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Progress Of The Prairie View Music Department Under Rudolph von Charlton

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PROGRESS OF THE PRAIRIE VIEW MUSIC DEPARTMENT
UNDER RUDOLPH von CHARLTON



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PROGRESS OF THE PRAIRIE VIEW MUSIC DEPARTMENT


UNDER RUDOLPH von CHARLTON

BY


LA VERTA CHILDRESS JONES

Thesis presented to the Faculty of the Department of Music, Graduate
Division, in partial fulfillment of the requirements for
the Degree of Master of Music
Prairie View Agricultural and Mechanical College
Prairie View, Texas
July 18, 1968

This Thesis for the Degree, Master of Music, has been approved for the Department of Music, Prairie View Agricultural and Mechanical College, by:



Advisor



Chairman of Thesis Committee

Chairman of Graduate Council

Date

DEDICATION

The writer wishes to dedicate this thesis to Dr. Rudolph von Charlton who made the history contained herein.

ACKNOWLEDGEMENTS

A number of people have read the study (this thesis), either in part of in its entirety and have offered important criticisms and corrections and suggestions.

I am grateful to Mr. William H. Stickney, of the department of Graphic Arts of Prairie View A & M College, and to Mrs. Ella W. Weaver, former professor of theory in the department of Music, for their cooperation.

Of particular value have been the suggestions of Dr. Robert A. Henry, Dr. H. Edison Anderson, Mr. Joseph Daniels, Mr. C. S. Garret, and the members of my immediate family.

For permission to quote, I am indebted to Dr. Rudolph von Charlton.

L. C. J.

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INTRODUCTION

PURPOSE

The purpose of this paper is to acquaint the community of Prairie View with the writings of Rudolph von Charlton and to review the progress of the Music department which Dr. von Charlton supervises.

STATEMENT OF THE PROBLEM

Music has been taught as an activity in the education of the whole person. Among the questions to be answered are: 1. Why is music essential in education; 2. What is the position of the art in the development of the individual? 3. Is music intended for only those talented or gifted? 4. Why teach music?

DELIMITATIONS

The material contained in this study are those collected from the speeches of Dr. von Charlton, and from his writings; the material that is included in addition to his, has been taken from interviews with his friends and acquaintances: Mr. William H. Stickney and Mrs. Ella W. Weaver.

SOURCE OF DATA

The W. R. Banks Library of the Prairie View A & M College has been the principal source of materials. The next source was Dr. von Charlton, who cleared the details needed for this study.

NEED FOR THE STUDY

Many parents, students, and school officials entertain the idea that music is an accessory to the school curriculum or to the education of the child and adult. The collection of materials contained in this study was intended to show the necessity of music as a discipline, an art, a science, and as an aspect in the development of the entire person.

The omission of music in the education of students is as great a privation as would be the omission of correct speech, or of literature.

In this presentation the writer sought to reveal the need of music.

Writings and facts are more readily accepted when they represent the thoughts, opinion, and scientific research of a person with whom people associate.

This subject is near and dear to the hearts of many, as they have seen the privation suffered by children before they reach college.

The need for the subject of music in the curriculum of the school must be recognized, if the pupil is to develop into a completely educated person.

When music is put into school curriculum and taught with the vitality of other academic subjects the need for paid musical instruction will cease to be a burden added to the family and home.

PROCEDURE

Permission was secured from Dr. von Charlton to quote his writings, speeches and activities relative to the department of music.

With his permission interviews were held with Mr. William H. Stickney and Mrs. Ella W. Cullins Weaver.

Space age pressures and trends from within the educational structure and from outside the school are responsible for the tendency on the part of parents and school personnel to place great emphasis in the fields of science, mathematics, and foreign language. Because of this emphasis, certain pressures are placed on students causing them to feel that these fields are the only really important ones. As a result of these pressures, sometimes students are not encouraged to make use of their talents in the creative arts.

The total education program must continually be evaluated in terms of, "what is best for children now and when they become adults?" We must achieve the purpose of education for the "whole man" which should include purposes of music education. Music education contains the following purposes:

- (1) to extend to each child, regardless of/and limitations in family background, wealth, or talent, an opportunity to participate in music from the kindergarten through high school;
- (2) to help each child to develop musically to the fullest extent of his ability and interest;
- (3) to develop within the child an understanding of music whereby he can participate in its production and consumption;
- (4) to develop joy and ability in musical expression;
- (5) and to assist the child to be able to discriminate between good and poor choice in the selection of music.

We must understand that aesthetic expression is basic to healthy human behavior. It becomes, then, completely unessential and false to speak of music as something "superficial," and only for the especially talented. Music is the most adaptable of the arts.

Children need music, not primarily for self-discipline, nor primarily for self-gratification--although these may be important outcomes--but children need music for their normal and healthy development.

Through music education people can be motivated and inspired. In a properly conducted music education class, all of the following processes can be attained: restraint, social action, and fortitude. Through music education moral and spiritual values can be developed and maintained.

Music must be taught as a skill and as a body of knowledge right from the kindergarten. Skill here means that boys and girls must learn something concrete and be able to use what they have learned. Certainly, the music class must be a pleasant experience; but we remember, also, that true happiness and satisfaction grow out of worthwhile accomplishments.

A well-organized, continuous program of music must be a part of the curriculum of the public school. Music must become a part of the elementary and secondary curriculum as a subject-matter field. And only in this manner can we hope to have the discriminating taste in music we desire of our future citizens.

²The Annual Report Year, 1962-62, Department of Music, Prairie View A & M College

The degree of Bachelor of Music was conferred upon candidates who satisfied all the general requirements for graduation and completed not less than seventy-five (75) semester hours in music.³

This paragraph was taken from the Catalogue of the college one year prior to the arrival of Dr. von Charlton, as head of the music department. It represents the progress made at the Institution from its establishment to the time of his appointment.

The oldest catalogue available at this time is dated 1919-1920. At that time the Institution was known as Prairie View State Normal and Industrial.

The Department of Music listed PIANO LESSONS at \$3.00 per month, and Vocal lessons at \$3.00 per month. Two lessons per week and everyday practice. Free classes in public school music and choral work. Choral work included those from the whole school. Every vocal student must have completed two years of piano and show the equivalent before entering voice culture.

From the year 1921 to the year 1930 the requirements did not change, nor did the curriculum, according to the catalogue.

The curriculum and requirements for graduation in Music were stated in the catalogue of 1930-31. These included one hundred twenty-eight (128) semester hours of acceptable work before the degree was to be conferred: forty (40) hours on Major subject; and sixteen (16) hours of other music courses. The requirement in piano for students

³Prairie View State Normal and Industrial College Catalogue, 1941-42, Prairie View, Texas

majoring in voice or Public School Music was, the ability to play accompaniments. Course descriptions are listed for this year.

The 1931-32 semesters required four (4) hours of appreciation and senior recitals, in addition to the requirements of the prior year. The next year, 1932-33 stated requirements for entrance. Piano: correct touch and good technique. This remained the same for the year 1933-34. During the 1934-35 year all majors were required to participate in vocal and instrumental organizations. One recital was required during the senior year; recital suitable for a young professionalist. Public school majors were required to present a thesis in the field of school music.

The next available catalogue was that of the year 1936-37 stating that students must maintain a "B" average in fifty percent of the music subjects in the remaining years. The instrumental and vocal majors required a minimum of thirty (30) hours in major subjects; fifteen (15) hours in a minor applied subject and 30 hours in theoretical subjects. The public school music curriculum required a minimum of 18 hours in one applied subject, twelve in a second applied subject and 45 in theoretical subjects.

In 1938-39 the degree of Bachelor of Arts was conferred after 128 semester hours of which 40 hours of music will be the minimum requirements. A Bachelor of Music after 128 hours of which 75 hours in music is the minimum requirement. A Bachelor of Music is designed to follow a Bachelor of Arts degree. In cases of special merit the B.M. may be awarded in four (4) years without the B.A.

Instruments or Voice required thirty hours in the Major, 15 hours in a minor and thirty (30) hours in theory subjects. The Minor required nine (9) hours and these must be applied courses. These remained the same until the coming of Dr. von Charlton in 1942.

In that year the College was given a class "A" Rating by the Texas State Department of Education and Southern Association of Colleges and Secondary Schools. The requirements during this year remained the same as the year preceding.

With the department receiving Dr. Von Charlton we see a good situation become "better." During the year 1946-47 the Institution was given the title "UNIVERSITY." The following year found it classified as "COLLEGE."

CHAPTER

CONDITIONS AT THE TIME OF THE ARRIVAL OF DR. VON CHARLTON

When Dr. von Charlton came to Prairie View, as the head of the Department of Music, the department was housed in the now, Building and Grounds Building, located adjacent to the Laundry-Dry Cleaning building and across the street from the Cafeteria. The year was 1942.

At that time the building housed five old grand pianos and six upright pianos which were allotted to each of eleven rooms in the building. The building contained one office. There were five teachers:

1. Dr. von Charlton, Head - Voice and Piano
2. Will Henry Bennett, Instrumentalist
3. Ella W. Cullins Weaver, Harmony
4. Frances Wartman, Music Education
5. Constance Allen, Sight Singing

The Gymnasium-Auditorium held one grand piano, used for the various programs. The Hammond Organ that is now housed in the new music hall was then located in the gymnasium. A Conn Organ is now located in the Gymnasium-Auditorium. The student recitals and the guests performances were held in the Gymnasium-Auditorium.

The Carnegie Records, scores, music files, and a record player were the only sources of collection.

At that time the department owned no band instruments. Those used by students were the property of the ROTC Department (U. S. Army).

Dr. von Charlton added Keyboard harmony to the curriculum, combined with written harmony. Theory was broadened to four years, instead of two. Counterpoint was added, and Vocal methods and Voice Class. Changes in instrumental class and instrumental methods were made. Music Appreciation was also added for a short time.

Mrs. Ella W. Weaver, who contributed to the report remembers the entertainment Dr. von Charlton and his wife, Mrs. Clara von Charlton, presented each Christmas to the community: Paintings with Musical enhancements. These were called "AVE MARIA." Sometimes these were called "PAINTINGS IN LIVING MADONNAS."

It is always most interesting to listen to Dr. von Charlton recall instances and events concerning his late wife, Clara. She was very colorful and inspirational in his life, and he has never recalled a moment that did not bring a smile to the face or faces of the listeners. Her generosity is most impressive as he related his joys and gratitudes.

Mrs. Weaver was with the department of music for twenty-four years, arriving the very same day at Prairie View as did Dr. von Charlton. Until her departure from the department, she and he worked daily for these many years together.

