CHAPTER XV

Radio Broadcasting

It had been the policy of music projects under the Civil Works Administration and the Emergency Relief Administration to extend music services by means of radio broadcasts wherever such broadcasts were not opposed by the American Federation of Musicians. Therefore, it was natural that, with the beginning of the Federal Music Project, broadcasting should be continued. Radio broadcasting was not primarily for propaganda purposes but for extending services over a broader front than was possible through public concerts.

From the beginning of the Federal Music Project, radio broadcasts went beyond the actual presentation of concerts by Federal Music Project orchestras. In New York City and in other communities the radio was used as a vehicle for extending the services of the music education units. Lectures on music history, harmony courses, and other subjects were presented over the air with some success.

Under the Federal Music Project as under the subsequent Music Program radio broadcasting was done only with the concurrence of the Locals of the American Federation of Musicians within whose jurisdiction the broadcasts originated. This was a very natural and legitimate concession to the Federation since the abuse of the broadcasting privilege easily could have created unfair competition with union musicians. With the release of Operating Procedure No. O-5, the radio policy for the WPA Music Program was formalized. The statement on broadcasting, contained on Page 3, Section 36, stated, "Broadcasting—No radio broad-
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casting shall be performed without the written permission of the Director of the WPA Music Program. An application for permission to broadcast may originate with the State Supervisor of a Music Project and should be addressed to the Director of the WPA Music Program, Washington, D. C. The following information shall be submitted with the application:

(a) Name of unit and conductor;
(b) Location and call letters of radio station;
(c) Number of broadcasts to be performed;
(d) Date and exact time of broadcasts;
(e) Written concurrence of the local musician's union.

The State Supervisor must be assured of the professional merit of the unit which is to broadcast. Permission to broadcast shall not be considered as continuing; a new application shall be made for each broadcast or series of broadcasts before initiation thereof. No chain broadcasting shall be permitted.*

Actually, chain broadcasting was done on a few occasions but these occasions were of national importance and were approved by the national office of the American Federation of Musicians.

Unfortunately, it is feared that in some states broadcasting was overdone. After 1939 the information received by the Washington office of the Music Program was so meager that sound decisions could not always be made on requests for permission to broadcast. It is feared that some projects used radio as a means to keep their orchestras busy in lieu of sufficient initiative to get out and book public concerts. Also there is no doubt that in a few states WPA music units were permitted to broadcast which were not of sufficient
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size to compete favorably with the major orchestras heard every week by the listening public. This situation brought about a requirement that the instrumentation of each unit accompany the application to broadcast.

During the Winter of 1940-'41, the Music Program was caused considerable embarrassment by the feud between the American Society of Composers, Authors and Publishers (ASCAP) and the major broadcasting networks. It will be recalled that as a result of this conflict all ASCAP music was withdrawn from the air and the broadcasters organized Broadcast Music, Incorporated (BMI) to supply material for the network programs. The WPA Music Program was caught between two fires. If the WPA orchestras continued to broadcast and used BMI music, they would be in the position of aiding the broadcasting chains to defeat ASCAP. However, if they refused to use BMI music, the Program would have been lending its support to the ASCAP side of the battle. Both ASCAP and BMI offered to permit the Music Program to use their music and BMI went so far as to offer to provide the Program with entire libraries of its music. There was no alternative. Without officially recognizing or mentioning the controversy in the radio industry, a telegram was sent to all projects stating that because of a "contemplated change of policy" all authorizations to broadcast were cancelled effective midnight December 31, 1940. With the settlement of the controversy several months later, broadcasting by music project units was revived without any disclosure of the "contemplated change of policy".
After Pearl Harbor it became necessary to relax the regulations governing broadcasting by WPA music units. Requests from the Army and the Navy for recruiting programs came on short notice and could not wait for Washington approval. The Treasury Department needed WPA orchestras for bond rallies which were organized and broadcast on short notice. In order to facilitate the rendition of these services, and since President Petrillo of the American Federation of Musicians had offered every form of cooperation, it was ruled that when the services of WPA orchestras were requested by the armed forces or the United States Treasury Department to participate in broadcasts of a patriotic nature, Washington approval would not be necessary providing union concurrence was obtained and a copy of such concurrence was forwarded to the Washington office after the broadcast.

In 1936 Dr. Sokoloff planned to initiate a series of recordings to be used as radio transcriptions of fifteen minutes duration. Since the regulations of the American Federation of Musicians governing the making of recordings for radio use were very stringent, it was necessary that an agreement with that body be reached. There appears in Exhibit "39" of this Report a copy of the letter from Joseph N. Weber, President of the American Federation of Musicians, expressing his concurrence in the plan to make WPA radio transcriptions.

The WPA radio transcriptions consisted of a twenty inch record with a playing time of fifteen minutes. A usual program consisted of ten minutes of music, a three minute speech by a prominent
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person on the objectives and accomplishments of the WPA and two minutes of program announcements. Over a period of six years these recordings were made by symphony orchestras in Los Angeles, New York City, San Francisco, and Boston; Negro choruses in the same cities and operatic or oratorio choruses in Boston and Los Angeles. A few recordings of dance bands were made in New York City and Boston.

The purpose of these recordings was two-fold. The first aim was to bring the services of WPA music units to communities which did not have them. The second purpose was informational in that it was intended to provide a medium for telling the country what was being done with the tax-payer's dollar. It should be emphasized here that these recordings were not distributed to all radio stations but were released only to small independent stations not regularly receiving network programs.

After 1939 when greater emphasis was placed upon the music education activities of the WPA Music Program, it was Dr. Moore's plan to use these recordings for educational purposes. Up to that time radio stations which had used the recordings returned them to the State WPA offices where they lay and warped in warehouses. For the purpose of utilizing these transcriptions in WPA music appreciation classes, a technical circular was prepared which was released on February 21, 1941, bearing the title "The Teaching of Music Appreciation and the Use of WPA Radio Transcriptions". This circular, in addition to suggesting techniques for the teaching of music appreciation, contained a list of selected recordings and the measurements of the selections on the records in order that the teacher might play the
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record without including the speeches and announcements. Also the circular included information concerning the type of turntable needed to play the large recordings.

In several States, play-back equipment was purchased and these recordings, which had been waiting for the scrap-heap, were put to a valuable use. After services to the armed forces displaced music education activities, these machines and recordings were used in army camps and community recreation centers for the entertainment of the troops. These recordings received particularly extensive use at Camp Robinson, Little Rock, Arkansas, where the ever resourceful State Supervisor, Exene Benefield, planned for broadcasting the records over the camp loudspeaker system. In 1942 when the need for old records for salvage purposes became acute, all WPA radio transcriptions were turned over to the Procurement Division of the United States Treasury. A complete file of these recordings have been deposited in the Franklin D. Roosevelt Library at Hyde Park, N. Y.; the Music Division of the Library of Congress, and National Archives. There is also a set which may or may not be complete in the library of the Federal Works Agency.

Recording was a subject which was treated in WPA procedures beyond the making of WPA transcriptions. Operating Procedure No. G-5 stated on Page 4, Section 36, "Recording No recordings shall be made by units of the WPA Music Program other than those made under the jurisdiction of the Washington office of the Work Projects Administration. Every precaution shall be exercised to avoid the making of records either during a public performance or while broadcasting. Radio stations
shall agree not to record performances given in their stations by WPA units without permission of the Washington office. The latter restriction had to be relaxed in the case of those stations which recorded all programs for their files. Some difficulty was encountered from time to time with persons, often composers, who attempted to make recordings of Music Program performances for their own use. Most of these attempts were harmless and usually involved a composer who wished to have a recording of the "premiere" of his work. However, the agreement which had been made with the American Federation of Musicians could only be maintained inviolate by strict regulation of all broadcasting and recording activities.

