interview with Wilhelmina Harbert, Stockton, California, March 29, 1965.
of Music Degree with a major in Music Therapy was offered. This was done prior to accreditation in this area by the National Association of Schools of Music. They would not approve the music therapy major until a program of internship was instigated which would come after four years of regular class work. They made no statement concerning the master degree, however other requirements called for by the National Association of Music Therapy were lacking in the curriculum during this period. Acceptance of the course of study by the National Association of Music Therapy is prerequisite for approval by the National Association of Schools of Music.

In 1959 Miss Betty Isern continued the therapy program upon the retirement of Mrs. Harbert. Miss Isern re-organized the program to fulfill the requirements for recognition by the National Association of Music Therapy and accreditation by the National Association of Schools of Music. The establishment of a course in 1960 requiring a six-month internship in an approved psychiatric hospital was a tremendous addition to the therapy program. Upon graduation of three students as music therapy majors and acceptance

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24 Personal interview with Betty Isern, Stockton, California, March 30, 1965.
25 Personal interview with Dean J. Russell Bodley, Stockton, California, April 27, 1965.
of their transcripts of records by the National Association of Music Therapy, approval was granted to the University of the Pacific to issue the Bachelor of Music degree in music therapy.26

In the 1964 Bulletin it is noted that the "curriculum in music therapy is accredited by the National Association of Music Therapy."27

The master degree was dropped in 1959 because the National Association of Music Therapy did not recognize a master degree in music therapy. In 1963 this agency established a master program. The University of the Pacific has not added this program because it would necessitate additional teaching staff.28

Aims and objectives. Since 1924 the aims and objectives of the Conservatory were to prepare trained or talented students for professional work in the field of music. It was not until 1964 that a more definite statement of depth and clarity was noted. The desire of the school has been to treat the student individually in aiding him to achieve his goal in music.29

26Isern, loc. cit.
28Isern, loc. cit.
29Bodley, loc. cit.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

I. SUMMARY

The purpose of this study was to investigate the history and development of the curriculum of the Conservatory of Music of the University of the Pacific from 1924 to 1964. The historical review of the University and of the Conservatory revealed the expansion of the institution from a college into a cluster of colleges within the University and the growth of the Conservatory from a school granting the Bachelor and Master degrees in various areas of specialization.

In the 1924 Bulletin the Conservatory listed twenty-four courses in the curriculum and a faculty of fifteen. The 1964 Bulletin revealed the expansion of the curriculum and personnel during the past four decades in its listing of eighty-two courses and twenty-five faculty members. As a result of the over-all growth of the Conservatory and anticipation of continued expansion of the curriculum the Conservatory was departmentalized in 1964.

Additional buildings were required to house expanding musical activities. The music annex, located across campus
from the Conservatory Building, was occupied as an emergency measure to provide additional facilities.

Bulletins selected for this study were for the following years: 1924, 1928, 1934, 1938, 1943, 1948, 1954, 1958, and 1964. These bulletins and personal interviews with school faculty and administrators revealed that (1) public school music and applied music have been strong contributing factors in maintaining and expanding the Conservatory curriculum; (2) private instruction has constantly been stressed and lessons were available on all orchestral instruments, piano, organ, and voice; and (3) courses were added, eliminated, or reorganized to satisfy the interest and demands in special areas.

The most prevalent reasons underlying curriculum changes during the period investigated were as follows:

(1) To improve terminology in keeping with present day usage.
(2) To facilitate proper sequence of learning.
(3) To adjust to enrollment fluctuations.
(4) To adjust to faculty changes.
(5) To meet requirements for degrees and credentials.
(6) To meet requirements established by accrediting bodies.
The aim of the Conservatory as stated in the bulletins was to prepare trained or talented students for professional work in the field of music. The desire of the school has been to treat each student individually in directing him toward accomplishment of his goal in music.