Mr. William Stickney of the Graphic Arts Department was a friend of Dr. von Charlton, even before his arrival at Prairie View. In fact, Mr. Stickney gives the credit for his coming here to Dr. von Charlton. To demonstrate the vivid pictures of description Dr. von Charlton is capable of painting; Mr. Stickney remembers

that he was aware of each detail of his future home, with no surprises added on arrival, from correspondences with Dr. von Charlton, while the Stickneys were yet in Florida.

The Florida Agriculture and Mechanical College was the place the Stickneys and von Charltons became acquainted. In that Institution, Mrs. Stickney and Dr. von Charlton worked in the music department. Mr. Stickney related that Dr. von Charlton was excellent with training and direction of the Male Quartet, who were renown at the World's Fair at Chicago, New York, and Cleveland, and at the yearly Fairs at Tampa and Winter Park, Florida.

CHAPTER III

THE ANNUAL REPORTS SINCE 1960

In the year 1960 the evidence of growth was recorded in what is now known as the ANNUAL REPORT. The progress of the departments of the College are clearly reported by the Heads of departments in such a way as to avoid all doubts and wonderings concerning progress, needs and achievements. The Heads of departments find expression, in these reports, of the associates in the various other departments. They write some explanations of their difficulties, their hopes, their needs and their accomplishments. In these we find some of their own thoughts revealed, and the vague understanding that may exist between the departments are cleared by explanations of work, characteristics, and efforts of the field in which they labor. This brings about an understanding hitherto unknown and appreciated. Here, again, is progress.

In the years of his sojourn at Prairie View, Dr. Von Charlton has not realized the hope of a full teaching staff. For the years since 1959, his staff has been at least one teacher short. He has integrated his staff, and exchanged teachers in the effort of progress, but full capacity is yet to be acquired.

From this point the information will be from the reports written by Dr. von Charlton, himself. These include his thoughts, aspirations, accomplishments, and hopes.

"The growth has not been realized, but some growth has been varied in type."¹ In 1960, the Music Staff was short one teacher the entire school year. The Organist was 'on leave' for study and no other person was secured for that position.

Again, in 1961, the shortage was continued and the need for one more teacher remained. There was an exchange of one teacher for another during the second semester. The following year brought about the exchange of three more teachers. The additional teacher has not yet been added.

Student enrollment increases during the 1959-60 year to twenty percent of the year preceding. During the following year (1961-62) an increase of twenty-five per cent, and an increase of fifteen percent during the 1963-64 year.

Integration caused a drop during its first year since some students were able, for the first time, to attend colleges in their hometowns, or nearby their homes. The Music Department suffered its first loss to progress. The following year (1966-67) found the enrollment the same as the year preceding. Four graduate students attended regular session, along with the swelling of the majors in the undergraduate department to eighty-one (81).²

Equipment for the department was secured through donations, and through the budget of the department through the College. From the 1960-61

¹1960 ANNUAL REPORT, Department of Music

² Catalogue for the respective years: Prairie View Announcements, Prairie View A. & M. College

year through the 1966-67 year the following equipment was added to the already acquired equipment. A Newcomb Record Player, several new band instruments were added each year, Instruments of Rhythmn Band, Records for music methods classes, two different duplicating machines, a transparency-projector and screen, an air conditioning unit, several metal music stands and an electric typewriter. Acoustical panels on the walls and in the ceiling in rehearsal halls and classrooms made the building a bit less noisy (musically).

* * * * *

The music faculty is working on a revision of the music curriculum. A new set of criteria for the Jesse Jones Music Scholarship is being studied; and revision of the octet, vocal and piano solo adjudication blanks for the Interscholastic League has been made. Work on a second teaching field in Music is being studied so that there will be a minor. At the present time the program is an all-level one. The following Music programs are being considered. Piano Majors (no student teaching), Voice Majors (no student teaching), Band/Orchestra Instrument Majors (No student teaching), and Music Theory Majors.

The staff is working on qualifying and examinations for Juniors, Seniors and entering Graduate students. The Mu Alpha Sigma Honorary Society is working on a project of studying the music offered in the High Schools from which our music majors come.

Dr. von Charlton explains that some applied and theoretical areas have no need for student teaching, as pre-medical students who plan to be doctors have no need for student teaching. These potential artists and composers would be helped by not having to student teach.

* * * * *

"ZWEITUNG" is the official organ of the Music Club. It is the official publication of the club and of the M. E. N. C. (Music Educators National Conference). Prairie View has the number 18 Chapter of this Organization.

* * * * *

The productions and Services of the Music Department are enormous. The amount of accomplishments is overwhelming. During the year senior recitals are given by hopeful graduates. These include recitals at the piano, voice recitals, and instrumental recitals of varied sorts. These young musicians prepare a repertoire to begin their professional careers. The advantage of the repertoire can be compared to the beginning given a philosophy major. Only the necessary ground work is laid and the future study and preparation will grow thence.

The College Choir, the A Cappella Choir, pianists, organists, vocalists, and instrumentalists have performed throughout these years for conferences, Church services, other departments and tours. Such great works as : the Christmas section of Handel's "Messiah" for Christmas, and DuBois' "The Seven Last Words of Christ" for Easter. The Fine Arts Festival contained the premiere performance of Dr. Anderson's (Prairie View Professor) "Cantata for Democracy," a work for chorus and solo parts. The Festival also included an organ recital, a piano recital and Shakespeare's "Macbeth" by the Gilpin Players.

Our piano Choral workshop included recitals by Albert Hirsch, pianist; Reed Jones, Jr., bass-baritone; Eva Wilson, pianist, and James Dixon, bass-baritone jointly; and a choral program under the direction of Noble Cain.

The College Band renders its annual program. The Little Symphony performs during Music Week.

Fine Arts Week has included over the past eight years such outstanding performers as: John Owings, pianist; Shirley Verrette, Soprano; The Houston Woodwind Quartet; The Houston Brass Quintet; The Texas Boys' Choir of Fort Worth; Dianne Pierson, pianist; The Houston Symphony; and André Previn.

* * * * *

The A Cappella Choir has performed on tour with overwhelming success. A western tour was made in 1960, to Denver, Colorado; a State tour in 1962; to the West Coast in 1964; entered the National Association of Teachers of Singing in Denton at North Texas State Teachers University in 1965. Three of the singers went as far as the semi-finals in their particular group classification, and one was chosen to appear on the public program with all the finalists. In 1966 the singers competed at the University in Norman, Oklahoma. The success was financial and musical. Two qualified for the semi-finals, and one went all the way to participate in the finals, winning Regional second place. The Choir sang at the United States Fourth Army Division, Fort Hood, Texas. At Port Arthur, and here at the college concerts were held. In the National Association of Teachers of Singing in Austin, four students were entered in the singers competition.

* * * * *

The Music Workshop continues its success, adding yearly to its success. It has been extended from piano to piano and choral. The year 1962-63 saw a four-fold success in Piano, Choral, Band, and Music Education. Mr. James McKeever (choral of the Westminster Choir College in Princeton, New Jersey, conducted the Choral Workshop in 1965-66. The Westminster Choir

College is the most famous choir school in America. Mr. McKeever had the good fortune to study with Samuel Margolis, teacher of two Metropolitan Opera stars, Robert Merrill and Jerome Hines. The Band section was taught by Dr. William Foster, Department of Music of the Florida A & M University. He is the author of the "Band Pageantry," a treatise on the marching band, and techniques of developing a band show-pageant. Mr. Edgar Martin conducted the piano section. He is one of the younger American pianists playing in the Bravura style of Harowitz, Carreno, Paderowski, Josef Lehinne. His playing is most dazzling and tour-de-force, yet very poetic and sensitive. 1966-67 brought on one thousand high school students comprising twenty-six choirs.

* * * * *

"We are happy to state that we still hold membership in the Music Educators National Conference, and the Texas Association of Music Schools."³ We hope the administrators realize that music deserves its rightful place as an academic discipline, in the school curriculum, starting in the elementary school.⁴ "The department of Music wishes to continue to serve this community culturally, and to extend its interest throughout the state, and even nationally, with the understanding that music very definitely is education for all people."⁵ "The department feels that this has been a most profitable year which has given us an inventory of our program and of ourselves, serving as a springboard

³Annual Report, Department of Music, Prairie View A & M College, 1960-61

⁴Ibid., 1962-63

⁵Ibid., 1964-65

for working toward excellence in all our undertakings.⁶

* * * * *

The Cultural Enrichment of our student body has been realized in the attendance to the Houston Society artist series at the Music Hall in Houston. This has been an annual series. Exchange programs with our student Chapter of the Music Educators National Conference and the Student Chapter of the Music Educators National Conference at Texas Southern University.

* * * * *

Dr. von Charlton accompanied two recitalists in Jacksonville, Florida during the month of April, 1961. He accompanied two recitalists in New York City during the Christmas Holidays of 1962. For the Christmas season he presented the College Choir in the one act opera "Amahl and the Night Visitors." He has accompanied many singers in their senior and graduate recitals during the years. At the Clarewood House in Sharpstown in Houston, Dr. von Charlton played and accompanied singers at the National Association of Teachers of Singing in Denton. He played in Houston at the Greater Mount Pillow Baptist Church, and later at another church. At Easter time he accompanied singers in addition to the many persons he accompanied on the campus. During the 1966-67 season Dr. von Charlton accompanied singers at the Southwestern Regional of the N.A.T.S. at Oklahoma University in Norman, Oklahoma. He accompanied singers and instrumentalists on the campus. He was the accompanist for Miss Allen when she performed on the Faculty Artist's Series. At Christmas time, he played in New York for a singer. On Mother's Day weekend, he played in Toccoa, Georgia, near Atlanta, and in New York at the

⁶Ibid., 1966-67

Carnegie Chamber Hall (Carnegie Hall Building). He served as an adjudicator at a choral Festival held at Kemp High School in Bryan. In 1967-68, he accompanied some of the singers at the Southwestern Regional of the National Association of Teachers of Singing in Austin. He performed a joint recital with Mr. Berta (Prairie View Music Department) in the Fine Arts Festival this spring. He worked on four sections of the self-study, the entire graduate part, and the graduate summary. He is to operate the piano part of the workshop in the Bahamas in August.

* * * * *

The latest plans are for a representative of the Bahama Government to visit our school to discuss the possibility of Prairie View conducting a Choral-Piano Workshop in Nassau during the month of August. Dr. Henry will operate the Choral part. He took the Prairie View Chamber Choir and Opera Guild members to Nassau for two presentations the last week in May. The presentations were sponsored by the Honorable Linden O. Pindling, Premier of the Bahamas; the Bahamian Music Society, and the Lucazan Chorale of Nassau.