One of the most unique and significant uses of broadcasting originated with the Minnesota Music Project and should have been more extensively adopted in other States. Through arrangement with the University of Minnesota, which was the official sponsor of the State music project, a series of band clinic programs was developed utilizing the Minnesota WPA Symphonic Band. These broadcasts consisted of performances of compositions being rehearsed and performed by school bands of all classes throughout Minnesota. A list of programs was sent out in advance by the University radio station and the radio band clinic was a period when all activities stopped in many schools throughout the State. The program was broken by talks prepared by the band conductor on the interpretation and fingering of difficult passages. This program was developed in 1940 and continued throughout the life of the Minnesota Music Project. Credit
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for this innovation is due Dr. John Becker, the progressive Supervisor of the Minnesota Music Project. Similar broadcasts were conducted in New Hampshire but were confined to the weeks immediately preceding the annual band and orchestra contests.

Exhibit "39" contains miscellaneous material on the broadcasting activities.

Recommendations

Under any type of Federal Music Program, broadcasting should be carefully planned activity. Radio broadcasting without a purpose causes the Program to be "taken for granted" by the public. Furthermore, such procedure may be easily criticized as a useless waste of public funds or interpreted by the public to be propaganda designed to perpetuate the agency. Random broadcasting tends to cheapen the whole Program.

Radio broadcasts by government agencies cannot compete with private industry in "glamour". However, government broadcasts need not be hampered by the restrictions of commercial programs whose mission is advertising. Federal broadcasts do not need to sell a product but they must constitute a desirable public service. Therefore, a Federal Music Program should plan its broadcasting activities in such a manner that the maximum public service will be rendered without competing with the commercial or sustaining programs of the major networks. There is no point in trying to outdo or compete with the weekly broadcasts of the New York Philharmonic or the Metropolitan Opera. In the field of popular music and operetta no government music program can or should compete with Kostalanetz or other "name"
bands. However, there are many operas never included in the repertoire of the "Net" which would be of interest to the public if presented in English. The great oratorios are seldom heard on the radio. Just as the Illinois WPA Symphony Orchestra was signal successfuL because it presented programs so far removed from the usual repertoire of the Chicago Symphony Orchestra that the public crowded the hall without reducing attendance at the concerts of the established orchestra, so can radio programs be planned which will appeal to the interests of the taxpayers without repeating the material used in established network programs.

Government programs may best be presented over municipal or university radio stations. Through such media the program content or timing is not hampered by the commercial commitments or program policies of the major networks. The most successful radio programs of the WPA Music Program were those presented over such stations as WNYC of the City of New York, the University of Minnesota radio station, and the station at the University of Ohio. Over such stations programs addressed to specific audiences could be arranged at the most appropriate periods and the length of the program was determined by its importance and not by the amount of free time the station had left over. Under such conditions it is possible to arrange programs of music history, band clinics, radio classes in harmony, form, music appreciation, the geography of music, and other special lectures. Such programs can supplement correspondence courses. All programs of this type depend upon regularity of presentation if a consistent audience is to be built up.
There is little precedent for effective Federal broadcasting. Prior to World War II, government broadcasts were chiefly of an informative nature consisting mainly of speeches by Federal officials reporting on the accomplishments of their respective departments. The Army, Navy, and Marine bands supplied the only musical programs excluding the "Farm and Home Hour" which was sponsored by the Department of Agriculture and which contained both informative talks and entertainment. Little actual public service was rendered by Federal broadcasts as compared with the services offered over such stations as WNYC, the municipal radio station for New York City. The chief difficulty was that practically all government programs were channeled over the major networks and these great systems could surrender only a limited amount of time from their commercial schedules and such time, in most cases, was at irregular periods. During World War II, government broadcasts were controlled by the propaganda policies of the Office of War Information and program content was confined to promoting the sale of War Bonds, the entertainment of the armed forces, sustaining public morale, and furnishing information on the progress of the war.

In post-war conditions there will be an opportunity for a Federal music program to provide a real public service via the medium of radio and utilizing the resources of municipal and university radio stations. In the past it has been the practice to originate most government radio programs in Washington, New York, or Chicago. On several occasions Mayor F. H. La Guardia of New York City has urged
the Federal Communications Commission to authorize chain broadcasting over non-commercial stations by the use of short wave. Thus far these petitions have been denied and such stations cannot afford the costly wire charges necessary to link their facilities by telephone. However, if chain broadcasting by non-commercial stations should be permitted it would be possible for a Federal music program to utilize these facilities for a series of programs which would prove attractive to the public as well as important in the development of our national culture.
CHAPTER XVI

Creative Music Activities

The subject of this Chapter paradoxically deals with something which was not accomplished by the Federal Music Project or the WPA Music Program. Since it is believed that in future years musicians may inquire as to why the Work Projects Administration did not employ composers for creative work and, since the procedures of the Division of Service Projects provided for such employment, this Chapter is intended as an explanation of this apparent omission in operation. Also there are included recommendations for the conduct of creative music activities in a future Federal Music Program.

The initial procedures of the Federal Music Project did not provide for the employment of composers except as they might be used as arrangers. However, at the Boston Conference of Federal Projects held in Boston, June 22-24, 1938, Dr. Sokoloff discussed the possibility of obtaining funds to commission the writing of works by American composers for Federal orchestras. Apparently, Dr. Sokoloff intended that sponsors should be used to pay the royalties or commissions for such works. This proposal which may be found in Exhibit "4", Minutes of Regional Meeting, Federal Music Project, Boston, June 22-24, 1938. After this meeting, Dr. Sokoloff continued discussions with the Composers Alliance, the organization which was exerting pressure to have the WPA extend the same benefits to composers as were available to unemployed performing musicians.

It appears that certain commitments were made by Dr. Sokoloff which, after his resignation, were incorporated in Operating Procedure.
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No. G-5. Page 2, Section 34 of this Procedure included among eligible activities for music projects the following statement: "Creative Music Activities. Initiation of projects for American musicians to create musical compositions and to arrange and prepare materials for the use of music as a social agency, and to prepare syllabi and materials for progressive activities in music education; initiation and maintenance of composers' forum laboratories."

Pages 7 and 8, Section 36, Operating Procedure No. G-5, included the provisions for the employment of composers and set forth the circumstances under which they should work. Composers, certified as in need, might be employed, after an examination by a committee, to write musical works for performance by the various types of WPA performing units; to prepare educational materials and to do research work; and to write and arrange materials for the development of social music. The Procedure further stated that the products of project-employed composers should become the property of the United States Government and no royalties should be paid or charged for such compositions.

After these procedures were established they were ignored by the States. Only one instance is known of the employment of a composer under the provisions set forth in G-5. In Oklahoma young Indian composer was employed for a short time to write orchestral pieces based on the themes of the Oklahoma tribes. Now the question may be raised—was there any desire or intention on the part of the WPA Music Program to discriminate against the unemployed composer while providing work for the orchestral musician and the music teacher? Why, if the Art Program and the Writers Program were able to employ
persons to do creative work did the Music Program hesitate to indulge in this activity?

The fundamental payroll procedures under which the WPA operated made it extremely difficult to engage in creative work which necessitated work at home or in a studio away from a normal project site and immediate supervision. WPA work was conducted under what is called "force account". This procedure established timekeeping and payroll practices to process records and payrolls for a "force" of workers, supposedly working together, at one time, on the same site. Consequently, any project activity which utilized the worker as an individual working alone was bound to have some complications in maintaining a timekeeping check which would conform to the procedures of the Division of Finance. Therefore, the music project orchestrated into the normal procedure of the "force account" but the artist or writer often did not. In the case of the rural WPA music teacher, the time sheets were mailed into headquarters and could be checked against the schedule of the teacher, her attendance records and accomplishment reports. Occasional "spot checks" by timekeepers further minimized the danger of falsified time records.