II. CONCLUSIONS

The following conclusions were drawn from this historical study of the Conservatory curriculum:

1) The Conservatory has been a school of music giving evidence of permanence and stability. It has received the authority from the National Association of Schools of Music and state accrediting bodies to grant Bachelor and Master degrees in music. It possesses a faculty capable of maintaining standards prescribed by accrediting bodies.

2) The Conservatory has expanded its activities during the past four decades as shown by:

(a) Increase in faculty personnel.
(b) Additional facilities.
(c) Increased number of courses in the curriculum as listed in bulletins.
(d) Increased major areas for granting Bachelor and Master degrees.
(6) Increased number of performing groups.

(3) Many changes noted in the bulletins were of a minor nature: title changes; course number changes; combining two courses; moving courses upward or downward from lower division, upper division, or graduate level; reinstating courses after a brief period of time.

(4) Little change in music history and literature was noted; moreover, it was the last of the major areas of the curriculum to become a major for the Bachelor of Music degree, this major first being noted in the 1958 Bulletin.

(5) Music theory has consistently been emphasized in the Conservatory. This is indicated by the range of courses offered throughout the period under investigation. A major change in harmony theory occurred in 1931 with little change noted in theory courses since that date.

(6) Growth of public school music and the change in state credential structure have been major influences contributing to curriculum change. The demand for public school music majors to gain a knowledge of all families of orchestral instruments has influenced the addition of applied music courses and performing groups.

(7) Piano, voice, and applied music have consistently been emphasized indicating the philosophy of the Conservatory that skill in performance and musicianship are
important.

(8) The increased number of performing groups has been an aid in increasing the students' knowledge of literature and skills in performance in addition to fostering good public relations and in attracting students to the University.

(9) The formation of the music therapy department and its subsequent accreditation influenced growth and change of the curriculum.

(10) From 1924 to 1964 curriculum changes were the sole responsibility of the Dean. The departmentalization of the Conservatory in 1964 indicates that perhaps better curriculum evaluation and planning are possible as the Dean shares these responsibilities with department heads and they keep him informed of curriculum needs within each department.

(11) Aims of the Conservatory as listed in the bulletins investigated were not specific. The writer realizes that this does not necessarily indicate that aims have not been formulated more precisely, but only that they were not included in the bulletins. The 1964 Bulletin did contain a statement of depth and clarity which this writer finds commendable.

If, as stated previously in this study, the curricu-
lum is the sum total of the efforts to influence students in their quest for knowledge, then other findings revealed through this study are deemed pertinent by the writer and are as follows:

Physical equipment plays an important part in the implementation of any curriculum. The Western Association of Schools and Colleges is aware of and is critical of the present Conservatory buildings, classrooms, facilities, and equipment used for operating and maintaining the school of music.¹ Students and faculty are working under most unfortunate conditions for effective learning and teaching in this writer's opinion. The operation of the Conservatory in two widely separated areas of the campus and the many problems created by this emergency arrangement are numerous.

Learning is impaired by sounds infiltrating from practice rooms, record players, and rehearsals going on at the same time that lectures are being given.

Communications between the two geographical areas, among departments, and among faculty members has on occasion made understanding and cooperation difficult.

This study was made to foster better curriculum

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¹Western Association of Schools and Colleges, 1960 Report, copies of which reside in the administrative offices of the University of the Pacific.
planning in the future. It will have served a worthwhile purpose if the facts revealed by this investigation contribute to a better understanding of the curriculum as it developed during the period from 1934 to 1964.

III. RECOMMENDATIONS

The recommendations for further study into the curriculum of the Conservatory of the University of the Pacific are as follows:

1. It is recommended that a study be made of Conservatory graduates to determine (a) the effectiveness of the curriculum in their present occupations; (b) if course descriptions should be more inclusive; (c) if descriptions accurately reflect course content; (d) to reveal weaknesses and strengths of the curriculum.

2. It is recommended that a study be made of the curriculum of other music schools for comparison with that offered at the University of the Pacific. Such a study may lead to the evaluation of courses by specific areas to determine what changes or adjustments, if any, are needed to cover gaps that may exist in student training.
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