One of our students, Mr. Robert Sanders, was invited by the Atlantic Recording Company to record with a group for the Company in New York City. He and the group performed in Camden, New Jersey while they were in that area.

CHAPTER IV

APOLOGETICS OF MUSIC

The Department of Music is fostering culture through its programs and many services it renders to the institution on occasions of different conferences and regular on-campus institutional programs. The Department extends itself through individual and group performances abroad. Our staff is striving hard to prepare the music student to become a good teacher of music, and at the same time encouraging and showing him the necessity of being a good performer in at least one area.

In this pre-nuclear age when all minds are centered upon sciences and mathematics, let us not forget that music, too, is a science, and is mathematical in its rhythmic structure. The very basis of music is physics. The basis for its existence is through individuals who have to produce and/or reproduce the sound. Individuals are physiological composites. Man-made instruments require scientific and mathematical knowledge. Since music, then, is also a part of this pre-nuclear set-up, we must be sure to say that we need more science and mathematics with the inclusion of music, "the best mind trainer of them all."

We find that colleges have accepted music as an academic discipline, but most public school administrators still use music purely as an activity. I do not feel that all of these educators are wide awake, and many have not opened their minds to consider music as a good mind trainer. Music as an academic subject is old. Even the Greeks included it as an integral part of their education. Music was part of the Academic Quadrivium during the era of the Gothic Cathedrals.

During the Reformation, the theory and practice of music were subjects for daily instruction, and Calvin and Luther took pains to stress the importance of music in its academic status. Early in his career, Martin Luther declared that if he had children of his own, he would have them learn, not only languages and history, but singing and music theory as a part of the full course of mathematics. Melancthon, the German theologian, reformer and educator (16th Century) insisted that an hour a day was to be reserved for music in secondary schools. This requirement influenced six of his pupils to the point of writing textbooks on the plainsong, figural music, and the elements of music theory.

Music is a fine art. It is also a discipline. It both expresses and arouses feelings that are emotionally compelling. It also challenges the mind. What it communicates is felt. How it communicates must be understood. Few subjects in the curriculum can match music in the simultaneous, interactive involvement of both the emotions and the intellect and both the heart and the mind. Ralph McGill, publisher of the Atlanta Constitution, referred recently to music as "an eloquence that moves the heart, and a logic that persuades the mind." Certainly these are qualities that characterize great music.

According to Schwab, one of the major participants in a Seminar on the disciplines convened by the Project on Instruction of the National Education Association in Washington, D. C., 1962, there are two aspects of an academic discipline. The first is "The Conceptual Content which defines the specific subject matter of that discipline and controls its inquiries. Here the concepts are a guide to the

inquiry. Thus study of music as a discipline involved inquiry into its content through which musical concepts will be developed and understood." The most significant content of music is in its melody, rhythm, harmony and design (called music form) in which the music itself is determined by the inter-relationships that exist among its constituent elements.

The second aspect of a discipline is "its Syntax, the pattern of its procedure, its methods, and how it functions. The way in which the constituent elements of music communicates is also a part of what is communicated. It therefore follows that the syntax of the discipline of music is part of its content in the same way that the method of investigation is part of the investigation itself."

The first method of that of inquiry is the aural perception of music which is reinforced by the visual (musical notation). This is further reinforced by the study of design, style, etc., in order to clarify the conceptual content. So let all of us administrators preach that music is an academic discipline, and must be a part of the elementary school curriculum from the first grade - not as an activity, but in the same category as English, Mathematics, Geography, History, Civics, Science, etc., are considered.

The preceding pages are expressions of Dr. von Charlton.

Music is both an art and a science, this very fact has proposed a great interest in music by the scientist, the psychologist and the sociologist. Music particularly has attracted the attention of scientists. Musical instruments and their tonal potentialities have been the concern of many physicists, but a number of psychologists also share this interest. Both the physicist and the psychologist have studied the auditory sense organs to learn the nature of the neurological processes by means of which tones are perceived. Laboratory psychologists have attempted to establish just what the musician does when he performs, and a few sociologists have focused their interests on the affective and evaluative aspects of music.

All three, the psychologist, the physicist and the sociologist, have taken a great interest also in the academic intelligence of the person who possesses a very high degree of musical ability. This is not speaking of one who may show a special ability only to sing or play an instrument very well, but of the person who has what is known as "musicality." Academic intelligence is an important component of musical ability. The fact has been established that the musically great men of history possessed far better than average intelligence. For example, J. S. Bach had an estimated I. Q. between 125 and 140; Beethoven, between 135 and 150 and 155. There are many studies that show students with high music-test scores to be significantly brighter than their low-scoring colleagues. These were the results of tests given to persons with similar musical training, regardless of musical ability.

One should not confuse musical ability with motor skills.

In my experiences, I have found persons with a special ability to play the piano well, who at the same time were very poor academically, even in other music subjects. I am not speaking of such persons, for I feel that they are not possessed of great musical talent. However, the person who does possess great musical ability is usually very high in academic performance. He has a very high I. Q. I am happy to know that the scientist is concerned about music itself, and about the people who possess musical ability. I would like to see more research done by the physicist, the psychologist and the sociologist in cooperation with the musician in studying music as an art and a science, and in comparing academic intelligence with musical ability.

Realizing that music is both an art and a science, the Department of Music at Prairie View trains persons in this discipline, offering the opportunity to satisfy innate needs for exploration, experimentation, creativity and aesthetic expression, hence having a beneficial effect upon the physical, intellectual, social and emotional life of the student, and therefore, helping him to live a richer life. This organized program offers the student experiences that make him aware of the skill and principles necessary for the musician, whether teacher, composer or performer, and at the same time helps him to become a well-rounded individual through the area

of general education, furnishing a foundation for his social, intellectual and psychological adjustments and preparation. It offers the teacher the opportunity to realize his full worth in guiding the student toward desirable and educational goals.

MUSIC IS EDUCATION. The abilities involved in perceiving and recognizing patterns in a mass of abstract data are of considerable importance in learning to analyze, deduce, or infer. These abilities may be developed in the course of mathematical study; but they may be developed as well through experiences in aesthetic, humanistic, and practical fields, which also involve perception of form and design. Music, for example, challenges the listener to perceive elements of form within the abstract.

Music through the ears. Is this education? Is it SOUND education? Is music education sound? Music education is recognized and respected as an important and wholesomely dynamic integrant of American education. One of music's significant essences is its special and direct appeal to man - his creative and recreative mind, and his spiritual sensibilities. Such an appeal may be on the verbal and the non-verbal levels of communication. It would be well to ponder the tremendous communicative powers of music in general education, especially anent musicality - the quality of being and becoming an aesthetically conversant, knowledgeable, and sensitive person. Musicality is the "Raison d'etre."

MUSIC IS LITERATURE. Thomas de Quincy, English author, wrote in his "Letters to a young man" that "The true antithesis to knowledge.... is not pleasure, but power. All that is literature seeks to communicate power..." In the humanistic study of musical masterpieces are

to be found the "Belles-Lettres" - The literature of aesthetic and enduring value. Such awareness and insight enhances musical scholarship and enlightenment, for music may be a great novel in meaningful sound, or an exquisitely beautiful poem without words. The libretti of operas, the literary masterpieces, the Biblical texts, the sonnets, and the essays - these and many others have been and will continue to be precious sources for musical inspiration. Do not forget meter and rhyme. Thus, it appears that the beautiful union of great literature and great music gives just cause for the study of music as literature.

MUSIC IS LANGUAGE.² Schumann is said to have stated that music speaks the most universal of languages, one by means of which the soul is freely, yet vaguely inspired. It remains the universal language of nature, for it speaks elegantly. Think of the birds, bees, locusts and animals of the sea or forest. As a language of the emotions, music may be the portrayal of a multiplicity of various feelings. Music is the structural sound of symbols - the linguistic stuff which is meant to convey an impression, to express an idea, to communicate a thought, to create a mood, etc. The subtle charm of the musical language is a magic communicative instrumentality of great import. The study of music is the study of language, if by language is meant the perceived, recognizable patterns of sound communication.

²Annual Report, Department of Music, Prairie View A. & M. College, 1966-67, p. 3.

MUSIC IS HISTORY. Music is the embodiment and re-creation of history. The state of general culture in a particular epoch is, in turn, dependent on the state of society. This relationship can more vividly be perceived when music is studied from an historic standpoint in the physical and spiritual world whence it came into creation. Music can never die. Once allowed to enter the soul, it becomes a spirit which wanders perturbedly through the halls and galleries of the memory, and is often heard again, and again, distinct and living. Each musical moment is the past living in the sounds of the present.

MUSIC IS MATHEMATICS. As the study of geometry trains the mind in the abstract, the study of music trains the emotions in the abstract. Also, there reigns in music a rigorous mathematical intelligence, for music requires a thinking in terms of precision and exactness; quantitative and qualitative analyses and the elements. The theory and the value system of music involving ratios, arithmetic, symbolizations, numerals, measurements, fractions, counts, amounts and the like certainly attest to the mathematical implications in music. In its highest departments, such as composition, harmony and counterpoint, the study of music develops the mental faculties and sharpens the intellect as much as does the study of mathematics. It has been said that harmonical progression and harmonic formulae are but musical manifestations of mathematics - a system of the highest order of sound calculations. The creation,

performance, and audition of music involve the process of mathematical thinking, with form and design as the essential referents.

MUSIC IS SCIENCE. It is interesting to note that music consists of a body of knowledge, and the application of knowledge. In this, there appears to be no basic dichotomy between the discipline of science and the discipline of music. Both encompass a great, vast system of knowledge, and both are involved with the techniques for the practical dissemination of that knowledge. Just as there are the quests for order, balance, symmetry, and proportion in science, there are also the searchings for these in music. It therefore seems plausible that the twain can meet and co-exist compatibly, for genuine scientific progress is a genuine musical process. Within the methods of music are to be found the method of science—deductive and inductive reasoning, experimentation, research, logic, and the probings into truth.

Amidst the strife and frustrations of people of all nations for the past decade, there is an indication of the loss of the fine qualities that distinguish man from other living creatures.

What has happened to man? Why is he so hateful? Why is he so violent? Why does he seek to destroy his fellowman? -- even one he does not know, or one who harms no one, but, instead, tries to do good and uplift man. Man has made a departure from religion, good ethics, good morals and the appreciation of his own kind. Cats are not killing cats, Dogs are not killing dogs. The king of beasts, the lion, is not killing lions. Cases are extreme when an animal kills his own kind.

Now, take a look at man, the possessor of great intelligence and a being with a soul. He is the only living creature killing his kind where self-defense is not evident. He has strayed from all moral, intellectual and religious obligations. Man needs something to motivate the good, and sweetness and light from his being. The answer is in the fine arts, especially, music.