The Writers Program partially solved its timekeeping problem by breaking down an operation into several individual tasks which could be performed in conformity with "force account". Under the Writers procedure, a considerable number of workers were assigned to gather information in public or university libraries. This material was passed on to a group of writers in the project headquarters who put the material into narrative form. This manuscript material was passed on to the
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editors who prepared the drafts for final editing in Washington. Therefore, the creative work of the writers projects was actually accomplished by a series of work steps all of which could be accomplished under supervision.

The Art Program had more difficulty with the "force account" procedure and before the end of the WPA it was necessary to revise Program procedures to reduce to a minimum the activities of the individual worker. With the exception of poster production by the silk screen process and the production of visual aids, few of the Art Program operations could be broken down into tasks which could be performed in work-shops under direct supervision. Until 1940 a large part of the Art Program activities were performed by the easel painter in his studio. Consequently, there was much difficulty in arranging timekeeping details which were satisfactory to the Division of Finance and unfortunately a considerable number of investigation cases ensued which were without basis of fraud but which were occasioned by unorthodox timekeeping practices. The result of these difficulties was the insistence of State Administrators upon the reduction of those activities which required work at home or away from supervision. By the time of our entrance into the war, easel painting had virtually vanished from the Art Program.

The difference between the artist and the individual music teacher was that the work of the music teacher could be more easily measured. Even though the timekeeper could not visit the rural music teacher every day, it could be established by documents that on a certain date she taught so many piano classes to so many children. However, in the case of the artist who might not complete his painting
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for several weeks, it was impossible for the payroll supervisor to
determine, from the amount of work produced, whether or not the artist
had worked every scheduled day. The project supervisor might testify
that during a given period the artist had performed work equivalent
to the required number of hours, but since the responsibility for
timekeeping rested with the Division of Finance, the timekeepers were
unwilling to accept such statements in lieu of records.

It was the knowledge of these difficulties in other programs
which deterred the State music project supervisors from entering into
an activity which involved so many complications. A composer might
have been assigned to a project to compose a work for a local tercen-
tenary celebration. The work might logically have taken three months
to write. But how could the supervisor of the project certify that
the composer had devoted thirty hours per week (not an average of thirty
hours), and that no more nor less than 120 hours per month had been
spent upon the composition. It was not allowable that the composer
might write almost day and night for two weeks and then wait a few days
for another inspiration. Work in WPA had to be scheduled and performance
had to conform to that schedule. Overtime was not permissible nor were
there compensatory periods of absence for excessive time spent during
one payroll period. A composer worth his salt would not have accepted
work under such conditions.

Any composer of experience knows that the completion of a
major work requires a period of mental relaxation before launching
another opus. It is impossible for a composer who has wrung himself
dry emotionally to immediately plunge into another effort. However,
under the regulations governing the schedule of work on projects, the
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composer might have finished a symphony on March 14, at 5:00 P.M. but he would be expected to start work on another composition at 8:30 A.M. on March 15. The only other alternative would have been to terminate the employment of the composer upon the completion of the assignment and to assign another composer to do something else. On one hand the conditions of WPA employment would have ruined an artist in a short time and on the other hand the economic instability of short term employment would have caused the composer to seek other types of work. The short assignment for only one composition would have been unsatisfactory to any composer since he would have received little monetary return for a composition which would become the property of the United States.

The Special Music Panel convened by Mrs. Kerr in November, 1941, included two composers, Roy Harris and Howard Hanson. A recommendation was made that a future music program include "the authorization of grants in aid to established institutions for the creation of stipends for creative work in musical composition". It will be noted that this Music Panel did not include any recommendation for aid to composers under the existing legislation. While Mr. Harris had discussed the employment of composers with Dr. Moore on several occasions, it is assumed that by the time of the 1941 meeting he was convinced of the futility of such activity under WPA legislation.

It is regretted that the WPA Music Program was unable to aid the composer by giving him work in his own field. However, it is believed that no system could have been created under the legislation governing the Work Projects Administration which would have been satisfactory to the composer or to the Program. Certainly it was not
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the intention or the desire of either Dr. Sokoloff or Dr. Morre to discriminate against the American composer in any way. Both of these distinguished musicians have long records of service in behalf of our native composers. Both Dr. Sokoloff and Dr. Moore exhausted every possibility for the employment of composers which would comply with the existing regulations of the Administration without exploiting the composer. The services to American composers by the WPA Music Program must needs by measured by the widespread performance of American works by all WPA bands and orchestras rather than by the employment of needy composers on the projects.

Recommendations

As was recommended by the Special Music Panel in November 1941, a future government music program should provide for aid to American composers. The methods by which such aid may be extended are discussed herein.

No music program operating under "force account" will be able to provide satisfactory aid for creative workers. The only other alternatives for remunerating such artists for creative production in a government work program are by the use of contracts for work to be completed and delivered to the United States Government within a specified time and for a fee established by a fixed scale, and the grant-in-aid system as written into the recommendations of the Music Panel by Roy Harris. The contract system already has been used by the Section of Fine Arts of the Public Buildings Administration in acquiring decorations and works of art for public buildings. Applying this system to creative work in the field of music, the Program might enter into a contract with
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a composer to write a work of a specific type for a specific occasion, the work to be completed within a specified time for a specified fee. It is probable that the Procurement Division of the United States Treasury Department would cooperate in establishing a schedule of fees for such work if one is not already in existence. Under this system the composer receives a fair remuneration for his work and the distribution of working time within the period limited by the contract is left to the discretion of the composer. Like the artist, the musician who can finish his contract work within a short period thereby receives a relatively high fee as against the composer who requires the full period.

The grant-in-aid system is more foreign to usual government procedure than the contract system and it is not believed that any government agency has ever been authorized by law to enter into such agreements. Until the day arrives when our Congress is prepared to write and enact an extremely liberal bill for a bureau of fine arts, it is doubted that provisions for a grant-in-aid system as advocated by Mr. Harris could be obtained in any legislation covering a Federal program of public works and services.

It is presumed that Mr. Harris' plan involved the artist-in-residence concept which would station a composer at a State university to compose. Although the amount of work which the composer should produce in a year might be specified upon his assignment, the fact that he received a salary from the government would require the same checks and reports which rendered the employment of composers difficult under the procedures of the Work Projects Administration. If the composer was unable to produce the work specified at the time of his assignment,
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he would have been paid for the work and would face the unpleasantness of an investigation and possible reimbursement to the United States Treasury.

Any Federal agency employing composers under the composer-in-residence system would have to report the accomplishments of such activities to Congress along with its other annual accomplishments. An economically minded Congress would have such activities under constant scrutiny and the parent agency always would be faced with the necessity of having to defend the production records of its composers in terms of other more tangible production schedules. A program of creative music cannot flourish and be constantly on the defensive. The composer-in-residence plan may be feasible and desirable when financed by the funds of our great foundations or universities but the latitude which must be required for obtaining successful results under such a plan would subject it to constant attack if operated with Federal funds.
CHAPTER XVII

Music Education

While the music education activities of the Federal Music Project and the WPA Music Program have been mentioned in several places in this Report, and while there is adequate evidence in the State Reports and the Exhibits that this part of the program was widespread and highly developed, it is believed that this Chapter is needed to summarize the subject and treat it separately in recommending future operations.

Music education services were established as a part of the Federal Music Project in the Federal Music Project Manual. In several States substantial music education programs were established in 1935. New York City carried over its Music Education Division from the Civil Works Administration and the Emergency Relief Administration. Massachusetts, Maine, New Hampshire, Vermont, Mississippi, and the District of Columbia initiated music classes with the inception of the Federal Music Project. Music education services most naturally developed in those States which did not have large numbers of unemployed musicians who were suitable for bands and orchestras. Therefore, in some communities the music education program was a second choice. Supervisors fell back upon education as an alternative when they could not organize performing units. In Chapter XI Relationships With Other Programs there has been recounted the lack of foresight displayed by some music supervisors in allowing their music education activities to slip away to other WPA projects. Fortunately this "step-child" attitude toward music education was not universal under the Federal Music
Project and several very fine State programs were operated.

