

THE UNIVERSITY OF MINNESOTA, DULUTH BRANCH

MUSIC ALUMNI LETTER

Volume VIII

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1. THE 1958 SUMMER SCHOOL SESSIONS

GRADUATE OFFERINGS:

Majors in Education and in Curriculum and Instruction

The Graduate School offers at the University of Minnesota, Duluth Branch, a full program for the master of arts degree with majors in education and in curriculum and instruction. This program is designed to serve elementary school teachers and principals, secondary school teachers, and persons interested in the field of rural education. The program is identical in admission, candidacy, and degree requirements with the parallel program on the Minneapolis campus.

Admission to Graduate School

Any student with the Bachelor's degree or its equivalent from a recognized college or university and with satisfactory character and professional qualifications may make admission application to the Dean of the University of Minn., Duluth Branch, Duluth 11, Minn. Application for admission to the Graduate School should be made at least 4 weeks before the opening of the term in which a student wishes to be considered as a graduate student.

M.A. Degree Requirements

CREDITS: Candidates for the Plan B Master's Degree at the University of Minn. must complete, with a scholastic average of not less than B, a minimum of 45 quarter-credits in graduate courses. At least 21 of the 45 credit hours must be in the major field of concentration. Nine credits must be in courses, requiring written reports and representing the quality but not the range of the Master's thesis. Not less than 18 of the 45 credits must be taken from two or more related fields. Normally, a minimum of 6 quarter credits is required in each of two related fields. There is no language requirement for the degree. By action of the Graduate School Executive Committee, transfers of credit from other institutions to apply to the Master's degree at the University of Minn. have been discontinued beginning with students entering the Graduate School in the fall quarter of 1956.

Residence

All requirements for the Master's degree under Plan B must be completed within 7 years. The 7-year period includes all work transferred to the graduate record of the individual, regardless of whether this transferred work was taken as an adult special at the University of Minn., or under any other conditions in which transfer is permitted. Candidates for advanced degrees must pay not less than the full normal tuition for 3 quarters or 6 summer terms of 5 weeks each.

Registration

Directions for registration of students to the Graduate School may be obtained at the Office of Student Personnel Services, Duluth Branch. Inquiries regarding counseling and testing, scholarships, fellowships and loan funds, living accommodations, employment, and placement should be addressed to the Office of Student Personnel Services, University of Minn., Duluth Branch, Duluth, 11, Minnesota.

Summary of Requirements for Master's Degree-Plan B- Duluth Campus

Requirements:	Refer to:	Date:
Application for admission	Academic Dean,UMD representing the Dean of the Graduate School	4 weeks before opening of the term.
Initial registration	Office of Student Personnel Services and Graduate School adviser	On entrance
Admission to candidacy	Adviser, after taking Graduate Educ. Battery	After complet- ion of 9 to 15 credits
Filing Plan B Program	Adviser	Following app- roval of can- didacy and before final quarter or summer term.
Final examinations, written or oral or both	Adviser	Not later than 5 weeks before commencement.

Information

For complete information, prospective graduate school students may obtain the BULLETIN OF THE GRADUATE SCHOOL from the Office of the Academic Dean, UMD.

The 1958 Summer School Course Offers:

First Session: June 16-July 19, 1958

- Music 11, Voice- Individual lessons (Putman)
- Music 15, Strings- Individual lessons (House)
- Music 21, Intro. to Music- Introduction to the technique of music listen-
ing, including theoretical considerations and some references to
music history. (Miller)
- Music Ed. 151,- Supervision and Administration of Secondary Music Educ,
Detailed study and discussion of problems and procedures in the
development of the music program in the secondary school(House)
- Ed. C.I. 271- Problems in Curriculum Construction- Opportunity for
students to work individually on specific problems in elem-
entary or secondary education. (House)
- Music 204- Graduate Applied Music (House)

Second Session: July 21- August 23, 1958

- Music 15- Strings- Individual lessons (Smith)
- Music 121- Advanced Harmony- Designed to develop the creative approach and
application of harmonic materials enabling the student to
write in various musical styles (Smith)

Music 141- Orchestration (Smith)

Music 204- Graduate Applied Music (Smith)

(For complete graduate offerings in music see BULLETIN OF THE UNIVERSITY OF MINNESOTA, DULUTH BRANCH)

Register of Students

The following are enrolled in the Graduate School:

1. Dorothy Andrews, Chisholm, Minn.
2. Jack Lehigh, Carlton, Minn.
3. Ray Letsch, Iron, Minn.
4. Herbert Martin, Hayfork, Calif.
5. Gordon Pappas, Richland, Wash.
6. Ron Peister, Aurora, Nebraska
7. Paul Peterson, Duluth, Minnesota
8. Clarence Schultz, Stephen, Minnesota
9. Jean Schwanke, Aurora, Minnesota