Aesthetic expression is basic to healthy human behavior. Of the arts, music is the most adaptable. Man needs music for self-discipline, for self-gratification, and for moral and healthy development. Though music is a science and an art, it is primarily an art of listening, especially to the layman. It is a rewarding experience for enjoyment, and it offers satisfaction. When nerves are frayed, and one is highly emotional, even to the breaking point,

a sweet and gentle piece of music (like DeBussy's "Clair de Lune") can ease the nerves, and cause one to become rational and regain a clear mind. This does not require any knowledge of music. This is only an atmosphere of the beautiful that is very important in the time of disturbance.

In comparing music and the other arts with education, it is revealed that education originates in the desire to seek a rationale in the future for our present life and its bases, phenomenon and goals. It is not a vital phenomenon, but merely takes the phenomenon, socially seen and felt, while education is the result of ordering the needs of social activity. Art is a vital sense; education, a means of maintaining order in life.

Education comes from society to man. Art comes from man to society. It is natural, real and basic.

In reflecting, no other civilization has meant more to mankind than that developed on the peninsula of Greece. There a mere handful of men produced the art, the drama, the philosophy which time does not destroy. From these few thousand persons the world has a legacy of great worth. The Greeks indeed taught mankind the joy of beauty, the artistry of design and form, the drama of life, the strength of logic, and the value of truth. Despite the quest for greater technical utilization of mathematics and science, and the incessant cries for technicians, engineers, chemists, physicists, mechanics and skilled industrial workers which seemingly have drowned recognition of the ever-constant need for artists, philosophers, musicians, historians and poets; we in music realize that music is fundamental to the full and satisfactory living at all levels of civilization helping man to feel his essential worth and dignity in the aesthetic as well as the scientific. Our department of music feels that music is a desirable and fundamental part of the daily life of the educated man, and, by the same token, a vital necessity in the daily life of the less educated, hence, we have attempted organizing a music curriculum to take care of these needs.³

³Manual Of Operations: Department of Music, Prairie View Agriculture and Mechanical College, Prairie View, Texas

CHAPTER V
CURRICULUM TO DATE

Major Requirements

The Degree of Bachelor of Arts with a major in music is offered for the completion of 133 semester hours in the prescribed curriculum of music education with emphasis on one of the applied fields. The minimum music requirement for the degree is 64 hours.

Students must maintain an average of "B" or above in 50 per cent of the music subjects.

Course Summary Of Music Major Requirements

Methods and Conducting	- - - - -	11
Literature and History	- - - - -	6
Theory	- - - - -	23
Education	- - - - -	18
Foreign Language	- - - - -	12
Mathematics	- - - - -	6
Government	- - - - -	6
History	- - - - -	6
Social Science	- - - - -	3
Applied Music (Group and Individual)	- - - - -	24
Natural Science	- - - - -	6

133

Minor Requirements

For a minor in music 31 hours are required, 8 of which must be applied music. The minor is offered with emphasis upon methods and materials, and theory.

Course Summary Of Music Minor Requirements

Piano	- - - - -	4
Voice Class	- - - - -	2
Instruments (Orchestra)	- - - - -	4
Theory	- - - - -	10
Methods	- - - - -	6
Conducting	- - - - -	2
Music Literature	- - - - -	3

31

Yearly Distribution of Minor Field Requirements

FRESHMAN YEAR

Piano	- - - - -	4
Voice	- - - - -	2

6

SOPHOMORE YEAR

Theory (Aural)	- - - - -	4
Theory (Written)	- - - - -	4
Theory (Keyboard)	- - - - -	2

10

JUNIOR YEAR

Methods	- - - - -	6
Music Literature	- - - - -	3

9

SENIOR YEAR

Instruments (Orchestra)	--	
Group Instruction	- - - - -	4
Conducting	- - - - -	2

6

31

Other Requirements

All students majoring in Music are required to participate in vocal and/or instrumental organizations. All are required to play the piano of freshman level, regardless of the number of accumulated clock hours.

Performing Organizations

The College Choir, Concert A Cappella Choir, Band and Orchestra offer excellent opportunities for music participation and expression, and are under direct supervision of teachers of the department. The band is divided into three parts -- Concert, Marching, and Military. The Military Band works in conjunction with the Department of Military Science.

Other Music Organizations

Music Club

Music Educators National Conference (Student Chapter)

Texas Association of Music Schools

Texas Music Educators Association

Kappa Kappa Psi Band Fraternity

Clavier Society

Mu Alpha Sigma Honorary Society

Honorary Society

The Mu Alpha Sigma Honorary Society, organized in 1935-36, gives recognition for achievement in meritorious performance, scholarship, research and creative efforts in music, with an accumulative average of "B" in all subjects. Students are elected solely upon the foregoing qualifications, and not upon application for membership.

Music Major Curriculum

First Semester		Freshman Year		Second Semester	
	Hrs.		Hrs.		Hrs.
English 113 - - - - -	3	English 123 - - - - -	3	English 123 - - - - -	3
Grammar and Composition		Reading and Composition		Reading and Composition	
Mathematics 173 - - - - -	3	Mathematics 183 - - - - -	3	Mathematics 183 - - - - -	3
Applied Mathematics		Applied Mathematics		Applied Mathematics	
Political Science 113 - -	3	Political Science 123 - -	3	Political Science 123 - -	3
American Government I		American Government II		American Government II	
Music 151 - - - - -	1	Music 161 - - - - -	1	Music 161 - - - - -	1
Elementary Keyboard Harmony		Elementary Keyboard Harmony		Elementary Keyboard Harmony	
Music 152 - - - - -	2	Music 162 - - - - -	2	Music 162 - - - - -	2
Elementary Harmony		Elementary Harmony		Elementary Harmony	
Music 172 - - - - -	2	Music 182 - - - - -	2	Music 182 - - - - -	2
Elementary Sight Singing		Elementary Sight Singing		Elementary Sight Singing	
Piano 112, Voice 112 or		Piano 122, Voice 122, or		Piano 122, Voice 122, or	
Band/Orchestra Instrument 112	2	Band/Orchestra Instrument 122	2	Band/Orchestra Instrument 122	2
Elementary Applied Music		Elementary Applied Music		Elementary Applied Music	
Physical Education 111 - -	1	Physical Education 121 - - -	1	Physical Education 121 - - -	1
Freshman Practice		Freshman Practice		Freshman Practice	
Military Science 112 (Men)-	2	Military Science 122 (Men) -	2	Military Science 122 (Men) -	2
Elementary		Elementary		Elementary	
Music 411 - - - - -	1	Music 421 - - - - -	1	Music 421 - - - - -	1
Applied Music Seminar		Applied Music Seminar		Applied Music Seminar	
Choir 112 - - - - -	2	Choir 122 - - - - -	2	Choir 122 - - - - -	2
Choral Practice		Choral Practice		Choral Practice	

Senior Year

Education 483 - - - - -	3	Education 303 - - - - -	3
Basic Concepts of Education		Elementary Practice Teaching	
Music 393 - - - - -	3	Education 403 - - - - -	3
Instrumental Music Methods		High School Practice Teaching	
Social Science 113 - - - - -	3	Music 413 - - - - -	3
Introduction to Social Science		Music History	
Music 332 - - - - -	2	Choir 422 - - - - -	2
Conducting		Choral Practice	
Music 132 - - - - -	2	Piano 422, Voice 422, or Band/	
Brasses and Percussions		Orchestra Instrument 422 - - -	2
Music 353 - - - - -	3	Music 481 - - - - -	1
Counterpoint		Applied Music Seminar	
Piano 412, Voice 412, or Band/			
Orchestra Instrument 412 - - -	2		
Choir 412 - - - - -	2		
Choral Practice			
Music 471 - - - - -	1		
Applied Music Seminar			
	<u>18</u>		<u>11</u>

Graduate Courses

The College offers courses leading to the degree of Master of Arts with a major in Music. This degree is open to persons holding a Bachelor of Music or Bachelor of Science or Arts with concentration in music from an institution of recognized standing. These degrees presented as entrance requirements in the graduate department must represent an amount of work equivalent to that prescribed in the School of Arts and Sciences at Prairie View A. and M. College.

Candidates for the master's degree may major in theory, applied music or music education.

Music Education Requirements:

12 to 15 hours -- 30 hours in all subjects

1. Courses in the field: 12-15 hours
Thesis: A written literary work involving original research.
2. Applied Music (6 hours minimum)
Continuation of one's applied instrument.

3. Minor Cognates: Any one:--

- Aural Theory
- Written Theory
- Music Literature

683. The Teaching of Music Literature. (Music 683 Tchg Litr) (3-0) Credit 3. Problems in the presentation of music appreciation to high school students.

753. The Teaching of Vocal and Instrumental Music in the Elementary School. (Music 753 Elem Sch Tch) (3-0) Credit 3. Organizational and administration of rhythm bands and small instrumental groups in the elementary school, and of choral groups.

773. Problems in Teaching Sight-Singing and Ear Training. (Music 773 Sight Sing) (3-0) Credit 3. Students must audit first-year courses and engage in practice teaching plus one hour of theory and one hour of lecture.

873. Teaching of Vocal Music in the High School. (Music 873 H S Vocal) (3-0) Credit 3. Organization and Administration of (A Capella) Choirs, Boys' Chorus or Glee Club, Girls' Chorus or Glee Clubs, and Voice Training classes.

893. The Teaching of Instrumental Music in the High School. (Music 893 H S Instrm) (3-0) Credit 3. Organizational and administration of bands and orchestras in the junior and senior high schools.

943. Drill and Band Formation in the High School. (Music 943 H S Band) (3-0) Credit 3. Signals, formations, maneuvers for the Marching Band; band shows and pantomimes.

963. Piano Class Teaching. (Music 963 Piano Meth) (3-0) Credit 3. Methods of teaching piano in groups of 10 to 30 students in the elementary and high schools.

973. Seminar in Music Education. (Music 973 Seminar) (3-0) Credit 3. Current philosophy of education; the place of music in the curriculum; review and criticism of music curricula, and evaluation of materials and methods of various types of music schools existing in America; special study of some problems associated with the aspect of music teaching in which interested.

Theory Requirements:

12 to 15 hours -- 30 hours total for degree

1. Thesis: A written literary work involving original research, or an arrangement of a work, or an original work for full symphony orchestra.
2. Student must include 953, 783, and 793 or 763.
3. Applied Music: (6 hours)
Continuation of one's applied instrument

4. Minor Cognate: Any one: --
 School Music
 Applied Music
 Music Literature

Twelve to Fifteen Hours (30 hours total in all subjects)

653. Advanced Score Reading. (Musc 653 Score reading) (3-0) Credit 3. Transposition and study of various clefs for instruments and voices; ranges of instruments; introduction to the playing of vocal and instrumental scores since the 16th century; practice in sight reading and studying such scores.