Throughout the history of WPA music, educational activities usually absorbed about ten percent of the national employment. This percentage rose slightly after 1939 but the increase in the music education activities of some States was offset by quota reductions in others.

The range of subjects taught in WPA music education classes was great and varied according to the musical tastes of the communities. In many communities where music education centers were operated, a complete music school curriculum was maintained including applied music, theory, and eurythmics. Student orchestras and choruses were organized and programs of student compositions were performed. States which retained their Latin heritage were strong for guitar classes and student tipica orchestras. In New York City fife, drum and bugle corps were sponsored by the Police Athletic League. In Wisconsin and in several Southern States interesting experiments were conducted in pre-instrument training, utilizing tonettes and fifes. In a number of Southern States music classes for handicapped and deaf children were operated in institutions.

As has been set forth in Chapter I, the upswing in WPA music education services came in 1939 with the appointment of Dr. Earl V. Moore as National Director. The improvement and the expansion of the music education services were accomplished through the training program established by Dr. Moore and Mrs. Fredenhagen as is indicated in Chapter VI. These services would have reached their peak by 1942 if the war had not terminated this portion of the Music Program.
The explanation of why some large State projects were slow to develop their education services lies in several factors. First, the cost of supervision was high in proportion to the number of workers employed. One supervisor could handle an orchestra of 100 men. But an equal number of teachers assigned to scattered teaching locations required more supervisory personnel. The principle of "force accounts" discussed in Chapter XVI Creative Music Activities, had a restraining influence upon supervisors who did not wish to become involved in financial snarls. Few of the State Supervisors outside the South were music educators and, lacking a music education background, they were inclined to suspect the standards of their music teachers. Finally, the cost and effort involved in an adequate training program caused some supervisors to hesitate before expanding educational services.

The elements which gave impetus to expanded music education services were the inspiration provided by Dr. Moore, Mrs. Kerr's insistence upon well balanced programs throughout the Division of Service Projects, the strong support of State sponsors, and the opportunity to spread project services in the States beyond the limits of music performances.

One of the outstanding accomplishments of the music education activities was the development of teaching materials by the State projects. In some instances the commercially available educational materials for class teaching were not adaptable to the conditions under which the WPA Music Program operated classes. Most of the pupils were the children of relief families who did not own pianos and could not afford to buy
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music. Materials had to be developed which would provide the pupils with some musical exercises in lieu of instrumental practice. Practice keyboards were manufactured on some WPA projects to overcome this deficiency and keyboard harmony exercises were mimeographed which would develop an understanding of musical structure without requiring technical facility. Here it should be emphasized that the purpose of the WPA Music Program was to develop elementary skills and arouse a love for music without aiming to develop musicians. A miscellaneous collection of State teaching materials is included in Exhibit "41". Some State project materials will be found attached to the State Reports and a considerable assortment has been deposited in the Music Division of the Library of Congress during past years.

One subject of controversy which developed from the music education activities of the WPA Music Program was the eligibility of pupils for instruction. In 1936 a form was developed by the Federal Music Project which a prospective pupil was required to sign before being admitted to music classes. The form, signed by the pupil or his parents, declared that the applicant for instruction was unable to pay for private instruction and had not studied with a private teacher for at least three months. This form, or variations of it, was generally used in most States. However, in New York City a situation developed in 1939 which might have had serious repercussions. Because many of the WPA music teaching centers were housed in public school buildings, it was ruled by the New York Board of Education that any resident of the City or his children were entitled to admittance to music classes. Furthermore, it was charged by New York City music teachers that the teaching centers
outside of public school buildings were lax in checking the eligibility of applicants for instruction. This situation brought about an investigation, ordered by Administrator Somervell, which disclosed that an excessively high percentage of students were ineligible for WPA instruction. The result was a stiffening of the eligibility requirements which proved satisfactory to the music teachers' organization.

Some State music projects went so far as to exclude all pupils whose families were not on the relief rolls. The eligibility requirements varied widely according to local conditions. In a rural community where there was not a private music teacher for miles around it was usual to admit all comers. Some projects submitted the names of applicants to the local music teachers' associations for review. Although Music Program procedures set forth very specific rules of eligibility for instruction, most of the States applied good common sense in interpreting these procedures.

As a program of rehabilitation, the music education services met with varying success. At the outset it was hoped that a considerable number of teachers might be retrained for employment by local public school systems. It was further hoped that a plan of cooperation might be worked out with State departments of education which would permit these WPA teachers to obtain State teachers' certificates. However, in most States the hide-bound regulations governing the certification of music teachers in public schools prevented progress in that direction. A notable exception was the State of Florida which drafted a set of examinations for WPA music teachers and which qualified a considerable number of these teachers for public school employment. More common were
those States in which a degree from a recognized conservatory or university meant nothing unless a regulation course had been taken at the State normal school which grounded the teacher in the proper height of window shades at 4:00 P.M.

Had it been possible for the Music Program to assign music teachers to college courses for a portion of the twenty hours per month devoted to training, many teachers would have been able to obtain teaching certificates but this proposal was rejected as illegal under the legislation of the Work Projects Administration. Such an arrangement, had it been legal, would have met with assured success. In many communities a local public school music teacher had never been employed. After several years of public school music activities maintained by the WPA, these communities were convinced of the merits of these services and were ready to appropriate funds to employ the project teacher. Here was where the unbending regulations of the State departments of education and the inability of the WPA to pay for non-WPA training stopped the regular employment of many teachers.

In the above paragraph there is reference to the conduct of public school music teaching. This phase of WPA music education activities was a development of the 1939-1941 period although some work of this type may have been done under the Federal Music Project. WPA Music Program services in the public schools was intended to stimulate the increase of public school music activities, thereby creating employment opportunities for WPA music teachers and for the profession in general. In order to protect music teachers already employed by public school systems and to prevent communities from leaning on the WPA for services which they could
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afford to provide, stringent regulations were included in Operating Procedure No. G-5. These regulations provided that communities which had not appropriated funds for public school music for five years might apply for a program of class instruction. It was required that the application be endorsed by local professional musicians. As in the case of other music education activities, this type of service was conducted most extensively in the South where hundreds of communities were virgin territory for public school music.

Recommendations

If music education activities are to be conducted under a future government work program, several factors should be considered before opening operations. If the purpose of the program is to alleviate unemployment and to rehabilitate rusty skills, then greater emphasis must be placed upon training for employment than was possible under WPA. Such training can bring satisfactory results only if it is geared to the State laws and State education policies in such a manner as to condition the trainee for employment in the public schools. Valuable services may be rendered to the communities by a government program of music education services but unless the end result is stable employment for the teachers assigned to the program, the chief objective of the program will have been lost. As has been demonstrated, teacher training is expensive and in a government music program music education services will not absorb sufficient employment to make the activity worth while unless a constant flow of teachers into private and municipal employment can be achieved.
(Music Education)

It would be possible under appropriate legislation to provide Federal funds to communities for the purpose of extending or establishing public school music facilities similar to the manner under which funds were provided under the Lanham Act in 1943 for extended school facilities in communities with a temporary deficit. However, under the policies of the Federal government in all matters relating to local public school systems, such grants would be made directly to local school systems without a suggestion of Federal control over standards or personnel.
CHAPTER XVIII

Guide to State Reports

Attached to this Report is a set of Reports of Program Operation and Accomplishment from the several States. This set of Reports does not constitute anything approaching a complete report of Music Program operations in the States nor are there reports from every State Music Project. The State Reports of Program Operations and Accomplishment were written during January 1943. By that date many music projects had closed and the supervisors were not available to prepare the report. In some cases the reports which are in the file were written by administrative officers of the Division of Service Projects who could only prepare a brief outline of actual operations. In many States no one was available who had had any connection with the music projects in the early days of operation. Therefore, as a whole this file of State Reports is very inadequate. Neither can the accomplishments of the State programs be measured by the quality of their reports. California, which for some years operated the largest WPA music program in the United States, has the most inadequate report in this file. As an aid in reviewing the attached State Reports, this Chapter is designed as a guide and partial evaluation.