Dr. House commented rather informally on the summer program at UMD as follows: "A good and profitable time was had by all and we are looking forward to seeing the group back again this summer. Several interesting projects are developing toward degree requirements: Mr. Peister is working on a plan for his 9th grade class in General Music; Mr. Peterson is doing an outline of his new string program; Mr. Schultz is working on an original composition for band; Miss Andrews is progressing rapidly on her experimental study of methods of presenting recordings in the grade; while Mr. Lehigh is nearing completion of his proposed music curriculum". Dr. House is both pleased and encouraged with the progress of the summer program. There are increased course offerings and the old problem of a program being hampered by the financial system of requiring fees to balance salaries is beginning to dissolve.

2. DR. ROBERT HOUSE EDITS YEARBOOK

The 57th Yearbook of The National Society for the Study of Education, published this January, is beginning to appear in university libraries, on the desks of public school administrators and in the mail boxes of other interested subscribers. First published in 1901, each ensuing NSSE Yearbook is devoted to a major problem or segment of education. The last NSSE Yearbook on music was in 1936.

Dr. Robert House, head of UMD's Music Department, is signally honored as member of the editorial board for this most prestigious publication. Throughout the coming years this 57th Yearbook will be used extensively as reference material for various papers and dissertations both in the field of education and in music.

In addition to his work as editor, Dr. House contributes one of the 15 chapters entitled "Curriculum Construction in Music Education." In this he attempts to define the role of the school music program, its various aspects and problems to be met; he deals with the selection of objectives, the proper educative experiences and their organization into an instructional pattern. There is a final section on implementing and engineering the changes, explaining the various techniques and responsibilities of the music supervisors and teachers.

Actually, you, as a music educator, are engaged in curriculum construction. As educators we continually challenge our musical offerings asking ourselves such questions as: Are we keeping pace with cultural changes? Are we trying to control more effectively the educational environment? Or are we complacent, assuming that certain courses or educational activities will automatically supply necessary experiences? Dr. House reminds us that course offerings and types of musical

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these must be given impact at every level and phase--that is, we must detail our plans for the various branches of musical study. The important task, therefore, is to consider how instruction within an area may best be established in keeping with the progressive maturity and growth of the student. Briefly, no formula for establishing sequence has ever been found completely successful. Something more fundamental seems to live and move beneath these logically built educational patterns. Mursell points out that in musical study the items of learning necessarily "appear again and again, always in new settings, always with added meaning." This cyclical pattern of musical growth is characterized by a steady improvement in concept, in organization, precision, and control of musical patterns and usages.

It is understood that one perceives any situation in terms of his maturity and past experience. An element of familiarity, along with the introduction of new factors which produce problems, is therefore a fundamental condition for learning. It is manifestly impossible to achieve this familiarity without a series of explorations. The earliest experiences in all phases of the musical art are necessarily investigative; the individual is finding his way among musical facts and usages, becoming acquainted with the special vocabulary, discovering technical problems, and mapping the range of the subject. In the midst of this process the student's experiences take on a new form; he comes to certain beliefs and conclusions based upon his acquired background. The concepts he builds concerning ways in which music is written, performed, heard and taught are a necessary preliminary to his ultimate experiences in the actual testing and readjustment of his beliefs and capabilities. As the student reaches the upper stages of his training a new emphasis is needed upon the direct execution of patterns which involve learnings developed throughout his entire period of preparation.

Dr. House cautions against sealing up musical subjects into separate compartments. There is a marked tendency among institutions of higher learning to re-combine musical subjects once subdivided. Harmony, ear training, and keyboard study are often formed into a unified course, while the Juilliard Plan, in effect, goes a step further with the deliberate inclusion of musical history and form. The theory teacher will conclude that his students must examine musical scores and determine the manner of their construction through listening, singing, playing and writing; they must develop an understanding of chordal progressions and methods of part writing, cadential formations, the treatment of modulation, and so on. Such goals are truly not ends in themselves, but will be found to contribute to several of the basic aims of the music program.