673. Dictation and Sight-Singing. (Music 673 Dictation) (3-0) Credit 3. Advanced courses in aural theory.

693. Analysis of Form. (Musc 693 Analysis) (3-0) Credit 3. Practical analysis of intermediate and larger forms; eighteenth and nineteenth century harmony as illustrated in the works of Haydy, Mozart, Beethoven, Brahms, Franck, etc.

763. Advanced Orchestration. (Music 763 Orchestrath) (3-0) Credit 3. Scoring for full symphony orchestra.

783. Contrapuntal and Chromatic Dictation. (Musc 783 Dictation) (3-0) Credit 3. Harmonic materials and technique from creative and analytical angles; harmonic idiom on the period from the late nineteenth century to the present.

833. Advanced Orchestral Conducting. (Musc 833 Conducting) (3-0) Credit 3. Conducting from chamber music and classical symphonic scores; conducting from Romantic and Modern scores. Examination of school music materials and classical symphonic scores. Interpretation of the larger forms of instrumental music.

953. Advanced Analytical Harmony. (Musc 953 Anal Harmony) (3-0) Credit 3. Harmonic analysis of Chorales of Bach; piano sonatas of Beethoven, violin sonatas of Brahms and symphonic works of Mozart, Beethoven, Wagner and Franck.

Piano Requirements:

Undergraduate recital already given.

1. Three complete concertos
2. Material for two programs
3. Public performance of a concerto; chamber ensemble, and one recital program piano

4. Must have two sequences in minor cognates as:
 Aural Theory
 Written Theory
 Music Literature
 Music Education

Four hours of daily practice; two one-hour lessons, one-hour studio class each week, if possible. Three hours each semester.

12 to 15 hours credit required (In Piano alone, 30 hours total for degree.

Music 613. Piano. (Musc 613 Piano) (3-0) Credit 3. Three concertos of contrasting type (Mozart, Beethoven, Brahms, Schumann, Chopin, Liszt, Tschäikowsky, Rachmaninoff, etc.).

Music 623. Piano. (Musc 623 Piano) (3-0) Credit 3. Sufficient material for two programs including three or four major compositions of the classical and romantic school. These programs should also include a varied selection of the representative modern compositions.
 Bach-- Italian concerto toccatas, transcription by Tausing, Buson, Liszt, etc., Chromatic Fantasy and Fugue.
 Beethoven- A sonata of the grade of difficulty of Op. 53, 57, 109, 110, 111, or Chopin Sonata, and an earlier sonata; or one of Mozart, or a modern one.

Music 713. Piano. (Musc 713 Piano) (3-0) Credit 3. Romantic Composers--Schumann- (Etude Symphoniques); Franck-(Prelude, Chorale and Fugue)-Brahm-- Handel--(Variations and Fugue); Liszt--(Sonata, etc.)

Music 723. Piano. (Musc 723 Piano) (3-0) Credit 3. Modern Composers--Debussy, Ravel, Scriabin, etc., Contemporary Moderns including American Composers.

Voice Requirements:

Undergraduate Recital Already given.

1. Two complete roles appropriate to the voice
2. Two complete oratorio roles
3. Public performance with orchestra (an aria); one recital (artist's) Three hours of daily practice; 2 one-hour studio class if possible each week. Three hours credit each semester.

12 to 15 hours credit required in voice along (30 hours total for degree)

Voice 613. (Musc 613 Voice) (3-0) Credit 3. A minimum of 6 songs in each of the four languages (in addition to the undergraduate degree) English, French, German and Italian.

Voice 623. (Musc 623 Voice) Credit 3. Four arias (Languages not specified).

Voice 713. (Musc 713 Voice) Credit 3. Romantic Composers--Schumann; Schubert, Wagner, Liszt, etc.

Voice 723. (Musc 723 Voice) Credit 3. Modern Composers-- Debussy; Rachmaninoff, etc., Contemporary writers including American Composers.

612, 622, 712, 722, 812, 822, 912, 922. (Musc 612 622 712 722 812 822 912 922 Choir) (Choral Practice) (College Choir) (1/2 -4) Credit 2. I and II. Sacred and secular choral music, cantatas and oratorios-- offering excellent practical opportunities for expression 1 part singing. A cappella and accompanying singing.

Instrumental Music

Music 613, 623, 713, 723, 813, 823. (Musc 613-823 Flute) (3-0) Credit 3. Music 613, 623, 713, 723. (Musc 613-723 Violin) (3-0) Credit 3.

INSTRUCTIONAL PROGRAM

A. Organization

1. Aims or objectives
2. Procedures
3. Materials and Equipment
4. Appropriate environment
5. Individual projects
6. Group projects
7. Tests (oral, written, skills)
8. Evaluation
 - (a) Achieving Aims by means of review, summary, tests, etc.
 - (b) Student-teacher conference

B. Methods and Techniques

The effectiveness of an educational method in teaching and learning is influenced by many factors. Among these are (1) the objectives to be attained, (2) the type of unit to be developed, (3) the educational level of the student and (4) the ability and experience of the individual teacher in the utilization of the method.

A teacher should acquaint himself with the different methods, try them out, then choose the methods which will best help him attain the desired objectives of the course he teaches. There is no one best method. Each method has its advantages and limitations depending upon the purpose for which it is used, with whom it is used, how it is used and by whom it is used.

1. LECTURE (A monologue)

- Transmits information quickly and concisely.
- Accommodates large groups of students
- Allows students to react, and instructor to respond to the students' reactions.
- Presupposes students to be superior and with sufficient background in the particular subject.
- Develops understandings, concepts, or information that students could otherwise obtain only with great difficulty and little hope of success.

2. Demonstration

- Predicts the outcome of procedure with the procedure itself being rigidly structured by the manual and/or the teacher.
- Discourages the creative, reasoning or critical element, and requires the student merely to follow directions.
- Usually attracts and holds attention.
- Convinces those who otherwise doubt that a particular thing could be done.
- Is objective and concrete
- Permits the teaching of theory along with practice. Shows by example the practical application of knowledge.

3. Laboratory (Learn-by-doing concept)

- Provides the student with "first hand" experiences in observing and manipulating the materials of the particular subject.

4. Case Study

- Affords the student the opportunity to analyze circumstances and components of concrete situations.

Enables the student to apply principles creatively in suggesting possible courses of action.

5. Projects

- Formulation of a problem, collecting relevant data, proposing solutions, testing them, and evaluating outcomes.

6. Field Trips and Tours

- Permit objects or situations to be observed in their natural settings.
- Make possible the understanding of ideas that are difficult to transfer from group leaders to participants.

7. Audio-Visual Aids

Motion Pictures
Slides
Filmstrips
Charts
Chalkboards
Maps
Flannelboards
Exhibits

- Help to give correct first concepts or impressions.
- Stimulate interest more than mere words on paper or just talk.
- Supplement other sources of learning.

8. Group Dynamics (A dialogue)

(a) Discussions

- Responsibility shared by the teacher and the student.
- Teacher assumes the responsibility for initiating the topic of discussion, providing students with common experiences upon which to base their participation, stimulating students to think critically, keeping discussions from drifting from the topic, and reminding the students of their progress in relation to their expected goals.
- Students assume responsibility for contributing their individual thinking, investigations, and conclusions to the group effort.

(b) Panel Discussion

- Small group (6 possibly) of persons seated around a table in the presence of other persons discussing a topic in which they have special knowledge.

(c) Symposium

- Group discussions in which two or more persons under the direction of a chairman present separate speeches which give several aspects of one question. Its purpose is to investigate a problem from several points of view without the idea of a debate or argumentation.

(d) Role Playing or Sociodrama

- Spontaneous acting out of a situation or an incident by selected members of a group to portray a human relationship problem which is common to members of the group. Roles are usually assigned to members of the group who act out the problem situation.
- More active participation by group members than found in many of the other discussion techniques.
- Clarification of a problem through the acting.

(e) Problem Solving

- It is understood that the problem must be genuine, challenging and with the possibility of being solved.
- Problem may be volunteered by the student, by the teacher, or is inherent in the subject, itself.
- Teacher usually introduces the problems, and those which are most closely allied to the learning goals of the group.
- Students should be involved in the formulation of goals, and in determination of the route for attaining them.

G. Supervision

1. Checking of teachers' outlines
2. Class visitations
3. Teacher-department head conferences
4. Music faculty meetings
5. Study of similar programs of other institutions of higher learning as an aid in curriculum improvement for faculty supervision
6. Faculty projects

D. Evaluation

1. Qualifications of the teacher for the particular course being taught

2. Achievement of aims of the particular course
3. Student appraisal of the teacher
4. Personal appearance of the teacher
5. Professional attitude of the teacher
6. Evidence of self-confidence by the teacher
7. Good use of English
8. Use of tact and diplomacy
9. Evidence of preparation for the class assignment
10. Use of good professional ethics
11. Evidence of professional growth
 - (a) In-service training
 - (b) Attendance of professional meetings
 - (c) Further study in subject matter area

STAFF

A. Qualifications

A teacher must have proper training in the subject matter area in which he teaches. All persons must have the master's degree, and show evidence of having worked toward the doctorate. For persons who are engaged in graduate teaching, the doctorate is a definite requirement. It is hoped that our teachers have had a fruitful and rich teaching experience before we hire them. The Department of Music feels that an important and necessary attribute for any faculty member is skill in human relations. Each teacher must get along well with his colleagues

and students, and must be tactful and diplomatic in all of his relations. No longer is there a place in public education for the so-called "artistic temperament." Although a faculty member may be a well-trained musician, and a capable teacher, it is a waste of talent unless skill in human relations permits use of the talent to the best advantage. A cooperative attitude is also necessary for the implementation and execution of the departmental program.

It is expected that in the area of personal appearance, good judgment will prevail as the reliable guide.

Personality covers a wide range of characteristics, and should be developed by each individual so that he can command the respect of his students and bring forth their best efforts.

B. Orientation

1. Regular faculty orientation
2. Introduction of all new faculty members to the old members stating special teaching areas of all.
3. Acquainting of new faculty members with the institution's history, policies, facilities, purposes, traditions, resources and professional personnel.
4. Acquainting of old faculty members with any changes in facilities, etc. of the institution.
5. Informing new faculty members, and reminding old faculty members that in constructing course outlines, the following must be considered:
 - a. basic aims of the institution
 - b. chief aims of the School of Arts and Sciences
 - c. main objectives of the Department of Music
 - d. specific and general aims of the particular course to be taught
6. Informing all staff members the importance of:
 - a. attendance to professional meetings, and giving members the benefit of such attendance
 - b. participation in workshops, clinics, institutes, etc.