ALABAMA

The early portion of this report documents the statement made in Section I of the national report indicating the lack of attention by national and regional officials of the Federal Music Project to the small Southern units. In the section of the Alabama report dealing with Technicians and Supervisors, the recommendation that the State Supervisor
be relieved of administrative responsibilities and that such matters be delegated to a "business manager", was followed in some states with the frequent result that because of a natural liaison between the project "Business Manager" and other administrative officers, the State Supervisor was found being "managed" by the Business Manager.

ARIZONA

This report does not adequately reflect the activities of a small but very active and colorful project. The State Supervisor of the Arizona Music Project was an able, progressive young musician and probably did not write this report.

ARKANSAS

This is one of the best and most reliable reports in the file and was prepared by one of the most able State Supervisors in the history of WPA music.

CALIFORNIA

This report is entirely valueless. In the first place, California until 1943, was administered as two states in WPA; the Northern California Work Projects Administration, with headquarters in San Francisco; and the Southern California Work Projects Administration, with headquarters in Los Angeles. This report was prepared in Los Angeles and omits mention of the excellent music program which was conducted in Northern California. There is nothing in this report which reflects the accomplishments of the two great California Music Programs and the writer of this report has paused in his haste only long enough to inject entirely unwarranted attack upon the man who organized and successfully directed the Federal Music Project from 1935 to 1939.
(Guide to State Reports)

COLORADO

This report reflects fairly the operations of the Colorado Music Project. If anything, it slightsthe development of the Music Education Program which was built up in the last two years of operation.

CONNECTICUT

This report contains good examples of the impracticability of the 18-months clause and some good technical material on orchestra and band shells. The Connecticut report is reliable as far as it goes.

DELAWARE

This is a rather unreliable report which describes considerably the activities of a very small project.

DISTRICT OF COLUMBIA

Unfortunately, this report was not written by either the Supervisor or the Assistant Supervisor of the D. C. Music Project. Its content is worthless.

FLORIDA

This is an unusually good and reliable report. The statement on the division of responsibility between technical supervision and other supervision is very admirable. Under "Reporting Requirements and Forms" note the emphasis placed upon narrative reports.

ILLINOIS

This is an excellent report. Of especial note is the statement on Page 14 relative to District operation. Also on Page 15 is a fair statement of Federal Operation.

INDIANA

This is an accurate report but an understatement of a very
fine music education program combined with good training techniques.

IOWA

This is a rather inadequate report. The early days of the Iowa Music Project were not significant and the final wartime phase was practically at the level of vaudeville. The productive period of operation in Iowa was 1940-41 when a music education program was developed. The Iowa Report does not do justice to this period.

KANSAS

This report probably was not written by the Supervisor. It hardly reflects the activities of a small but very well operated project. Mr. Shopmaker, the State Supervisor, was an excellent musician and obtained maximum results from his workers.

KENTUCKY

This is another example of a State which flowered under State-wide operation. Kentucky was significant for a thorough teacher training program.

LOUISIANA

This report does not do justice to a very fine music education program accompanied by good teacher training. The instrumental units of the Louisiana Music Project were not of a high order.

MARYLAND

A fairly reliable report of a small project.

MICHIGAN

An adequate report in the field of musical performances but does not treat adequately an exceptionally fine music education program developed successively by Mrs. Dorothy Kemp Roosevelt and Mrs. Lylia
(Guide to State Reports)

Brewer-Taber. During the wartime months, the Bond selling activities of this project were outstanding nationally. The Michigan Music Project was one of the best administered projects in the country.

MINNESOTA

A reliable report of a productive project.

MISSOURI

A very fine report by a most resourceful and loyal supervisor—Elmer Schwartzbeck.

NEW HAMPSHIRE

This report obviously was not written by the Supervisor.

The New Hampshire Music Project had a long career of great service to the rural communities of a small State.

NEW JERSEY

A rather general report of a very active project.

NEW MEXICO

This report is of no use. A book could be written on the New Mexico Music Project which was the most colorful of the smaller State music projects. Mrs. Helen Chandler Ryan, State Supervisor, was one of the most able, resourceful supervisors in the Music Program.

NEW YORK CITY

New York City omitted any mention of its productive and spectacular history. There is no record of accomplishment and as a blueprint for the future it is pure speculation. The report probably was not written by anyone connected with the project.

NEW YORK STATE

The New York State Report is entirely reliable and written
(Guide to State Reports)

by an excellent State Supervisor.

OHIO

Theodore Hahn, one of the veterans of '35, has prepared a reliable report, the shortness of which is regretted.

OKLAHOMA

This report does not do justice to a very active and productive project.

OREGON

This is a fairly reliable report.

PENNSYLVANIA

The Pennsylvania Report is generally reliable but does not do justice to a program of high quality and productivity.

RHODE ISLAND

This Report is reliable.

TENNESSEE

It is regretted that the Tennessee Report does not go into more detail concerning the development of its music education program. The attached training materials give but brief evidence of a carefully planned and executed training program and a long chapter could be written on Tennessee leadership in this field.

TEXAS

A reliable report on a good project.

UTAH

An inadequate report of a great pioneering enterprise in music which has borne fruit due to the tireless efforts of Gail Martin.
(Guide to State Reports)

**VIRGINIA**

Very inadequate.

**WEST VIRGINIA**

An adequate report of an inadequate project.

**WISCONSIN**

A reliable report of a very successful project headed by one of the finest state Supervisors—William Arvoid.
LIST OF EXHIBITS

Exhibit #1


Description of Projects Operating Under W.P.A. Sponsored Federal Projects No. 1 to 6 Inclusive, Works Progress Administration.


Government Aid During the Depression to Professional, Technical and Other Service Workers, Works Progress Administration, Harry L. Hopkins, Administrator, May 18, 1936.

Miscellaneous copies of correspondence and memoranda on the administrative affairs of Federal Project No. 1 between October 8, 1935, and July 18, 1936.

Exhibit #2

Text of a radio address by Nikolai Sokoloff, Director of the Federal Music Project, Radio Station WHN, New York City, September 22, 1936.

Text of an address by Nikolai Sokoloff at the Joint Convention of the Music Teachers National Association and the National Association of Schools of Music, Chicago, Ill., December 30, 1936.


Miscellaneous copies of reports from State Directors on plans for the Summer of 1938.

A digest of program plans by States for the concert season of 1938-39.

Brief and Notes by Nikolai Sokoloff, prepared for the Sirovich Committee Hearings, House of Representatives, February 1938.
(List of Exhibits)

Exhibit #2, continued


A Summary of Music Program activities for December 1940.

A letter of transmittal and a report to Dr. Augustus Zanzig, member of the National Advisory Committee, WPA Music Program, covering Program activities during 1940 and 1941.

Miscellaneous Historical notes on music projects in Mississippi, Virginia, and Missouri.

News release Mrs. Kerr Reports on the WPA Music Program for 1941.


Report on Activities, Massachusetts Music Project, April 1, 1941 to March 31, 1942.

Exhibit #3 - Miscellaneous Statistical Reports

Report of Performances and Attendance from Inception to March 31, 1940.