McMurray points out that one of the most endemic weaknesses in music programs, which music supervisors must uncover in their investigations, consists in the shallow theoretical understanding of music provided the students. The enjoyment of musical activities and the technical facility achieved by students, without this concrete knowledge of music itself, are insufficient to the hoped-for command of the musical art; students should be able to sense chordal patterns, melodic tendencies, and formal usage found in the music they hear and perform. The music supervisor should enlist his teachers in the job of gathering, and interpreting evidence of the student's musicianship for here is generated the energy and conviction which can result in a better job of instruction. The supervisor now works in several directions staying close to the teacher's operations and standing ready with full support and assistance. It is imperative that the music teachers recognize their responsibility to work as a team, to assist others where they can, and to profit from the ideas and suggestions of others. Real change begins only with the evaluation of one's own work.

Dr. House's article deserves a full reading not only because it appears in the "National Society For the Study of Education" but also because the thinking and philosophies herein contained are those of your UMD Music Department Director. One of the objectives of your Alumni Letter is to stimulate thinking and action, so expect more reviews and articles written by the staff.

3. DR. ALSPACH AND CALVARIO

Dr. Alspach writes of his opera:

"The many efforts of composition and preparation for performance of the Alspach opera Calvario are in the frenetic stage when the May 6th deadline seems very close indeed. Vocal parts printed, most of the cast set, orchestral parts for the last two acts in the hands of student copyists--next come the chorus parts, and getting the first act to the copyists.

There is a heart-warming enthusiasm from the drama department, where Hayes and Morgan promise us a fine performance. Dr. Miller, Dr. Tezla, and Clarence Anderson have expressed themselves moved by the possibilities of the libretto.

Those who have assumed the main roles are: Ann Ransom, Cynthia Owens, Alice Craig, Tom Taylor, Don Lindstrom, Ed Gruber, Don Besser, Bob Ritchie and John Lokke.

Herman Herz, conductor of the Duluth Symphony has offered his services as operatic coach for the cast.

Calvario is based on a play by Marcus Bach and tells of a tragic conflict between religious faith and worldliness among the Penitente Brotherhood of the new Mexican southwest---a story based on fact.

Dr. Alspach

4. ON PREPARATORY STUDY FOR UNIVERSITY MUSIC MAJORS

In compliance with several requests, and with a view to better professional coordination and adequate vocational preparation of young music students, the UMD Dept. of Music has established the following suggestions for minimum technical facility and repetoire in the student's major field.

However, it must be understood that mastery of prescribed literature constitutes only one aspect of musical preparation. The student must also possess the proper musical attitudes and good practice habits. He must be able to read music fluently and with musical feeling. He should understand something of how the music is conceived and constructed. He needs experience in musical groups or as an accompanist.

The literature listed below is only a sampling, therefore, indicative of a certain level of advancement. Obviously, such numbers should be performed well and with evidence of careful self-critical work on the part of the student. Without this evidence, the most advanced literature may be insufficient preparation for career training in music.

MUSIC THEORY: (as part of the regular instruction of all students). Knowledge of notation, scale patterns and key signatures; triad formations, aural recognition of harmonic tendencies, key center, and general formal structure; ability to sight sing simple melodies and to sing, spell, and recognize common musical intervals.

VOICE: Students should not be pressed into performance of difficult compositions. Emphasis should be upon development of good breath control, tone quality, and enunciation. Sight reading and accuracy of intervals should be stressed. Numbers should be largely English and Italian, including both sacred and secular compositions.

PIANO: Schumann, Kinderzenen; Bartok, Microcosmos, Vols. II & III; Clementi, Sonatinas; Bach, 18 Little Preludes and Fugues, Two Part Inventions; Debussy, Arabesques; easier preludes and nocturnes of Chopin; easier sonatas of Haydn, Mozart, or Beethoven.

VIOLIN: Facility in 1st four positions; preparatory work in 3rds, 6ths, and octaves; controllable vibrato; double stops in etudes and pieces; good strong legato tone; control of the bow in its lower half; orchestral bowings (legato, detached, spiccato and the "group staccatos"). Mazas Bk. II; Kayser Bk. III; Whistler Preparing for Kreutzer Bks. I or II. Kreisler, Menuet or Liebeslied; D'Ambrosio, Canzonetta; Renfeld, Spanish Dance; Schubert, The Bee; sonatas and concertos by Handel, Veracini, Corelli, Viotti, deBeriot, Rode, or Nardini.

VIOLA: Equivalent to violin

CELLO: Orchestral bowings; vibrato; bass and tenor clefs; acquaintance with thumb position, Alwin Schroeder, 170 Foundation Studies, Vol. I; Squire, Tarantella; Saint-Saens, Allegro Appassionata; Popper, Gavotte No. 2; sonatas or concertos by Galliard, Handel, Vivaldi, or Goltermann.

BASS: Facility in 1st four positions; orchestral bowings; Simandl Method; Rotez Six Characteristics Pieces; sonatas by Galliard, etc.