- c. further study in one's field (towards the doctorate for those who have not yet attained the degree)
 - d. study of each other's outlines
 - e. evidence of an outline showing material related to the particular course outlined
 - f. study of materials in the college library pertinent to the courses the teacher teaches
 - g. maximum use of the college library by each teacher and his students
 - h. importance of research (individual and group)
 - i. participation in curriculum improvement of the department
 - j. visitations to each other's classes
 - k. class visitations by department head
 - l. faculty-department head conferences
7. In-service training of faculty members
 8. Giving encouragement to faculty members through
 - a. adequate office space
 - b. good classrooms
 - c. adequate supply of teaching aids
 - d. expression of appreciation for work well done, and for performance beyond the normal scope of duty
 9. Full participation in departmental meetings
 10. Evaluation of both semesters work, one in February and the other in May.

C. Supervision

The department head plans to arrange conferences with individual teachers on a periodic basis upon the teacher's request, and after having observed each teacher's work in the classroom. During the conferences, both the strengths and weaknesses of the teacher will be discussed, needs of the students, and new materials and teaching devices for improving the effectiveness of learning.

The department shall continue to hold periodic faculty meetings during which time mutual problems are discussed and educational experiences shared.

For the good of the teachers and the students, arrangements are to be made whereby teachers can visit and observe each other's teaching. As to keeping in contact with the parents of our students, it is felt that parents should be properly informed about the school's and department's policies and of the activities of their sons and daughters through official channels rather than through erratic reports relayed by their children. Each parent should be informed at the outset of his son's or daughter's scores on the music aptitude and achievement tests giving an estimate of the probable success in music as a major-based upon the score results.

D. In-Service Education

1. Music faculty in panel discussions of departmental problems
2. Discussion of new trends in music education
3. Visits to other institutions to study the operation of their music programs
4. Classroom visitations
5. Visits by outstanding music educators and specialists
6. Building of the teacher's personal library in music
7. Discussions of each other's outlines at faculty meetings

E. Professional Improvement.

1. Attendance to professional meetings and conferences
2. Further study in a university
3. Travel
4. Membership in professional organizations

F. Evaluation and Merit Recognition

Evaluation and merit recognition should be based primarily on successful and excellent teaching, and professional growth. Avenues through which these may be determined are:

1. Professional organizational membership
2. Attendance to meetings and conferences
3. Participation in or contributions to conferences
4. Adjudicators in contests
5. Clinicians or consultants in workshops, institutes, etc.
6. Professional publications
7. Research
8. Public performances
9. Further study
10. Teacher rating by students
11. Outstanding service to the department, school or community
12. Evaluation in terms of the end product (the music major)

G. Salary

A teacher's salary is determined by his academic preparation, experience and salary scale as set by the institution. This is further determined by the rank the teacher holds in the department.

1. Professor - should hold the doctor's degree, and have at least 3 to 5 years of teaching experience
2. Associate Professor - should hold the doctorate, or have at least 30 hours beyond the master's degree, and with at least 3 years of teaching experience.

3. Assistant Professor - should hold the master's degree with several hours toward the doctorate, and with at least 3 years of teaching experience.
4. Instructor - should hold the master's degree, and have at least one year of teaching experience.

FINANCE

A. Formulation of Budget

The budget is formulated each year, usually in the spring, primarily by the department head with assistance from the music faculty on such items as supplies, capital outlay, classroom equipment and instrumental and choral music. The budget is in the form of teacher salaries, capital outlay, other expenses and student wages. Teacher salaries and student wages come under the heading of Personal Services.

Other expenses include such items as supplies (stationery, postage, music for performing organizations, state adopted texts, classroom as well as office supplies); travel expenses for teachers to professional meetings, fees for departmental membership in professional organizations; and general expenses which include printing, repairs and tuning of instruments, telephone and telegraph.

Capital outlay includes items of a permanent nature that cost more than \$10.00 like band instruments, pianos, air conditioning units, duplicating equipment, reproducing instruments, etc.

All of the above expenses require statements of justification to merit appropriations.

B. Administration of Budget

The administration of the budget is the responsibility of the department head in covering all of the items mentioned in the budget formulation.

PHYSICAL FACILITIES

A. The Building

The Music Building is a renovation of the former Household Arts Building. There are three floors with offices for each teacher, classrooms for music education classes, theory classes, music literature and history classes, instrumental classes, applied music classes (instrumental and vocal, and individual and group), and an auditorium seating about 125 persons. The building is of a brick structure. It has five lavatories. It also has storage space for instruments and music (vocal and instrumental). The building has a library that serves as a listening room, and houses the music of the choral organizations. There are 13 practice rooms for vocal and band (orchestra) individual practice, and 9 piano practice rooms that can serve a multipurpose function for either.

B. The Classroom or Laboratory and Its Appointments.

The classrooms are of the usual classroom dimensions, accommodating 30 or 40 students comfortably. These rooms have special acoustical blocks and thick doors to keep the sound within the room. Two of the classrooms have built-in risers so that the teacher can hold classes and conduct choral rehearsals. Each classroom is equipped with a piano.

There are several practice rooms, all of which have acoustical blocks and heavy sound-proof doors.

C. Equipment

The building is equipped with one Hammond Organ, three Steinway Baby Grand Pianos, two Baldwin Grand Pianos, sixteen Hamilton Studio

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Pianos, several typewriters, some electric, two tape recorders, several phonographs, two duplicating machines, several band and orchestra instruments, and a complete clock and chimes set-up that keeps time for the campus by striking on the hour from 6:00 A.M. through 10:15 P.M., and at times on the half hour, and even plays several selections at various pre-set periods. The main carillon equipment is in the auditorium of the building (first floor) with four speakers mounted on the roof.

D. Supplies

The supplies of the department are for the classroom and office, and also include music for the different performing organizations.

THE LIBRARY

The college library is the W. R. Banks Library which serves all schools and departments on the campus. It contains the major books, magazines and periodicals for the various disciplines.

The department of music has a small library room in the Music Building that is used primarily for study and listening purposes. This room houses the music of the choral organizations, and contains some personal materials of the faculty.

A. Standards for Development

Standards for development are being considered by the librarian, and each dean and department head to make sure that each discipline measures up to at least the minimum standard library requirement. This minimum requirement is to be increased in volumes according to specific subject-matter areas within each discipline. It is better to have one subject-matter area adequately furnished in library volumes, than to have several volumes in a discipline for the sake of quantity.

B. Organization.

The organization of the library is the duty of the librarian and his staff. However, the library should be so organized in its various parts that one could easily find what he wants according to his discipline, and even, the various facets of the one discipline.

PROFESSIONAL RELATIONS

A. Advisory Council

This council should be made up of persons from the faculty in conjunction with professional persons in other universities or accrediting agencies. This council could work with recruitment, placement of our graduates, follow-up of our graduates, improvement in our instructional program, improvement in equipment, keeping up with the latest in music research and advise as to the validity of certain standardized aptitude and achievement tests.

B. Professional Affiliations

1. Non-specialized

- a. American Association of University Professors (A.A.U.P.)
- b. National Education Association (N.E.A.)
- c. Texas Association of College Teachers (T.A.C.T.)

2. Specialized

- a. Music Educators National Conference (M.E.N.C.)
- b. Texas Music Educators Association (T.M.E.A.)
- c. Music Teachers National Association (M.T.N.A.)
- d. American Choral Directors Association (A.C.D.A.)
- e. National Association of Teachers of Singing (N.A.T.S.)

- f. American String Teachers Association (A.S.T.A.)
- g. College Band Directors National Association (C.B.D.N.A.)
- h. National Association of College Wind and Percussion Instructors (N.A.C.W.P.I.)
- i. National Band Association (N.B.A.)
- j. National School Orchestra Association (N.S.O.A.)
- k. American Guild of Organists (A.G.O.)
- l. American Society of Composers, Authors and Publishers (A.S.C.A.P.)
- m. National Interscholastic Music Activities Commission (N.I.M.A.C.)
- n. National Association of Music Schools (N.A.M.S.)
- o. National Piano Guild (N.P.G.)

C. Inter-Institutional Cooperation

At the present, there is no inter-institutional cooperation in the Department of Music.

EVALUATION

A. Internal and External

This item at the present is limited to the department head in evaluating the instructional program of the music faculty.

B. Self-Study

This is a very important factor, and is to be considered in the future.

ACCREDITATION AND STANDARDS

The Department of Music is a member of the Texas Music Educators Association (T.M.E.A.), the Texas Branch of the Music Educators National Conference (M.E.N.C.), and the Texas Association of Music Schools (T.A.M.S.), the Texas Branch of the National Association of Schools of Music (N.A.S.M.). The National Association of Schools of Music (Washington, D. C.) is the chief accrediting agency for music schools and music departments. Our department of music is securing materials and necessary information concerning requirements for membership.

There are many areas in the Department of Music that need careful study, evaluating and revising. Since this manual is our first organized step in looking at ourselves concretely, we hope to take a complete inventory of our program and of ourselves to see if we cannot represent the image we would like for the Prairie View Department of Music, and become accredited through the National Association of Schools of Music.

APPENDIX A

The following Speech is the latest of Dr. von Charlton's
Given Saturday, July 13, 1968
at Wyatt's Cafeteria, Merchant's Park
Houston, Texas
Sponsored by the Music Department of
Greater Mt. Pillor Baptist Church
Rev. C. D. Dixon, Pastor

THE ADVANTAGES OF SECURING A COLLEGE EDUCATION

President Kennedy issued Executive Order Number 10925 creating the President's Committee on Equal Employment Opportunity.

President Johnson, stated from the White House in Washington, D. C., July 7, 1965: "To each generation comes the opportunity to create a better society.

"To each young American comes the opportunity to enter new fields of activity, to assume risks, to strive for new achievements, and to accept fully the responsibility of Citizenship.

"The important years of college will help to prepare youth for the increasing demands of our rapidly advancing technology.

"More and more, our nation is placing its reliance on education as the force which is to move us closer to our common goals of peace and freedom which truly flourish only among enlightened people.

"Graduation from college is an achievement of vital significance to both the graduate and to our society."

Thomas Jefferson's philosophy of education:

1. To give every citizen the information he needs for the transaction of his own business.
2. To enable him to calculate for himself, and to express his ideas, his contracts, and accounts, in writing.
3. To improve, by reading, his morals and faculties.
4. To understand his duties to his neighbors and country, and to discharge with confidence the functions confided to him by either.
5. To know his rights; to exercise with order and justice those he retains; to choose with discretion the fiduciary of those he delegates; and to notice their conduct with diligence, with candor and judgement.