Report of Music Education as of July 1, 1939.

Number of Persons Employed on the WPA Music Program by State, as of October 18, 1939.

Analysis of Performances from June 1939, to March 1940.


Report of Performances and Attendance from June 1939 to March 1940.

Classes Conducted by the WPA Music Program During June 1940.

Concerts, Performances, etc. (exclusive of radio broadcasts) conducted by the WPA Music Program During June 1940.

National Summary - WPA Music Program, January 1941.

Summary - WPA Music Program, December 1940.

Statistical Summary of WPA Community Service Programs, March 1941.
(List of exhibits)

Exhibit #3 - Miscellaneous Statistical Reports, continued

Summary of Items Produced in Connection with WPA Music Activities by State, for the Six Months Ending December 31, 1940. (This is a report of the Statistical Division. All prior reports listed herein were prepared in the Program office).

Summary of Activities of the WPA Music Program, January 1941.


Music Compositions Copied, Arranged, Transcribed or Recorded, By Region and by State, July 1, 1940 through June 30, 1941.

Exhibit #4

Minutes of Regional Meeting, Federal Music Project, held in Boston, June 22, 23, and 24, 1938. Note: This conference also included general meetings of Federal Project No. 1. The general sessions are not included in these minutes.

Exhibit #5 - Miscellaneous Material on Orchestras

Federal Symphony Orchestras of California, January 1936 to June 30, 1937.

WPA Symphony Orchestras, June 3, 1938.

Newspaper clipping and program, Huntington, West Virginia, October 20, 1940.

Excerpts from Texas Narrative Report, December 1940.

Excerpts from Northern California Report, January 1941.

Excerpt from Wisconsin Narrative Report, March 1941.

Excerpt from Wisconsin Narrative Report, April 1941.

Notes on some WPA Orchestras, April 1941.

List of Symphony Orchestras Operating Under the WPA Music Program as of June 1941.
(List of Exhibits)

**Exhibit #6 - Milwaukee and Portland Orchestras**

Correspondence concerning Wisconsin WPA Symphony Orchestra, August 10, 1938, to June 6, 1939.

Correspondence concerning Portland Philharmonic Orchestra, October 13, 1939, to November 18, 1941.

Correspondence concerning the Stadium Philharmonic Society, Portland, Oregon, from April 11, 1939, to May 29, 1939.

**Exhibit #7 - Music Appreciation Concerts**

*Kansas City Community Orchestras, Work Projects Administration of Kansas, Summer Season, 1941.*

*Music Appreciation Program Featuring the Violin, Work Projects Administration of Indiana.*

*Music Appreciation Report, District No. 2, Michigan, December 11, 1940.*

*Newspaper Article, Hartford Courant, February 4, 1940.*


*Newspaper article, Providence Sunday Journal, December 1, 1940.*

*Bulletin - Salt Lake City Public Schools, L. John Nuttall, Jr., Superintendent, January 12, 1937.*

*Report to Board of Education, Manitowoc, Wisconsin, from Edward Ehler, Principal, McKinley Elementary School, June 28, 1938.*

*Suggested Music Program with Continuity for a Series of Music Appreciation Concerts, Nos. 1, 2, 3, 4, Ohio Music Project (Probably 1941).*

*Listening Lessons, Mississippi Music Project, Mississippi Work Projects Administration.*

*Music Appreciation, Ideas and Suggestions to Text Material, How Music Began, Minnesota State WPA Music Project.*

*Music Appreciation Programs for Chicago Elementary Schools Series I and II, in cooperation with the Illinois WPA Music Project, William H. Johnson, Superintendent of Schools, Chicago.*
(List of Exhibits)

Exhibit #7 - Music Appreciation Concerts, continued

The Use of WPA Music Project Units for Music Appreciation Study, Part III, Section 1, Illinois WPA Music Project.

Music Appreciation Programs, Massachusetts (1940).

Music Appreciation Concerts for Public School Teachers, Ohio WPA Music Project, January 1941.

Exhibit #8 - Tours

Report on potential tours in Region 1, from George Foster, Administrative Assistant to Nikolai Sokoloff, Director, Federal Music Project, September 7, 1937.

Report from William Arvold, State Director, Federal Music Project, Wisconsin, to Dr. Nikolai Sokoloff, September 8, 1938.

Minnesota - excerpt from a report of April 1938.

A transmittal letter and report from George Foster to Mrs. Florence S. Kerr, November 24, 1939.

A report of the Weatherford Concerts by the Oklahoma Symphony Orchestra, April 25, 1940.

Exhibit #9 - Choral Music

Operatic and Choral Works by American Composers, performed in whole or part by the Federal Music Project between October 1935 and October 1939.

Some Major Operatic and Choral Works (not American) Performed by WPA Units, 1935-1939.

Choral Music and the WPA, An address by Dr. Karl V. Loore before the Music Teachers National Association Convention, December 17, 1939, Kansas City, Missouri.

Exhibit #10 - Resolutions, Proclamations and Letters of Commendation

This exhibit constitutes a cross-section of material in these categories selected as to give adequate examples of the public acceptance of the Federal Music Project and the WPA Music Program. These items are too numerous for listing.
(List of Exhibits)

**Exhibit #11 - Defense and War-time Activities**

Letter and Report to all members of the National Advisory Committee, WPA Music Program, May 26, 1941.

Reports - National Defense Activities, WPA Music Program, January, March, April, May, June, 1941.


Music for Morale, Contributions by the Oklahoma WPA Music Project, January 1, 1942.

Florida WPA Music Project and Defense, January 14, 1942.


Organization of a War Effort Concert, Victor Alessandro, Conductor, Oklahoma WPA Symphony Orchestra, April 1942.

Partial List of Military and Civil Defense Areas Served by the WPA Music Program during 1941.

1942 Re-Direction Suggestions - Music Program.

Memorandum from Florence S. Kerr to Chief Regional Supervisors, Division of Community Service Programs: Reorientation of the Community Service Program to the War Effort.

Album of photographs of services by the Florida Music Project in military and naval establishments during 1941-1942.

**Exhibit #12 - Rural and Community Music Activities**

List of Some Student and Volunteer Orchestras and Bands trained by Federal Music Project teachers, July 1, 1939.

Report on Student Community Orchestras, Kansas City, Kansas, September 1940.

Report on Rural Teaching and Rural Community Organization and Leadership, undated, probably July 1939.
(List of Exhibits)

**Exhibit #12 - Rural and Community Music Activities, continued**

Excerpt from Arkansas Narrative Report, April 1941.

Excerpt from Arkansas Narrative Report, May 1941.

Excerpt from Tennessee Narrative Report, January 1941.

Excerpts from Vermont Narrative Report, March 1938.

**A Report on Band Activities Prosecuted by the Virginia Music Project With Emphasis on "The Small Town Band", undated, probably after 1939.**

Excerpt from the Federal Music Project story, written for Jacobs Band Journal, undated, prior to 1939, deals with the Stonewall Jackson Brigade Band of Staunton, Virginia.

Report on Service to Communities by the Oklahoma Music Project, April 1941.

**Exhibit #13 - Sponsorship**


Excerpt from Oklahoma Narrative Report, January 1, 1941.

Excerpt from Wisconsin Narrative Report, undated, prior to 1940.

List of Official Sponsors, WPA Music Program, 1940.


**Exhibit #14**

Music Sections, **Operating Procedure No. G-5.**

**Operating Procedure No. F-45**, Procedure for Business Manager-Agent Cashier.

Service Letters #2 and #3.
(List of Exhibits)

Exhibit #15 - Local Advisory Committees

Advisory Boards, Texas, undated, probably 1937.
Excerpt from Indiana Narrative Report, November 1937.
Advisory Committee, Minnesota Music Project, 1942.
Local Advisory Boards, Federal Music Project, June 19, 1939.