WOODWINDS: Effective embouchure and intonation; knowledge of alternate fingerings; double and triple tonguing (flute); vibrato (except clarinet); ability to make simple repairs and adjustments of instrument and read.

Flute: Rubank methods; Handel sonatas; duets by Kohler and Kuhlau; Bach, Polonaise, Badiniere.

Oboe: Rubank or Geckler methods; studies in Barret method; Handel sonatas I and II (Andraud); Purcell Air and Hornpipe; selections from 15 Concert Solos (Andraud)

Clarinet: Rubank or DeCaprio methods; Langenus and Klose; Everybody's Favorite Album of Clarinet Solos; Debussy Petite Piece; Vivaldi Giga (DeCaprio); Ravel Piece en Forme d'Habanera.

Bassoon: Weissenborn Bk I; Rubank Intermediate Method; Rathaus Polichinelle; slow movements from Mozart and von Weber concerti.

Saxophone: Rubank methods; Bach Bourree (Leduc); Rameau Rigaudon (Chappell); Mozart Le Petits Riens (Leduc); Gershwin-Rascher Prelude No. 2 (Harms).

BRASS: Effective embouchure and intonation; adequate range; double and triple tonguing; facility in common transpositions (horn and trumpet) and clefs (trombone; bass and tenor-baritone; bass and treble); some facility with alternate fingerings (or slide positions); proper care and maintenance of instrument. Study should include the standard methods (Arban, Kopprasch, etc.) and the easier solos of Clarke, Simon, Fryor, etc.

PERCUSSION: Effective rhythm and rudiments; experience with all the standard percussion instruments; ability to tune, adjust, and repair the various instruments.

5. THE DEPARTMENT AT A GLANCE

Are we ready to move?

Moving date for the Music Department has been announced as March 24th. Changes which will result will be reported in the November News Letter.

New Staff Member

Mr. Donald Andrews has been appointed as a Piano Teaching Assistant. He joined the staff winter quarter.

String Clinic May 2nd, 1958

The 1958 annual meeting of the Minnesota unit of the American String Teachers Association will be held in Duluth this year. The date is Friday, May 2nd from 9 until 6 in the Kirby Student Center Ballroom. Many fine features are planned for this event. Max Aronoff, violinist of the famed Curtis Quartet and head of the NEW SCHOOL OF MUSIC, Philadelphia, Pa., will speak on SPECIFIC ORCHESTRAL TRAINING FOR YOUNG STRING STUDENTS. (This school specializes in training string students for orchestral vocations, and begins such training for its very young elementary students as well as giving it to the more advanced players--Mr. Aronoff should have some very worthwhile ideas for all.) Also some of the area high schools as well as the UMD university orchestra, will contribute to a joint orchestral program, and a string octet made up of 8 Duluth String Teachers will perform Mendelssohn's String Octet, Op. 20.

This will really be a String Teachers Meeting for and by string teachers! Duluth has not had such a state-wide meeting since 1951 when the Minnesota unit of ASTA was organized here on the UMD campus. We hope you will all want to attend. (You can come whether or not you belong to ASTA).

Band Tour, April 10, 11, 1958

Schedule of Concerts on the two-day tour:

Thursday, April 10

10:00 a.m.- Eveleth High School- Jr. College

1:30 p.m.-- Virginia High School- Jr. College

Friday, April 11

10:00 a.m.- Hibbing High School- Jr. College

2:10 p.m.-- Chisholm High School- Jr. College

Orchestra Concert, March 11, 1958

We hope Alumni in and near Duluth will come out March 11th to the University Orchestra Concert to be performed in the new Kirby Student Center Ballroom. Alice Craig, junior from Two Harbors is to be featured in Brahms's Rhapsody for Contralto, Male Chorus, and Orchestra.

Opening the program will be the Russian Festival of the High Easter of Rimsky-Korsakov, and the closer will be Gershwin's popular and melodious An American in Paris.

Conventions:

Dr. House, as coordinator for Commission One, "Basic Concepts in Music Education", will be in charge of two sessions on "The Balanced Program in Music Education" at the Los Angeles Convention of Music Educators National Conference, March 20-25, 1958.

TO TEACHING AND GENERAL AREA ALUMNI:

Send us the names of your high school seniors who are planning to
Major in Music. We will contact them. Thank you.....

NAMES:

(your name)

(address)

(phone number)

MUSIC DEPARTMENT
DIVISION OF HUMANITIES
UNIV. OF MINNESOTA - DULUTH BRANCH
DULUTH, MINNESOTA

NON-PROFIT ORGANIZATION