6. And, in general, to observe with intelligence and faithfulness all the social relations under which he shall be placed.

Education is the foundation stone of our nation's social, technological, and economic advancement. A college education is increasingly important to the individual today for understanding of the great changes occurring in our world, and for the development of the intellectual strength our society needs to meet them.

Some rewards of Education:

1. Helps one toward self-realization;
2. Gives a person dignity and worth;
3. Helps to prove the equality of man;
4. Better qualifies one for employment;
5. Being knowledgeable and skilled helps one to feel free and capable to compete with others;
6. Helps one to build his community toward the best.

Self-Realization:

1. The inquiring mind--The educated person has an appetite for learning.
2. Speech--He can speak the mother tongue clearly.
3. Reading--He reads the mother tongue efficiently.
4. Writing--He writes the mother tongue affectively.
5. Number (Mathematics)--He solves his problems of counting and calculating.
6. Sight and Hearing--He is skilled in observing and listening.
7. Health Knowledge--He understands the basic facts concerning health and disease.
8. Health Habits--He protects his own health, and that of his dependents.
9. Public Health--He works to improve the health of the community.
10. Recreation--He is a participant and spectator in many sports and other pastimes.

11. Intellectual Interests--He appreciates beauty.

12. Character--He gives responsible direction to his own life.

Each year Major business firms send out company representatives to colleges to interview prospective graduates for employment in their businesses.

Industries Adopt Schools

Broad new efforts to develop a partnership between schools and industries have sprung up around the country. In Detroit, the Chrysler Corporation adopted Northwestern High School, a predominately Negro school, and with the backing of the city's central school administration, now offers the students work experience, job-application guidance and training, and assistance in finding employment.

Also, in Detroit, a large department store operates an anti-drop-out program that provides jobs and stresses interview techniques, proper attitudes, and opportunities for advancement. Michigan Bell Telephone Company set up a mock store where students of Northern High School would learn about market research and how stocks of goods are bought, sales prices determined, and profit margins calculated.

In Hartford, Connecticut, the Aetna Life and Casualty Company plans to "adopt" Weaver High School, and overcrowded plant with sixty per cent Negro enrollment. General Electric plans to donate to the Cleveland Public Schools a three-story, air-conditioned warehouse, worth nearly \$5,000,000 where unemployed inner-city youngsters can be trained for permanent jobs. The building will house basic education programs, industry-sponsored job training, and on-site employment facilities.*

*Saturday Review, June 15, 1968

OTHER JOB OPPORTUNITIES:

Air Lines (Eastern, TWA)
 Bristol-Myers Company
 Singer Company
 American Oil Company
 Gulf Oil Company
 Humble Oil Company
 Zerox Company
 Lockheed Company
 Aircro Company
 Hoffman-La Roche Industries
 Woolworth Company
 Ambex Brake Shoe Company
 J. C. Penney Company
 Calanese Company
 Equitable Life Insurance Company
 I. B. M. Company
 Montgomery Ward Company
 W. T. Grant Company

SOME POSITIONS:

Personnel Director	Brick Mason
Receptionist	Engineers - All Types
Secretary	Electricians
Typist	Plumbers
Clerk	Teachers - All Fields
Bookkeeper	Business Operators
Switchboard Operators	Machine Repairmen
Key Punch Operators	Auto Mechanics
Comptometrist	Building Construction
Calculator	Language Interpreters
Contractor	

STUDENT FINANCIAL AID:

Texas Opportunity Plan Loans (TOP)
 National Defense Loans
 United Student Aid Fund Loans
 Educational Opportunity Grants (EOG)
 College Work Study Program (EOA)
 Scholarships, Awards, Prizes
 Minnie Stevens Piper Foundation Loans

For Further Information Write:
 Financial Aids Office
 Room 204
 Memorial Center, Prairie View Agriculture and
 Mechanical College, Prairie View, Texas 77445

No person appreciates a hand-out, but wishes to become a useful citizen, fulfilling his desires and interests according to his ability, training, and accomplishments; thereby becoming a taxpaying and contributing citizen which gives him dignity and a feeling of worthwhileness to face life equally with other men.

APPENDIX B

Excerpts on Dr. Rudolph von Charlton

RUDOLPH EVERETT von CHARLTON is one of six children born to Joseph H. von Charlton and Alice Johnson von Charlton. Rudolph Everett von Charlton was born in Norfolk, Virginia in 1912.

Rudolph von Charlton began school in John T. West Elementary School, and when he became of high school age he attended Booker T. Washington High School. Von Charlton later enrolled in Hampton Institute in Hampton, Virginia where he traveled with the Hampton Institute Choir under the direction of Nathaniel Dett. Von Charlton received his Bachelor of Science Degree in Music here. He received his Master's Degree in Music at the University of Michigan, Ann Arbor, Michigan; and his Ph. D. from Columbia University in New York, New York. He continued his studies in the following places: The Royal Academy of Music in London-Cambridge, England; Julliard School of Music in New York, New York where he studied with Olga Samaroff, concert pianist and the first wife of Leopold Stokowski, who recorded with R.C.A. Victor Red Seal Label. Von Charlton also attended The New England Conservatory of Music in Boston, Massachusetts where he studied privately under John Orth of Boston, one of the few living students of Franz Liszt, and Percy Grainger who studied with Edvard Greig, composer of the Greig Concerto in A Minor, and Tobias Matthay and the late R. Nathaniel Dett.

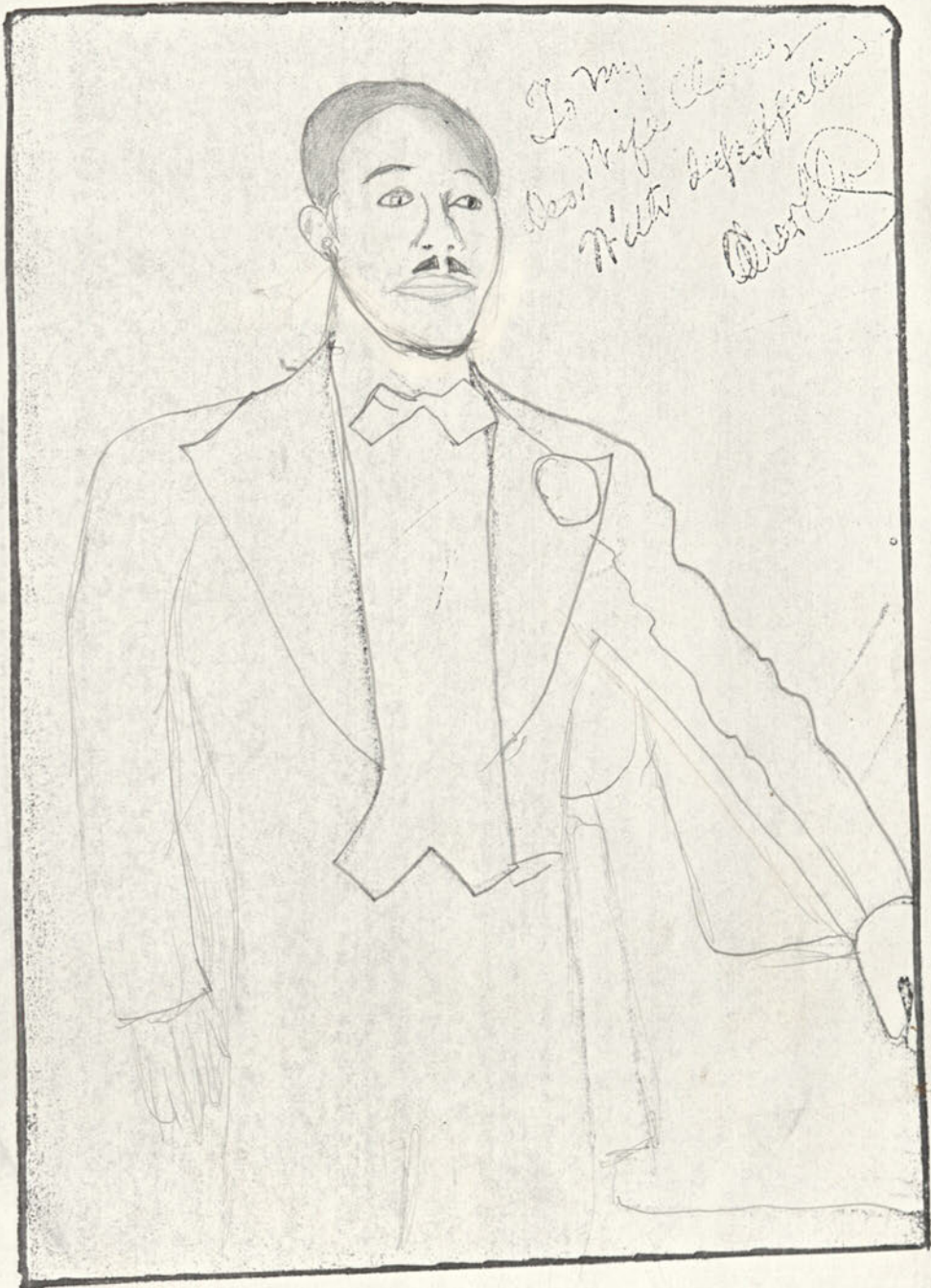
Rudolph Everett von Charlton became acting head of the Department of Music at Florida A. & M. College in Tallahassee, Florida from 1931-1932. He was an instructor there from 1932-1942. He later became the head of the Department of Music in Prairie View College, Texas from 1942

until the present. His present address is 21 Convent Avenue, New York City, New York.