Exhibit #16 - National Advisory Committee Meetings, WPA Music Program.

Digest of Washington and New York Meetings referred to above.

Miscellaneous informative materials compiled for the purpose of orienting Committee members at the initial Washington meeting.

Memoranda prepared by Committee members at New York City meeting, May 14-15, 1940.

Recommendations of individual Committee members, New York City Meeting, May 14-15, 1940.

Minutes of Conference held at 70 Columbus Avenue, New York City, May 15 at 10:00 A.M.

Exhibit #17 - National Advisory Committee Meeting, New York City, December 9-10, 1940, and extended meeting in Washington January 3-4, 1941.

Digest of the Proceedings of the New York City meeting, December 9-10, 1940.

Minutes of the Meetings, National Advisory Committee, WPA Music Program, December 9-10. (Minutes are incomplete and scrambled).

A Report of the WPA Music Program to the Advisory Committee, outlining the action taken upon recommendations, undated, probably July 1941.

Report of the Advisory Committee to Mrs. Kerr, January 1941.

Recommendations of the National Advisory Committee, drafted December 10, 1940.

Agenda, State Supervisor's Conference, December 7 & 8, 1940, New York City (in conjunction with National Advisory Board Meeting).
(List of Exhibits)

**Exhibit #18 - WPA Arts Committee - Music Panel, Washington, D. C.**
November 3-4, 1941.

Agenda - Meeting of Advisory Committee on Art, Music, and Writers' Programs, November 3-4, 1941.

Agenda - Music Panel Discussions, November 3-4, 1941.

**Exhibit #19 - Organization**

Functional and Organization Charts of the Administrative Offices, Federal Project No. 1, 1936.

Organization Chart, Federal Project No. 1, August 1937.

Organization Chart showing relationships of independent agencies to the Executive Office of the President.

Organization Chart showing constituent agencies of Federal Works Agency.

Organization Chart of Division of Professional and Service Projects, Works Projects Administration, circa October 1939.

Organization Chart, Community Service Projects Sub-division, circa October 1939.

Chart showing Distribution of Employment by Job Classifications in Arts Programs, 1935-1941.

State Directors of the Federal Music Project, November 1, 1937.

Memorandum from Florence S. Kerr to the Service Division Staff relative to the reorganization of January 22, 1942.

**Exhibit #20 - Personnel**

WPA Forms 20K and 21K.

Copies of Form and Instructions which superseded WPA Forms 20K and 21K.

Miscellaneous collection of Personal History Statements of State Music Supervisors.

Standard Form No. 5 - Personal History Statement (used for supervisory personnel).

Suggested revisions in Occupational Classifications.
(List of Exhibits)

Exhibit #21 - Regional Conferences

Agendas of Meetings of Music Project Supervisors, Raleigh, North Carolina, June 10, 11, 13, 14, 1940.

Field Report by George Foster and Dorothy Redenham on Boston Conference, January 6-10, 1941.


Agenda - Boston Conference.

List of Personnel Attending Boston Conference.

Summary and Evaluation of the Mid-West Music Education Conference and Statewide Training Institute, Des Moines, Iowa, April 14-19, 1941, by Paul Pelton, Conference Chairman.

Evaluation of an Education Program, delivered at the Des Moines Conference by Paul Pelton, State Supervisor, Vermont Music Project.

Agenda - Statewide Training Institute for Music Teachers in conjunction with the Mid-West Music Education Conference, Hotel Chamberlain, Des Moines, Iowa, April 14-19, 1941.


Field Report by George Foster on Regional Conference held in New Orleans, La., August 11-17.

Agenda - Conference of Statewide Music Projects, Region VI, August 11-14, 1941, Hotel Monteleone, New Orleans, La.


Exhibit #22 - State Work Conferences

Program of Teachers' Conference, Federal Music Project, Manchester, New Hampshire, June 1, 1939.


Report of Statewide Teacher Training Conference of the Mississippi Music Project, July 5-11, 1941, Belhaven College, Jackson, Miss.
(List of Exhibits)

Exhibit #22 - State Work Conferences, continued

Report - Music Education Division Fall Institute, District of Columbia Music Project, September 18-19, 1941.

Report - Teachers' Institutes, Missouri Music Project, Districts #2 and #5, Kansas City, August 28-30, 1940; Districts #3 and #4, St. Louis, September 3-6, 1940.

Agenda and Syllabi - North Carolina Music Institute, Chapel Hill, N. C., August 13-27, 1941.

Program and Reports on Statewide Conference, Music Education Division, Oklahoma Music Project, November 1-16, 1940, Municipal Auditorium, Oklahoma City, Oklahoma.

Report and Program - Statewide Training Institute for Colored Teachers, Tennessee Music Project, Nashville, Tenn., August 28, 29 and 30, 1940.


Program and Report - Michigan Music Project Teacher Training Institute, September 9-12, 1940.

Report and Program - Michigan Music Project Schedule of Teachers' Training Institute, September 9-13, 1941.

Program - Mid-Winter Conference, Wisconsin Music Project, February 27-March 2, 1941.

Program - Statewide In-service Training Institute for Music Education, School of Music, University of Wisconsin, September 2-12, 1941.

Exhibit #23 - Teachers' Manuals


General Rules and Regulations for Oklahoma WPA Music teachers, Dean Richardson, State Supervisor.


Manual of Instructions for Music Project Teachers, Mississippi Music Project.
(List of Exhibits)

Exhibit #24 - Conductors' Institutes

Report on In-service Training of WPA Music Unit Conductors held in Milwaukee, Wisconsin, August 26-30, 1940.

Report on Sub-Conductors school held in Madison, Wisconsin, September 9-12, 1940.

Excerpt from Massachusetts narrative report, April 1940 - deals with conductors' institute, Somerville, Massachusetts, April 18, 1940.

Exhibit #25 - State Training Materials

A Proposed State Music Project Training Plan, by Browne Martin, Assistant Project Technician, Tennessee Music Project.

History of Music, Correspondence course, 25 lessons, prepared for the Kentucky Music Project by Dr. Gerhard Herz, University of Louisville.


Memoranda from William Haddon, State Supervisor, Massachusetts Music Project, on in-service training by means of a project library, March 1941.

Miscellaneous procedures of Massachusetts Music Project relative to the use of the Project Reading Room and Library, July 1941.

The Music Library, Vermont Music Project, August 1940.


Note: The above listed library materials are collections organized for training purposes and do not include project orchestral or band libraries.

Music in Tennessee, October 1940, Volume I, Number 1, Tennessee Music Project.

Music in Tennessee, April 1941, Volume I, No. 5.

Music in Tennessee, October 1941, Volume I, No. 7.

(List of Exhibits)

Exhibit #25 - State Training Materials, continued

A Rehabilitation Effort, Massachusetts Music Project, March 1, 1940.

Music Theory, Oklahoma Music Project, Music Education Division, copyright by Mrs. Herle Montgomery.


Exhibit #26 - Technical Circulars

Music As Recreation, Community Service Circular No. 1, May 29, 1940.

Organization and Development of a Training Program for Music Education Project Workers, Music Program Circular No. 1, December 12, 1940.

Organization and Operation of Music Education Activities, Music Program Circular No. 2, December 23, 1940.

The Teaching of Music Appreciation and the Use of SPA Radio Transcriptions, Music Program Circular No. 3, February 21, 1941.

Exhibit #27 - State Materials Submitted for Use in Proposed Technical Circulars

Southern California Music Library Procedures, February 1940.

Illinois Music Library Procedures, March 1940.

New York City Music Library Procedures, February 1940.


Notes and attachments for a National Circulating Library (music) May 16, 1939.

Wisconsin Report on Band Clinics, March 6, 1940.


Exhibit #28 - Reporting


Form FP 10.
(List of Exhibits)

**Exhibit #28 - Reporting, continued**

Memorandum to All State Work Projects Administrators, December 10, 1939, giving instructions for executing DPS Forms 2 and 2a. Forms are attached to Memorandum.

**Operating Records for Community Service Programs,** June 5, 1941. This attachment consists of the general and music sections of this procedure.

Miscellaneous Field Reports prepared by Dorothy R. Fredenhagen and George Foster.

**Exhibit #29**

WPA Forms 301 and 306.

**Exhibit #30 - Overlapping Activities**

Memorandum from Earl V. Moore to Lawrence Morris, September 11, 1939.

Memorandum from Earl V. Moore to Florence S. Kerr, September 12, 1939.

Memorandum from Margaret Stephenson to Lawrence Morris, October 13, 1939.

**Exhibit #31 - The Buffalo Orchestra**

Correspondence between the National, regional, and state offices of the Federal Music Project and individuals in Buffalo relative to the Buffalo Orchestra, August 1936 to October 27, 1939.

Cooperation of Buffalo Philharmonic Orchestra Society, Inc. and WPA Music Program, prepared by Edward Hinkelmen, State Supervisor, New York State Music Project, undated, probably 1941.

Newspaper clippings relative to Buffalo Orchestra, 1938.

**Exhibit #32 - Oklahoma State Symphony Orchestra**

Correspondence relative to Oklahoma City and Tulsa orchestras, April 28, 1937 to June 12, 1940.

Bulletin - The Symphony is Important to Oklahoma City, 1941.

Report of the First Winter Concert, 1939-1940, Oklahoma Symphony Orchestra, Dean Richardson, undated, probably December 1939.
(List of Exhibits)

**Exhibit #33 - Utah State Symphony Orchestra**

Correspondence relative to Salt Lake City orchestra from April 25, 1940 to April 4, 1941. Attached to the letters are miscellaneous programs and promotional materials.

**Exhibit #34 - Composers Forum Laboratory**

Opening Address by Ashley Pettis at Composers Forum Laboratory, New York City, October 30, 1936.


Questions and answers, Composers Forum Laboratory, New York City, February 24, 1937, Aaron Copland, guest composer.

News releases on New York City Composers Forum Laboratory, 1939.

Letter from Charles Wakefield Cadman to Ashley Pettis, September 22, 1939.

**Exhibit #35 - Index of American Composers**

Photostatic copy of article from Christian Science Monitor, April 5, 1941.

World Premieres of American Works Given By WPA Units Between October 1935 and February 1937.

Some American Works Performed by WPA Units, October 1935 to March 1937.

List of American Orchestral Works Recommended by WPA Music Project Conductors, July 1941.

**Exhibit #36 - Music Therapy**


Report for February - Hospitals and Reformatories, Federal Music Project, March 1, 1939, by Isabel Parkman.

Chart of General Conclusions on Experiments Conducted in Five Hospitals and one Prison, New York City, March 1, 1939.

Excerpts from New York City Narrative Report, October 1940.

Excerpts from New York City Narrative Report, May 1941.

Report on Music Therapy, Music Education Division, New York City.
(List of Exhibits)

Exhibit #26 - Music Therapy, continued

Music Project, March 1941, by Isabel Parkman

Panel Discussion on Music Therapy at the Federal Music Center, March 17, 1937.

A Bibliography of Music Therapy, source unknown.

Spastics Classes - Florida Music Project, December 3, 1940.

Report of George Patterson's Activities, Chinchuba Institute for the Deaf, Marrero, Louisiana, April 8, 1941.

General Outline of Activities at Institutions in Ohio, Ohio Music Project, February 1941.

Experiment With Hard-of-hearing Children, As Conducted by Correne E. Hessey, Oklahoma Music Project, February 1941.

Music For Totally Deaf Children, by Karl Wecker, State Director, Federal Music Project, Michigan, December 1941.

Report of Experiments to Develop a Sense of Music Appreciation in Deaf Children, Karl Wecker, State Director, Federal Music Project, Michigan, undated, prior to 1939.

Report on Musical Experiment With Ten Manic-Depressive Psychotics, by Dr. Frederick W. Searles, Department of Mental Diseases, Worcester State Hospital, Worcester, Massachusetts, August 10, 1938.

Letter to William Hadden, State Supervisor, Massachusetts Music Project, from Harold F. Norton, Superintendent, Department of Mental Health, Boston State Hospital, March 21, 1940.


Newspaper article from Detroit Free Press, March 2, 1941, relative to Dr. Altschuler and the Eloise experiments.

Set of "Mental Diets" prepared for the wards of the Division of Psychotherapy, under the supervision of Dr. Altschuler.

A typical program, "Mental Diet" X–200, May 16, 1941, prepared by Dr. Altschuler.
(List of Exhibits)

**Exhibit #36 - Music Therapy, continued**

Reprinted article from *Occupational Therapy and Rehabilitation*, April 1941, entitled "The Part of Music in Resocialization of Mental Patients", by Ira L. Altschuler, M.A., M.D.

**Exhibit #37 - Music Copying and Duplicating**

Report of the Milwaukee Music Copying Unit, Wisconsin Music Project, September 27, 1940.

Notes and digests of material on music copying units, November 29, 1940.

*Estimated Costs of Reproducing Music by the Line Print Method*, Michigan Music Project, December 16, 1940.

Report of Music Compositions Copied and Arranged by music project units from July 1, 1940 through June 30, 1942.

Catalog of Copied Music - Milwaukee Public Library.

**Exhibit #38 - Special Surveys**


Breakdown of the Experience Sheets of 902 Musicians Employed on the Federal Music Project of Massachusetts, by William Haddon, State Director, Federal Music Project, June 1, 1939.


Analysis of New Business Created by the WPA Music Program of Oklahoma, April 6, 1936 to February 1, 1941.

**Exhibit #39 - Radio and Recording**

Letter from Joseph N. Weber, President, American Federation of Musicians, to Nikolai Sokoloff, Director, Federal Music Project, March 31, 1936.

Bulletin of the University of Minnesota, Radio Station WLB, March 29, 1940.

Map of Broadcasts by Pennsylvania Music Project - Summer 1940.


Summary of Radio Broadcasts by the New York City Music Project, 1938.
(List of Exhibits)

Exhibit #40 - Relationships with Federal and Professional Agencies

Tentative agenda, Conference on Inter-American Relations in the Field of Music, October 18-19, 1939.

An Address, The Importance to Cultural Understanding of Folk and Popular Music, Charles Seeger, 1940.

An Address, How Can Wider Knowledge of The Music of the Americas Be Made Available, Dr. Earl V. Moore, 1940.

An Address, Music in the United States, A Survey and Summary of Conditions and Trends, Dr. Earl V. Moore, Presented August 11, 1941, before 150 South American Students in Summer Session at Ann Arbor, Michigan.


An Address by Nikolai Sokoloff before a Joint Session of the Music Teachers National Association and the National Association of Schools of Music, December 27, 1937.

An Address delivered by Dr. Charles Seeger before the annual convention of the Music Teachers National Association, Washington, D. C., December 30, 1938.


Exhibit #41 - Teaching Materials


Guitar Method with Guitar Arrangements of Spanish-American Folk Songs of New Mexico, Compiled by the Music Project of the Works Projects Administration of New Mexico.
(List of Exhibits)

Exhibit #41 - Teaching Materials, continued

Miscellaneous materials and programs from the Nebraska WPA Music Camp, July 31, 1941.

Study Book for Plectrum Instruments - Standard Guitar, arranged by Doc Allen, Division of Music Education, West Virginia Music Project.

Music Education Bulletins Nos. 1, 2, 5, 12, Wisconsin Music Project.

Rhythm Band Book, seven volumes, Federal Music Project of New York City, Music Education Division.