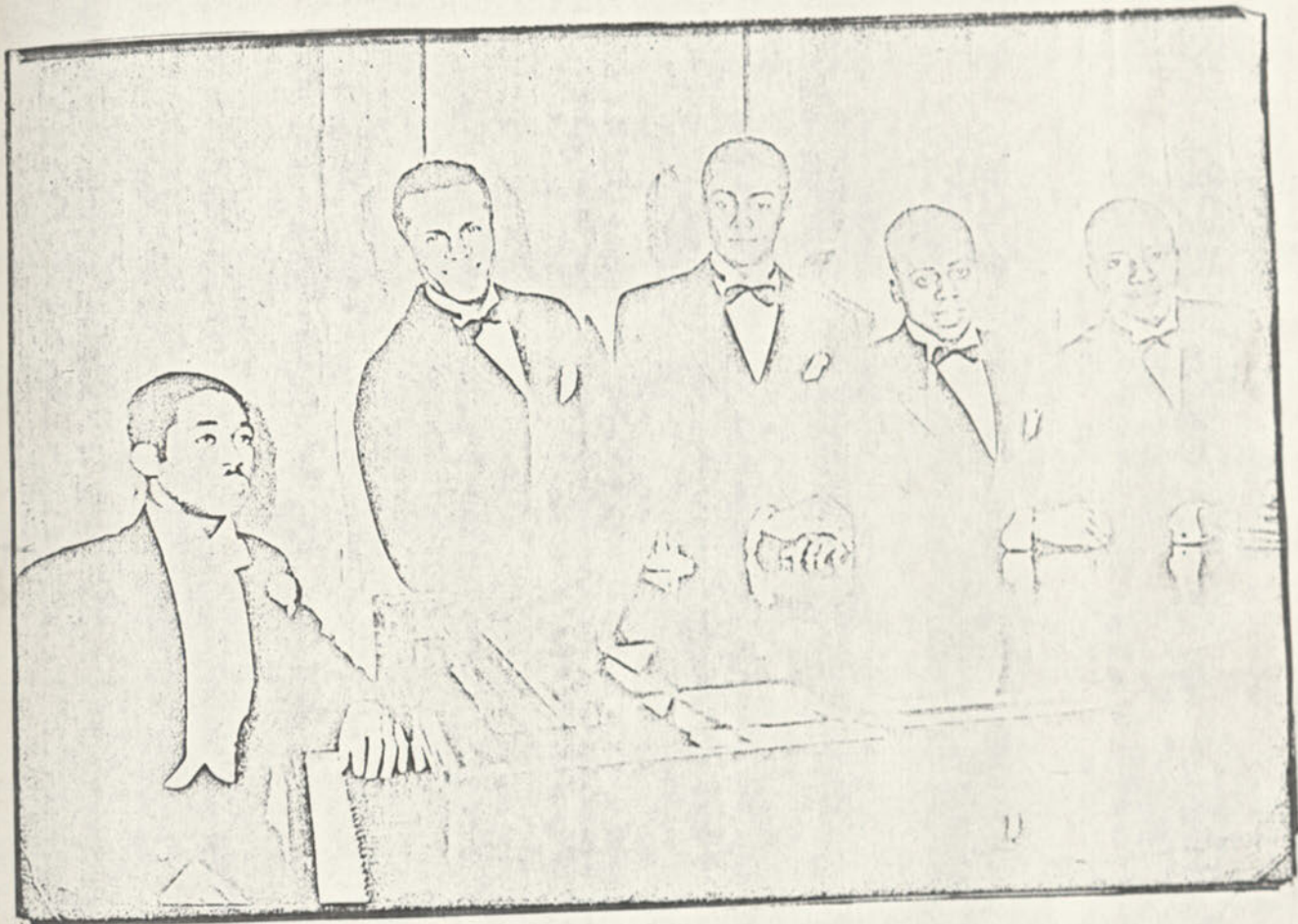
Von Charlton is a member of Phi Delta Kappa, Phi Mu Alpha Sinfonia, the N. E. A., the Episcopalians, "American Guild of Organists," National Association of Teachers of Singing, and "International Accompanists Unlimited."

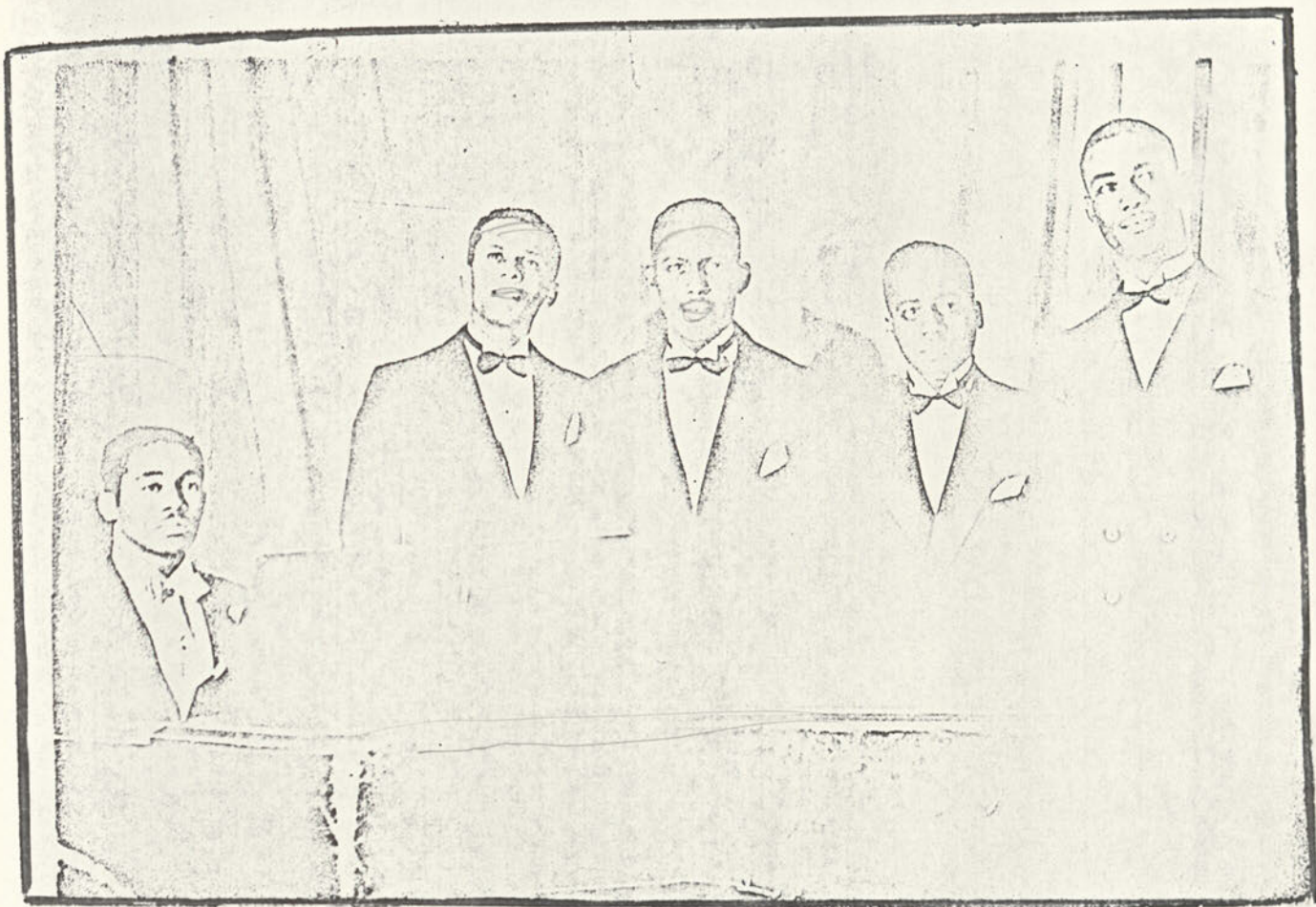
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To my dear wife
with affection
D. J. [unclear]





R. VON CHARLTON PIANO RECITAL

IN A

NOTES

Theme: Concerto in B Flat Minor (Request) . . . *Tchaikovsky*
 (First Movement)
 The first movement of the Concerto is filled with brilliance and grandeur; has variety and intensity of color, and shows a commanding breadth of conception.

Theme and Cadenza: Concerto in A Minor . . . *Grieg*
 (First Movement)
 The first movement of the Concerto is considered as the most perfect amalgam of piano and orchestra ever effected. A long ominous roll upon the kettledrums . . . a mighty chord in full orchestra and piano . . . a furious descending passage for the piano, and without further introduction, we are brought to the main theme of the movement immediately. It is a curious, memory-penetrating theme; simple in rhythm and melody. The cadenza glorifies and clarifies the main theme in a burst of brilliant light through novelties of rhythm, brilliant scale passages and crashing chords.

SONATA, Op. 57: Appassionata . . . *Beethoven*
 Allegro Assai
 This movement is built up on the pattern of three parts known as Sonata-Allegro. The first part gives the main themes (2) and a short closing one. Then there is a bridge into the second part which develops the two themes of the first. The third part reviews the first and summarizes the whole movement.

Andante Con Moto
 This movement is a theme with three variations. The theme is only sixteen measures long. The first variation is in syncopated form. The second, in a lyrical style using broken chords in one octave. The third variation is in free style with scale passages, and moves suddenly into the third.
 Allegro Ma Non Troppo
 This movement is built up just as the first one. At the end is an apparent grand triumphant march; then a brilliant series of closing runs.

Fantasy Impromptu, Op. 66 . . . *Chopin*
 The Chopin group will show music in its poetic setting, scolian harp of glittering tones, delicate interweaving sonorities, picturesque.

Hungarian Fantasy . . . *Liszt*
 The Hungarian Fantasy has a leading motive of great, crashing chords. A very old, ancestral Hungarian melody, a noble, melancholy call, resounds from the brass instruments. The piano ornaments this strain with all kinds of florid passage-work. Effects of strange pulsatile instruments are suggested in the quicker dance rhythms that follow. The main motive returns—the old Hungarian song—while the pianist sweeps wildly the entire range of the keyboard.



R. VON CHARLTON

DOLPH EVERETT VON CHARLTON was born in Norfolk, Virginia, and he received his first musical training at the age of thirteen. He continued his education at Hampton Institute; Julliard School of Music in New York; New England Conservatory of Music in Boston; The University of Michigan, Ann Arbor, Mich., where he received the Master of Music degree and worked towards the doctorate, and The Royal Academy of Music in London, England. His musical training has been with Mrs. Ursula Colding of Non-Percy Grainger, R. Nathaniel Dett, John Orth, Alton Jones, and as Matthay and Joseph Brinkman. He had the good fortune of touring Europe with the Hampton Institute in 1930 under the direction of the late R. Nathaniel Dett. He has traveled over Canada and forty-one of the United States, and has performed over WGN in Chicago; WJZ in New York; and WIOA in Cleveland.

PROGRAMME

Theme: Concerto in B Flat Minor (Request) . . . Tschaiikowsky
 Theme and Cadenza: Concerto in A Minor . . . Grieg
 SONATA, Op. 57: Appassionata . . . Beethoven
 Allegro assai
 Andante con moto
 Allegro ma non troppo

INTERMISSION

Fantasy Impromptu, Op. 66 . . . Chopin
 Waltz in C# Minor, Op. 64, No. 2 (Request) . . . Chopin
 Etude in C# Minor, Op. 25, No. 6 . . . Chopin
 Etude in C Minor, Op. 25, No. 12: Ocean Wave (Request) Chopin
 Hungarian Fantasy . . . Liszt

Orchestral transcription played on second piano by
 Mrs. EUGENIA BROWN